

SYSTEMIC FUNCTIONAL LINGUISTICS ANALYSIS OF LYRICAL POETRY

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ABSTRACT

This research investigated the potential of song lyrics as pedagogical tools for language and literature education through the lens of Systemic Functional Linguistics (SFL). It explores how songs, as a form of literary expression, can be harnessed for language learning. By focusing on the intricate relationship between language, literature, and song, this research aimed to elucidate the meaning-making processes within song lyrics through an SFL framework. Specifically, it examined the mood types, modalities, and interpersonal meanings present in a corpus of popular love songs to understand how these linguistic features construct meaning about love. This research was motivated by a gap in the existing literature regarding the application of SFL to song lyrics in a pedagogical context. Through a detailed analysis of grammatical choices and textual organization, this study sought to provide educators with valuable insights into the pedagogical potential of songs for enhancing language and literature learning. Employing a descriptive qualitative research design, the findings revealed that love songs effectively achieve their communicative goals through interpersonal meanings generated by mood and modality. Declarative mood, for instance, influences the addressee, while modality strengthens the connection between the song's persona and the audience, conveying nuanced meanings and qualifying the message. The study demonstrated how the interpersonal meanings of heartbreak and regret are constructed through the interplay of mood and modality in the lyrics, underscoring the transformative potential of songs in language and literature education.

Keywords: *Interpersonal meaning, lyrical poetry, systemic functional linguistics.*

INTRODUCTION

Literature is always interesting because it expresses thoughts, feelings and attitudes in writing or speaking such as the process of observation of the social event as living the impact of reality (Vitria, 2013). In teaching language and literature, songs can be effectively incorporated in the syllabus. In fact, Griffiths (2012) claimed that literature enriches vocabulary, provides model of correct grammar, to develop cultural awareness and can be extended to develop listening and speaking skills and used as a prompt for writing. This study explores the potential of song lyrics as instructional tools in language and literature pedagogy, utilizing a Systemic Functional Linguistics (SFL) framework.

Research by Griffiths (2012) suggests that literature, encompassing song lyrics, offers a rich environment for vocabulary development, grammatical exploration, cultural awareness, and communication skills. By integrating songs into curricula, educators can potentially strengthen students' linguistic competence and cultural understanding.

Song is a short piece of music with words (Cambridge Dictionary, 2021). As a form of literary expression, it captures human experiences, emotions, and perspectives. Composers

strategically utilize language to create meaning, beauty, and thematic depth within their lyrics. These lyrics transcend mere communication, often reflecting profound reflections on the human condition.

This research investigated the intricate relationship between language, literature, and songs, focusing on the meaning-making processes within song lyrics through the lens of SFL. SFL delves into the grammatical choices and textual organization that contribute to the overall meaning and impact of a song. By examining these linguistic features, the study aimed to identify how song lyrics construct meaning and how educators can leverage this knowledge for effective language and literature instruction.

The rationale for this research lies in the limited scholarship on applying SFL to song lyrics within a pedagogical context. By analyzing the interplay between language and meaning in songs, this study seeks to equip educators with valuable insights into the potential of songs as resources for enriched language and literature learning experiences. Ultimately, this research aspired to contribute to the development of innovative teaching strategies that utilize SFL principles to unlock the transformative power of songs in the classroom.

This study analyzed the content of the select popular love songs. More specifically, the study sought to investigate 1) mood types used in the lyrics of the songs, 2) types of modalities present in the lyrics, and 3) types of interpersonal meanings realized in the lyrics of the songs.

METHOD

Research Design

This study employed a descriptive qualitative research design as it seeks to answer the phenomena (Hancock, Ockleford, & Windridge, 2009). It analyzed data in the form of popular love song lyrics to understand how language choices construct meaning about love.

This research was grounded in Systemic Functional Linguistics (SFL), a theory that examines language as a system for making meaning in social contexts (Halliday, 1985; Halliday & Matthiessen, 2004). SFL focuses on three interrelated metafunctions: ideational (representing experience), interpersonal (establishing social relations), and textual (organizing information) (Halliday, 1985; Halliday & Matthiessen, 2004).

The analysis identified recurring patterns in how language is used to represent love within the chosen song corpus. These findings then be used to develop a pedagogical strategy for teaching language and literature. This strategy will leverage insights from SFL to enhance students' understanding of how language choices shape meaning-making, particularly around the concept of love.

