

The Construal of Ideational Meaning and Relational Meaning in Pop-Islamic Songs and Dangdut-Islamic Songs

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Abstract: *Dalam merangkai lirik lagu, setiap pengarang mempunyai ciri dan gaya bahasa sendiri. Oleh karena itu, seringkali pendengar tidak memahami secara mendalam tentang makna di dalam lagu tersebut. Pada kesempatan ini, penulis memilih meneliti dua makna, yaitu ideational meaning dan relational meaning dalam lirik lagu pop-religi dari Opick dan lirik lagu dangdut-religi dari Rhoma Irama, yang notabene merupakan dua genre yang berbeda. Penelitian ini bertujuan untuk menafsirkan bagaimana pengarang lagu pop-religi dan dangdut-religi merepresentasikan Tuhan di dalam lirik-lirik lagu mereka. Selain itu, penulis juga ingin mengungkapkan hubungan Tuhan dengan pengarang sebagai manusia di dalam lagu pop-religi dan dangdut-religi. Pada skripsi ini penulis membatasi data hanya dengan memilih 8 lagu dari masing-masing genre lagu di atas. Dalam mengumpulkan data, penulis menggunakan metode simak bebas libat cakap. Kemudian untuk menganalisis data, penulis menggunakan metode padan referensial. Penulis juga menggunakan teknik bagi unsur langsung, teknik ganti, dan teknik perluas dari metode agih. Hasil penelitian menyatakan bahwa ada 7 jenis ideational meaning yang terkandung dalam lagu pop-religi dan ada 6 jenis ideational meaning di dalam lagu dangdut-religi. Dari penelitian ini juga terungkap bahwa ada 9 jenis relational meaning di dalam lagu pop-religi. Kemudian di dalam lagu dangdut-religi, ada 9 jenis relational meaning juga yang bisa terungkap melalui analisis.*

Keywords: Ideational meaning, relational meaning, lagu pop-religi, lagu dangdut-religi

Introduction

We use language as a tool to communicate with each other. Language that we share conveys a meaning. Sometimes, it is hard to understand intended meaning. The meanings are generally conveyed through any kind of text including song's lyrics. To understand more, we need to consider an element of functional grammar which is known as metafunctions. Metafunctions divides meaning into three kinds which are namely ideational, relational, and textual.

As we know, song is a medium to express feelings, thoughts, and desires. Authors of song communicate and express what they feel, what they think, and what they experience using song lyrics and music. In compiling the lyrics, they often use words that do not directly refer to intended meaning. The author of the song also makes a song

with creative and beautiful lyrics. According to that phenomenon, it needs a research to understand meanings that represent phenomena experienced by the author of the song and to reveal relationship between speaker or author and hearer related to the context of situation.

There are some genres of music, such as pop, rock, jazz, dangdut, Islamic, and so on. To conduct the research, the writer chose certain Islamic songs as data of the research because Indonesia, our country, is well known as religious country which people mostly belong to Islam religion. The writer used certain Opick's songs and Rhoma Irama's songs. Opick is one of famous pop-Islamic singers, while Rhoma Irama is well known as the king of dangdut that also sings some Islamic songs.

Since the songs are Islamic, the lyrics of the songs definitely relate to God. It is interesting to compare ideational meanings and relational meanings contained in pop-Islamic songs and in dangdut-Islamic songs because the lyrics of the songs are from different genre of Islamic songs. The writer wants to construe certain lyrics of both genres which represent God. Moreover, the writer would like to reveal the relationship between God and human beings in pop-Islamic songs and in dangdut-Islamic songs.

CONTENT

Review of Literature

a. Functional Grammar

According to Gerot and Wignell (1994: 6), functional grammar is a kind of grammar that reveals the use of language as resource for making meaning. Different from traditional and formal grammar, functional grammar is more concerned with the meanings of a language rather than those structures. Through functional grammar, we can know how language is used, and its effect.

b. Metafunctions

Metafunctions are used to explore meaning. Metafunctions are divided into three types. They are experiential or ideational, interpersonal, and textual. Each type of meaning has its function. Gerot and Wignell (1994:12) said that experiential or ideational meaning is used to represent our experience of the world. Ideational meaning is construed by using transitivity (participants, processes, and circumstances). Another type of metafunction is called interpersonal meaning. Interpersonal meaning is used to describe speaker's attitudes and judgments. It is realized by

using mood and modality. Then, textual meaning is used to describe the language related with its environment. It deals with context and co-text.