Data Analysis

In the data collection phase, the researcher employed a close reading approach to analyze a selection of popular love songs. This involved a meticulous examination of the lyrics to achieve a profound understanding of their content. The analysis was guided by the research questions and followed a multi-step process. First, the researcher segmented the lyrics into clauses, focusing on the mood (declarative, interrogative, or imperative) as determined by the subject-finite verb order. This process relied on the basic mood formula (Subject + Finite) to identify the grammatical function of each clause within the song structure. Second, the researcher examined the modality employed in the lyrics, categorizing them according to the degree of certainty or possibility they conveyed. Finally, by drawing connections between the mood type and modality, the researcher was able to interpret the interpersonal meaning constructed within the lyrics. This comprehensive approach allowed for a nuanced analysis of

how language choices contribute to the overall emotional impact and communicative intent of love songs.

FINDINGS AND DISCUSSION

Findings

Emerging Mood Types in Select Popular Love Songs

Table 1. Mood Types Utilized in Selected Popular Love Songs

Mood Types							
Songs	Declarative		Imperative		Interrogative		Total f %
	f	%	f	%	f	%	
S1	38	13.19					38 12.22
S2	24	8.33	3	21.43			27 8.68
S3	26	9.03	3	21.43	2	22.22	31 9.97
S4	26	9.03					26 8.36
S5	26	9.03	2	14.29			28 9.00
S6	21	7.29	4	28.57			25 8.04
S7	27	9.38			1	11.11	28 9.00
S8	15	5.21			2	22.22	17 5.47
S9	33	11.45			4	44.45	37 11.90
S10	52	18.06	2	14.28			54 17.36
Total	288	100.00	14	100.00	9	100.00	311 100.00

Table 1 displays emerging mood types in select popular love songs. S10, S1, and S9 have the highest frequencies in terms of mood types used with 54 or 17.36%, 38 or 12.22%, and 37 or 11.90% respectively while the lowest frequencies and percentages belong to S8, S4, and S2 with 17.5 or 5.47%, 26 or 8.36%, and 27 or 8.68% respectively.

It is worthy to note that the majority of the songs used the declarative type with 288 from the 311 types. The least mood type used is the interrogative type.

The results imply that the personae of each song use the declarative mood type to connect with the addressee. Declaratives are dominantly used with a high percentage in all songs. In a sharp contrast, imperatives, and interrogatives account for very low frequencies. Declaratives have such a high frequency because the songs' communicative purpose is to provide statements. The use of declaratives suggests the giving of information by telling how they feel about having a relationship and experiences about love varies from flushes of romance, heartbreaks, losses, intense longing to deepest regrets through declarative clauses. It is the idea of this research that a key element to achieve its compelling attractiveness is the nostalgia. When lyricists remember a thing, they put that into writing. As a result, a beautiful song is born. This song is then a recollection of the lyricist's experiences in life. Thus, most of the popular love songs speak about past experiences. The persona who sang the song have

felt it and would want to tell the audience how it felt to be deeply in love, and it may also revolve to how saddening it is to lose the love and thus bring them to deep contemplation of regrets and longing.

In Systemic Functional Linguistics, declarative mood is congruently employed to provide an information. The high percentage of declarative mood in songs proves the declarative is a preferred mood structure to convey information to audience. During this process, audiences are directed to accept the information and process it. The persona allows the addressee to know their stories through lyrics. Addressee are persuaded to accept these ideas. There is a reason why persona would want to use declarative moods – because it is vital and apparent for the persona to give information and demand service. In other words, the persona hopes to offer certain messages to the addressee and expect that they could feel and act accordingly. The use of declarative moods in songs achieve its function to influence the addressee. By listening to love songs, addressee is able to put themselves to the persona's shoes through the lyrics. They are as if in the same situation and feel the same way just like the persona's condition. As such, if the persona portrays longing for someone in the song, the addressee is brought into the same scenario - thinking like they are also longing for someone. Declarative sentences offer statement and it has something to do with how the listeners perceive the offered information.