c. Transitivity System

Transitivity system is a grammatical tool that functions to construe ideational meaning in whole clause. It consists of three elements which are participant, process, and circumstance. Each element has its function. Participant helps to construe who are evolved in a clause. Process helps to construe what it is about. Then, circumstance is used to construe how it happens. (Halliday, 2004:170-175)

According to Gerot and Wignell (1994:52-72), process is realized by verb. It is subdivided into seven types of processes. Below are the seven types summarized from Linda Gerot and Peter Wignell's book entitled *Making Sense of Functional Grammar*.

- 1) Material Processes: a kind of processes that expresses everything related with doing action
- 2) Mental Processes: a kind of processes related with emotion, intellectual, and sensory
- 3) Behavioural Processes: a kind of processes related with behavioural thing
- 4) Verbal Processes: a kind of processes related with lingual and signal
- 5) Relational Processes
 - a) Identifying: are used to find an identity
 - b) Attributive: are used to define a quality
- 6) Existential Processes: represent something that exists
- 7) Meteorological Processes: a kind of processes related with weather

The other elements is called participant. Participant is related with actor of a clause. It can be real or abstract things. It represents people or things that are evolved in a clause. The last element is circumstance. Circumstance gives information about background of the processes. (Geoff Thompson, 2004:104)

According to Halliday (1994: 151), there are nine main types of circumstantial elements. First is called 'location'. 'Location' is related with place and time. Second, 'extent' is related with duration and distance. Then, 'manner' is a type of circumstantial elements that answers question 'how'. 'Cause' is related with reason, purpose,

and behalf. Fifth is a 'contingency' which is related with possibility. Sixth is 'accompaniment'. 'Accompaniment' is related with something that accompanies process. 'Role' is a type of circumstantial elements which answer question 'what as', while 'matter' answer question 'what about'. The last is 'angle' which is related with the point of view.

d. Mood System

Gerot and Wignell (1994: 22) said that relational or interpersonal meanings are realized through a grammatical tool, namely mood system. Mood system views a clause as an exchange. It means that a clause contains of messages derived from participants that are exchanged. In making an interaction, there are two types of commodity that are exchanged. They are either goods and services or information.

Mood system is divided into two elements. They are mood element and residue element.

1) Mood Element

Mood element comprises two parts, namely Subject and Finite. The Subject is realized by a nominal group, while the Finite is realized by a verbal group. Gerot and Wignell (1994: 27) said that the finite element has specific function to locate exchange referring to the Speaker and make a proposition that can be argued about. The function can be done through primary tense, modality, and polarity.

2) Residue Element

a) Predicator

According to Gerot and Wignell (1994: 31), predicator is the verb part of the clause which indicates what is doing, happening or being. In addition, Halliday (2004: 122) asserted that there are certain two verbs: *be* and *have* which construct the simple past and simple present only by Finite. These two verbs do not have a fusion of Finite and Predicator as generally.

b) Complement

As Halliday (2004: 122) said, a complement is an element within the Residue that has the potential to be Subject but is not. It is typically realized by nominal group. Then, Gerot and Wignell (1994: 32) explained that a complement is an element which answers three questions: 'is/had what', 'to whom', 'did to'.

c) Adjunct

According to Gerot and Wignell (1994: 34), there are four types of adjuncts, namely circumstantial adjuncts, conjunctive adjuncts, comment adjuncts, and mood adjuncts. The mood adjuncts are typically realized by adverbial group and prepositional phrase.

e. Mood Types

According to Gerot and Wignell (1994: 38-42), there are two types of mood. They are indicative mood and imperative mood. Indicative mood is divided into two types, namely Declarative and Interrogative. Declarative functions to make a statement. Interrogative functions to ask question or information. Then, imperative expresses command or request.

Research Methods

In conducting this research, the writer uses fifteen lyrics from Opick's songs and fifteen lyrics from Rhoma Irama's songs as her samples. The samples are lyrics which represent God and reveal relational meanings between God and human beings contained in both genres of songs: pop-Islamic and dangdut-Islamic. To collect the data, the writer uses non participant observation method because she does not involve in uttering the language in Opick's and Rhoma Irama's song lyrics. Furthermore, in analyzing the data, the writer uses substitution technique and expansion technique of distributional method, also referential of identity method.

Result of the Research

The result of this research will be shown below.

1. Representation of God in Pop-Islamic Songs

In this research, especially in the pop-Islamic songs, the writer analyzed data taken from fifteen lyrics of eight songs of Opick. After analyzing them using transitivity system, the writer found seven kinds of ideational meaning representing the existence of God.

First, based on the transitivity analysis, the writer found that three clauses explained processes done by God. These kinds of process are done by God in order to fulfill what human beings as His creatures need. Therefore, the clauses can be construed that God is an actor who can fulfill what human beings need.

Second, there are some words referring to forgiveness found in two clauses. These clauses reveal that God can forgive His creatures. In addition, His forgiveness can erase our sins. Therefore, these clauses can be construed that God is the Forgiver.

Third, the writer found that some clauses contain a word *hanya* which means to emphasize that God is the one who has some characters shown in these clause. Beside that, the author of the song defines God's characters by adding a word *Maha* as a determiner. *Maha* reveals that God has the greatest characters compared to everything in this world. The greatest characters of God are well known as *Asmahul Husna*. Therefore, it can be inferred that these clauses tell ideational meaning that God has characters that are different from human being.

Fourth, through transitivity analysis, the writer found that a clause could be construed as God's blessing is the best of all. In this case, the clause compares God's blessing and everything. There is a circumstantial comparison which is represented by a phrase *dari segalanya* that God's blessing cannot be compared by everything.

Fifth, from the analysis, each creature does an action and signals God in order to get what he needs. As we know, God is more superior than God's creatures including human beings. Thus, the writer could construe that God is the Most Powerful.

Sixth, five clauses have God as a circumstance. There are four types of circumstances: accompaniment, matter, quality, and comparison. The accompaniment implies that God accompanies God's creatures in every process. The matter tells about what God's creatures behave. Beside that, the quality tells how God's creatures are supposed to love God. Furthermore, the comparison reveals like what God's creatures love God. Because of that, the writer can construes that these clauses reveal that human beings depend on God.

Seventh, there is a clause which tells that human beings thank God. The clause has a verb *bersyukur* which indicates that human beings thank for what God has given to them. Therefore, the writer classified this clause into the ideational meaning that human beings thank God.

2. Representation of God in Pop-Islamic Songs

In this case, the writer used data taken from fifteen lyrics of eight songs of Rhoma Irama, a king of *dangdut* in Indonesia. This chapter will discuss the result of ideational meaning found in the clause by using transitivity system. After the writer analyzed the data using transitivity system, the writer tried to group clauses that had same ideational meaning. As the result, there were six groups of ideational meaning representing God.

First, the writer found that there are two clauses which reveal that God gives everything to His creatures. The ideational meaning is realized by doing processes *menambahkan* and *melimpahkan* which have a meaning of giving. Therefore, the writer can construe that these clauses reveal that God gives all what He has to His creatures, including human beings.

Second, according to the transitivity analysis, God is represented positively. For instance, God is represented by a phrase *sempurna Tuhan* in a clause. *Sempurna Tuhan* reveals that God has a great thing. On the contrary, God is also represented negatively. Here, God has bad things, such as torment and the test that are released to His creatures for some certain reasons. Therefore, the writer concludes that these clauses show us that God is the Most Powerful.

Third, there is a clause which has ideational meaning that God has different character from human beings. This ideational meaning is construed through relational identifying process which identifies who God is. Here, *Maha* is also used to distinguish between character of God and character of human beings. *Maha* means the Greatest. Because of that, the writer can infer that these clauses show different character of God from human beings.

Fourth, through the analysis, there are two clauses which are about the Word of God. Through relational attributive process, the Word of God is determined as salvation source for human beings. Then, through material process, it is shown what action is not allowed to do to the Word of God. Because of that, the writer construed that these clauses reveal that taking over the Word of God is a must for human beings.