In the study of Sebayang (2018), declaratives are widely used in the speech of Mr. Luther King. He discovered that the frequent use of declarative moods in the speech made King's speech even more convincing, solemn and persuasive. In addition, the goal of King's speech is realized through the prominent occurrence of the declaratives. In this study, declarative moods are used to convey the persona's condition – whether he is deeply in love or deeply regretful because love has gone. Declarative moods in the song make it also convincing to listen to because addressees are given the opportunity to assess, through lyrics, the present situation of the personae – how their experiences in love made them as a person at present. Declaratives are widely used to make a speech more convincing, solemn, and persuasive (Sebayang, 2018). In addition, the goal of King's speech is realized through the prominent occurrence of the declaratives.

Feng and Liu (2010) stressed that roles such as information processor and deliverer are realized through declaratives. Meanwhile, Ayoola (2013) claimed that the dominance of declarative moods in the advertisement achieve the purpose which is to provide information or statement. In addition, De Oliveira (2015) postulated that declarative mood is mostly used to reveal the relationship between the persona and the addressee. In consonance to the present study, the singers' frequent use of declarative mood in the lyrics also build a relationship between the singer and the listeners. Furthermore, the main objective of songs is communication. Singers communicate their ideas and feelings to audiences aside from entertainment.

Types of Modalities used in Select Popular Love Songs

Table 2. Types of Degrees of Modality in Selected Popular Love Songs

Degree of Modality							
Songs	High		Median		Low		Total
	f	%	f	%	f	%	F
S1			Will(1)	3.84			1
							2.08

S2			Could (1)	4.54	1	2.08
S3	Will(7)	26.92	Can (1)	4.54	10	20.83
			Would (2)	9.09		
S4	Will(4)	15.38			4	8.33
S5	Will(2)	7.69	Can (6)	27.27	8	16.66
S6	Will(2)	7.69	Can't (1)	4.54	3	6.25
S7			Can't (3)	13.63	3	6.25
S8			Can't (5)	22.72	5	10.41
S9			Can't (3)	13.63	3	6.25
S10	Will(10)	38.46			10	20.83
Total	26		22		48	

Table 2 shows the modality used in select popular love songs. S3, S10, and S5 have the highest frequencies in terms of degrees of modality used with 10 or 20.83% the same frequency and percentage in S10 and 8 or 16.66% respectively while the lowest frequencies and percentages account to S1 and S2 with the same frequency which is 1 or 2.08%.

Most of the songs have used modality for the personae to express their judgements. Modality specifies that if the speaker is expressing his judgement or making a prediction. Nordquist (2018) emphasized that *modality refers to linguistic devices that indicate the degree to which an observation is possible, probable, likely, certain, permitted, or prohibited.* Modality is a category of linguistic meaning. It has something to do with the expression of possibility and necessity. Modality is the expression of the singer's attitudes or comments towards a proposition and is expressed by modal verbs, semi-modal verbs, and other adjectives, adverbs, and nouns. It can be categorized into three levels; high, medium, and low.

Based on the analysis of the Popular Love Songs only few modalities were utilized in the lyrics of the songs. The most dominant modality used in the songs is 'will' and categorized in medium degree of modality. The modal 'can', 'can't' and 'could' are also used in the lyrics of the songs.

Modality is strategically employed in the songs to construct interpersonal function in popular love songs. Modality is induced into a text to achieve specific purpose. Different degrees of modality are used depending on the personae's intention or how they want to relate to the addressee and how they want to portray their own level of commitment to an idea or action (Global Words). Therefore, modality allows the producer of the texts to express degrees of certainty and ability. The use of modal verbs in the songs give the addressees information about the degree of obligation or certainty involved in the action.

Low modality shows less certainty, obligation, probability, importance, frequency, extent, intensity, confidence or emphasis. High modality shows a high degree of these. While Median level is used for three reasons, as argued by Humphries (as cited by Sebayang, 2018), “firstly, to remove any probability that the audience will fight; secondly, to impose the obligation that they must fight; and thirdly, to take for granted the ability of the population to do so”. The presence of modality in the popular love songs exhibits the singer’s position, emotion, affirmation, and attitude towards his will.

Interpersonal Meanings

The songs delineate a spectrum of romantic entanglements, ranging from the anguish of heartbreak to the profound depths of affection. Embedded within the lyrical fabric are the interpersonal dynamics constructed through mood systems and modalities. Specifically, the declarative mood, characterized by statements or declarations made by the persona or text producer, manifests as evidential markers within the song’s discourse. Concurrently, modalities within these select popular love songs articulate varied speaker positions, emotional nuances, affirmations, and other affective dimensions that exert influence upon the song’s audience.

Discussion

Emerging Mood Types in Select Popular Love Songs

Declaratives

S₁ Someone You Love

I’m going under and this time and I fear there’s no one to save me (L₁)

And you’re not here to get me through it all (L₈)

I was getting used to being someone you loved (L₁₁)

The song is dominated by Declarative Mood. The lines in declarative forms serve as statements provided to the addressees by the persona to give information about the persona’s feeling on longing for someone.

The persona feels that he is alone and is afraid that no one would save him from the tangle of his longing for someone. The persona describes it by the lyric ‘I fear there’s no one to save me’. The singer stating that he was just someone being loved by the person back then and is backed up by the lyric text ‘and you’re not here’ and ‘I was getting used to being someone you loved’.

S₂ You are the Reason

I’d climb every mountain (L₇)

I’d spend every hour of every day keeping you safe (L₁₆)

I need you to hold me (L₂₅)

The mood type that dominated the song lyrics is declarative mood. The persona offers statements or information towards the recipient of the message. Based on the clauses which are dominantly in declarative forms, the persona would do everything just to let her former lover or “ex” come back to him and revealed through the text ‘I’d climb every mountain’, ‘I’d spend every hour of every day keeping you safe’. It is also marked through the text that the singer struggles so much without the presence of his former lover, hence, saying the words, ‘I need you to hold me’.

S₃ A Thousand Years

I have died everyday waiting for you (L₆)
I will love you for a thousand more (L₉)
Time has brought your heart to me (L₂₉)

There are about twenty-six declarative clauses in the song. The clauses reveal that the persona is giving or providing statements. The persona of the song tells how she is afraid to fall in love again, however it seemed that she has found another someone to invest love and time again when she said 'I will love you for a thousand more'. While it is true that at some point in her life, she was then engulfed with disappointment 'I have died everyday waiting for you'. The statement displays the frustration of the singer. Meanwhile, the singer has found someone and believe that her time of waiting is all worth it when she says 'Time has brought you near to me.'

S₄ Perfect

Baby I am dancing in the dark with you between my arms barefoot on the grass (L₈)
I hope that someday I'll share her home (L₁₄)
I see my future in your eyes (L₂₀)

The song is likewise dominated by declarative clauses. The persona is the provider of information. The persona of the song describes the girl he has just fell in love with since they were kids. The persona obviously providing statements to the addressees; giving them information saying that he has found a love from a girl he undeniably describes as perfect. In the lines given above, it renders a wedding dance scenario between the singer and the person dear to him, the persona says 'I am dancing in the dark, with you between my arms, barefoot in the grass'. The persona also exhibits assurance of wanting the girl to be his wife and it shows clearly in his words 'I hope that someday. I'll share her home' and 'I see my future in your eyes'.

S₅ Photograph

We keep this love in a photograph (L₅)
We made these memories for ourselves (L₆)
When I'm away I will remember how you kissed me under the lamppost back on 6th street (L₂₇)

There are 28 clauses in this song. 26 of which are declarative clauses. The persona of the song plainly reminiscing past memories. He thought of his loved one thus making him nostalgic. He has full of hopes and he remembers their love in photograph and their memories are kept through it. Their love might have ended but the manifestations of their endearment they have for each other are kept in a photograph. Through the texts, the persona articulates how he remembers everything.

S₆ True Colors

And I see your true colors shining through,
I see your true colors and that's why I love you (L₂₁)
True Colors are beautiful like a rainbow (L₂₄)

The song is also dominated by declarative clauses. It means that the persona has information or statement to offer to the addressees. The message of the song deals about

encouragement, telling the recipient of the message or the addressees to not hide in a mask. The persona when he says that 'I see you true colors shining through' and 'I see your true colors and that's why I love you' manifestly saying that he loves the person without reservations and without any conditions. True colors refer to the nakedness of the person which mean no hiding or no need to fake anything about himself/herself. When the persona emphasizes 'So don't be afraid to let them show', he simply emphasizes bravery that people should manifest in their lives and to be courageous especially those people who are unable to be themselves.

S₇ When I Look at You

That's when I look at you (L₇)

And I know I'm not alone (L₁₄)

You appear just like a dream to me (L₁₈)

The song has 28 clauses of which 27 among the clauses are all in declarative forms. The persona of the song offers statements to the addressees by the declarative clauses. She simply tells someone about how she feels and saying that in times where she is down, unwell, and feeling uneasy, she always looks at the person very dear to her and realized that he is loved for who she is. When the persona says, 'I look at you' and 'I know I am not alone', she clearly states that by looking at the person, her worries are being calmed. This situation happens when she is feeling that her world is falling apart, the person always appears just like a last night dream and by seeing the person her troubles vanish away.

S₈ Can't Help Falling in Love

But I can't help falling in love with you (L₂)

Take my hand (L₈)

Take my whole life too (L₉)

This song is likewise dominated by declarative mood; hence, the persona tries to tell something to the addressees by offering statements or giving information. The clause 'I can't help falling in love with you' means that the persona is uncontrollably falling in love. The persona believes that they are meant to be for each other which stated evidently in the texts 'take my hand' and 'take my whole life, too.'

S₉ Love is Gone

When everything that felt so right is wrong (L₃)

Now that the love is gone (L₄)

There is nothing left to prove (L₉)

The song has 37 clauses, 33 of which are in declarative forms. Since declarative clauses are mostly used in the lyric of the song, it implies that the persona provides information. In the clause 'When everything that felt so right is wrong', the persona is speaking about the past situation where there was about peace or calmness and love to which they have just thought everything is in the right track.

S₁₀ Love Story

We were both young when I first saw you, I close my eyes and the flashback starts (L₁)

And my daddy said stay away from Juliet (L₇)

This song full of declarative clauses. In fact, it is a first-person narrative style, hence, the persona tells a story about their relationship thus informing the addressees about her love story when she was young. The clause ‘we were both young when I first saw you’ would mean that the persona reminisces their story as the text suggests ‘I close my eyes and the flashback starts’. In addition, the declarative clause ‘And my daddy said stay away from Juliet’ would mean that the father of Juliet warns Romeo, the lover of the singer, to stay away from his daughter.

Imperatives

In Systemic Functional Linguistics, command is realized by imperatives. The Imperative mood is used to convey a command, a request, or a forbiddance. Imperative sentences express directives such as orders, instructions, requests, or invitations. Although imperatives cover only a small percentage in the songs, its functions cannot be possibly underestimated. The use of imperatives in the songs is to appeal the listeners to take desired action. The persona tries to achieve communicative purpose by persuading the addressees to change their minds and attitudes. Yuliana and Imperiani (2017) investigated that newsletters also used imperatives that is frequently employed to make offer and command. The findings of this study discovered that low frequency account to imperatives; however, its function is still relevant and significant. In the popular love songs imperative mood suggests that the personae draw command to the addressees. Audiences are asked to do something when imperatives are used by the text producers (Imperiani & Yuliana, 2017). Previous study interpreted the occurrence of imperatives as giving persuasive advice to readers rather than to give command with them. While in select popular love songs imperatives were also imminent. The goal of the imperative mood present in the songs is to offer a command. The personae proposed a command for the addressees to take the desired action. The following are the examples of imperatives that are found in the text:

S₂ You are the Reason

Please come back now (L₃)

Come back (L₂₄)

Come a little closer now (L₂₇)

S₃ A Thousand Years

Darling don't be afraid (L₇)

Darling don't be afraid (L₁₅)

Darling don't be afraid (L₂₅)

S₅ Photograph

Wait for me to come home (L₁₀)

S₆ True Colors

Show me a smile (L₅)

Don't be unhappy (L₆)

So don't be afraid to let them show (L₁₂)

S₁₀ Love Story

So close your eyes, escape this town for a little while (L₁₇)

Don't be afraid (L₃₂)

Interrogatives

Interrogative sentences express questions. It contains a subject and a verb, however, the subject is typically after the verb or between the auxiliary and main verbs. Sometimes the order is subject + verb. In some cases, the question word itself becomes the subject of the sentence and oftentimes an interrogative sentence requires a helping verb.

Moreover, interrogatives play the purpose of speech function which is 'to question'. Its purpose is to ask something or an inquiry that invites a response to an answer. According to Kashima (as cited in the study of Yuliana and Imperiani, 2018) 'questions in written texts serve to engage the readers with the text through an imagined dialogue'. The select popular love songs have interrogative mood present in its lyrics. The purpose of the questions is to get their listeners to be more involved into the texts. The question also cultivates an exchange of communication through establishing a two-way conversational feel. Chen and Shuo (2018) argued that interrogative is useful to draw the listener's attention and making interaction with the listeners by letting them answer the question. The following are the examples found in the text:

S₃ A Thousand Years

How to be brave (L₂)

How can I love when I'm afraid to fall (L₃)

S₈ Can't Help Falling in Love

Shall I stay (L₃)

Would it be a sin if I can't help falling in love with you (L₄)

S₉ Love is Gone

What are we supposed to do after all that we've been through (L₂)

Types of Modalities in Popular Love Songs

Below are the examples of modality that are found in the text:

S₁ Someone You Loved

I'll be safe in your sound till I come back around (L₂₅)

'Will' is a modal verb that indicates something is going to happen in the future, hence it is used to make predictions about the future. 'Will' also conveys certainty. The persona tells someone that he feels security when they were still together, while 'will' is futuristic, the persona just revisit how he felt like then when they were together that when he is hurt there was this girl who used to love him and make him feel safe. 'Will' in this case expresses daydream of the singer.

S₂ You are the Reason

If I **could** turn back the clock now (L₁₄)

'Could' is commonly used in conditional sentences as conditional form of 'can'. 'Could' as a modal verb expresses ability, request, suggestion, permission, and possibility. In the song 'You Are the Reason' the singer used 'could' in the clause 'If I could turn back the clock now' explicitly wishing something to happen. The text projects the willingness of the singer to do what is right and makes sure it is for the better and never want to lose the chance of showing his immense love.

S₃ A Thousand Years

I'll love you for a thousand more (L₂₈)

The modal verb 'will' used with promise or voluntary action that take place in the future. In the song 'A Thousand More' the singer draws a promise of loving the person for a thousand years. It seems impossible to love a thousand more in this existence, but it meant forever. The persona implies a never-ending love towards the person.

S₅ Photograph

Loving **can** hurt (L₁)

The semantic meaning of 'can' is "has the ability to do something". In the clause 'loving can hurt' it clearly spells out the tendency of loving can cause hurtful feelings. 'Can' offers possibility or impossibility. The persona tells the listeners that being in love is not just about walking on a rainbow path but sometimes it may cause unpleasant feeling or emotional pain.

S₆ True Colors

The darkness inside you **can** make you feel small (L₄)

In the song 'True Colors', the singer allows the listeners to meditate. It gives the addressees the opportunity to think deeply. While the clause 'the darkness can make you feel small' darkness may refer to insecurities and it can make the person belittle himself. It may cultivate thought of comparing themselves to others. 'Can' as the modal verb used in the song expresses the possible result the 'darkness' can do for a person.

S₇ When I Look at You

When the waves are flooding the shore and I **can't** find my home anymore (L₈)

'Can't' is obviously the negation of the modal verb 'can'. To form the negative, add 'not' after 'can' to form one word 'cannot'. But it can also contract the negative to form 'can't' (can't = cannot). The persona tells the addressees that when he has no potential to find his way back home, he always sees the person he is referring to the song to feel he is not alone and at some point, he feels calmness.

S₈ Can't Help Falling in Love

But I **can't** help falling in love with you (L₂)

The clause 'I can't help falling in love with you' that used 'can't' as modal verb shows the persona's uncontrollable feeling. He fell in love so quickly and early that he cannot help it anymore. He is confined to the feeling of being in love.

S₉ Love is Gone

Can't find the reason to keep holding on (L₂₃)

The clause 'can't find the reason to keep holding on' simply establishes the thought of hopelessness. It shows that the persona could not settle a motivation to hold back.

S₁₀ Love Story

I'll be waiting all there's left to do is run (L₁₅)

'Will' as a modal verb suggests "strong wish and determination". The persona demonstrates her will power to wait for Romeo as her lover. She desires to escape and go anywhere else where they could be free. The use of 'will' by the singer tells the addressees her willingness to wait that at some time Romeo will come over and take him somewhere else.

Interpersonal Meanings

Interpersonal meanings in select Popular Love Songs

The lyrics of the select popular love songs have generated patterns of interpersonal relationship between the personae and the addressees. The songs tell various kinds of love relationships which varies from heartbreaks to deeply falling in love. It occurred in the lyrics of the songs the interpersonal relationship built by the mood system and the modality. The declarative mood type which indicates the personae's providing statements or declaring something described the evidence of information given by the persona or the producer of the text. Meanwhile, the modality in the select popular love songs conveys different speaker's position, emotion, affirmation etc. which influences the addressees.

These findings support the idea of Medina & Noorman (2019), Susanto & Watik (2017) and Marhamah (2014) that interpersonal meanings in songs can be described by closely analyzing the lyrics and based the analysis in the wordings of each clause to determine the elements of interpersonal meaning. The results of the previously conducted studies discovered that declarative mood type is the most emerging mood type used in the songs. This means that personae find it as best strategy to connect with the addressees when they provide statements or declaring something. Through the song lyrics which are mostly in declaratives, which this study has discovered that the addressees are able to assess what personae would want to share by giving information. Modality enhances the connection between the persona and the addressee. The modality therefore conveys different sense and qualify the message from the persona.

Analyses are presented from the two points of view which are the mood analysis and the modality analysis to exhibit how the mood and modality are correlated with each other in representing interpersonal meaning. Further elaboration of each realization of interpersonal meaning is discussed below.

S₁ Someone You Loved

The first analysis is the mood analysis to determine the intention of the persona. Declaratives.

Table 5. Interpersonal Meaning of the song "Someone You Loved" Line 3

I	Need	Somebody	To heal
Subject	Finite	Complement	Adjunct
Mood	Residue		

The subject is ‘I’ which refers to the persona and is classified as the doer of the action. The finite ‘need’ means that the persona is wanting something. The whole residue is the declaration of the persona of wanting for someone that could heal his aching heart. The persona is trying to tell the addressee that he is craving for care from someone that could suffice the desire of his heart. Therefore, the persona here is in a total heart break.

Declarative

Table 6. Interpersonal Meaning of the song “Someone You Loved” Line 11

I	Was	Getting	Kinda used to being someone you loved.
Subject	Finite	Predicator	Adjunct
Mood	Residue		

In addition, the second clause above which is in declarative mood shows that the persona has broken up in a relationship. The clause justifies that the persona is regretful. He only has realized the value of her lover when the relationship has already ended. At present the persona gathered his thoughts and ended up regretting and this is backed up in the line ‘kinda used to being someone you loved’ which means love has ended and this time the persona misses all the feeling he has been accustomed with since they were together.

Declarative:

Table 7. Interpersonal Meaning of the song “Someone You Loved” Line 12

Moreover, the clause above conveys the persona’s present situation. The persona is problematic and could not contain the feeling that is consuming him, and no one is there to save him. By analysing the mood, the persona’s thoughts and intentions are shown. Declarative moods were used to inform the addressee what is going through in his life this present time. The persona is nostalgic about the past and regretful on not showing affection towards the lover. While through modality, the persona’s judgement and attitude can be seen. In this case, the occurrence of the use of modality will be shown below.

There is only one appearance of modality use in the song which is in clause 25 ‘I will be safe in your sound till I come back around’. The modal, “will”, is used in the clause and it represents the persona’s imagination of being together with her lover. It expresses the persona’s desire to be together with the lover once again, but it already has ended and what he can do is to reflect and be nostalgic.

The interpersonal meaning which account to broken heart and regrets conveyed by the persona can be evidently seen through the mood and modality.

CONCLUSION

Love song is a work of art which importance goes beyond amusement because of its appeal to audience and the meanings that the lyrics provide to the addressees. This study concludes that each lyric poem achieves its communicative purpose through the interpersonal meanings generated by the determining the mood and modality present in the lyrics. Mood types such as declarative mood in songs achieve its function to influence the addressees. Modality enhances the connection between the persona and the addressee. The modality therefore

conveys different sense and qualify the message from the persona. Interpersonal meaning which account to broken heart and regrets conveyed by the personae can be evidently seen through the mood and modality.

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