Fifth, some clauses explain that God is the One. There are some considerations in order to construe the ideational meaning of the above clauses. First, a word *hanya* mostly appear which is used to assign that God is the only one. Second, when it is asserted to not betray God, it means that there is only one God. Third, there is a clause as an example of existential process reveals that there is no one who can resemble God. Fourth, there are certain verbs such as does not beget and not begetten which reveal that God is the one. As we know, The One is an example of *asmahul husna*. Because of that, the writer made a conclusion that these processes above have ideational meaning that God is the One.

Sixth, the writer found mental process realized in a clause. Based on processes of sensing *kabulkan*, it can be inferred that human beings pray to God. Moreover, the writer also found that there is a process of raising hands indicating that human beings pray to God. Thus, the writer could construe ideational meaning that human beings pray to God.

3. Relational Meaning in Pop-Islamic Songs

As mentioned before, data of analysis are taken from fifteen lyrics of eight songs of Opick which belong to pop-Islamic songs. From the analysis of mood system, the writer found certain kinds of relational meaning revealing relationships between God and human beings. Since there were some clauses that had same kinds of relational meaning, the writer grouped them into nine kinds of same relational meaning.

First, according to the analysis above, the author of the song as human being demands three services to God. First, he demands God to protect him from temptation of evil's whisper. Second, he also requests God to erase his grief and loneliness. Erasing his grief and loneliness means that he wants God to give him happiness instead of grief and loneliness. Third, he also demands God to give a light to his brittle heart. By demanding these kinds of service, he is thereby inviting God to give what he wants. Thus, these clauses above reveal that human beings represented by the author of the song demand something to God.

Second, there is a clause telling that the author of the song demands God to forgive him. As a human being, surely he made some mistakes and sins. Because of that, he demands by begging God to forgive him from all mistakes and sins. Thus, the writer concludes that human beings beg for God's forgiveness.

Third, there is a clause that encodes relational meaning that human beings wish for God's forgiveness. In the clause, there is a finite of future tense which is used to tell an event that has not happened yet. Because of that, the writer can construe that this clause tells a wish of human beings for getting God's forgiveness. By getting God's forgiveness, human beings think that their sins will be erased. In addition, God is the addressee that is invited to give His forgiveness to human beings.

Fourth, according to the analysis, there are three clauses consist of a word *Maha*. *Maha* is such a determiner that shows God's greatness beyond others. Thus, these clauses can be construed as telling great characters of God that are different from human beings. These characters belong to *Asmahul Husna* contained in Holy Qur'an.

Fifth, a clause can be revealed that God's blessing is more meaningful than everything. It implies that God's blessing is very important for human beings. From this analysis, we know that God is the one who gives, while human beings are those who demand service to God.

Sixth, after analyzing it using mood system, the writer found that God's creatures including human beings manifest their love to God by doing certain actions like bowing down, dreaming and celebrating. Here, God's creatures give their love to God. Then, they expect that God will receive their love. Thus, the relational meaning human beings manifest their love for God can be construed.

Seventh, there is also a clause which encodes relational meaning that human beings thank for what God has given to them. God has given His favour to them, then they receive it. They are grateful after receiving it. From this relational meaning, we know that God as their creator provides anything to them. One of them is His favour. Therefore, human beings are supposed to be grateful of what they get from God.

Furthermore, from the mood analysis, the writer found that a clause encodes relational meaning that human beings have causal relationship with God. The author of the song tells that he as human being lives with God. It also tells that he cannot live without God. As we know, God is the Creator of all, including human beings. It implies that we can live by God's permission. Therefore, by considering this analysis, the writer construes that human beings have causal relationship with God in their aspect of life.

Last, a clause can be construed that *aku* as a representation of human beings has no possibility to love God as perfect as God's greatness. It implies that human beings lower themselves towards God's greatness. By lowering themselves, it means that they acknowledge that God is more superior and they are inferior.

4. Relational Meaning in Dangdut-Islamic Songs

After the writer analyzed data which were taken from fifteen lyrics of eight songs of Rhoma Irama, the writer tried to reveal relational meanings between God and His creatures. The writer found that there are nine kinds of relational meaning in dangdut-Islamic songs. The explanation will be shown below.

First, through a clause, the author of the song gives information that God will raise His favour to those who are grateful. This information is also written in Holy Qur'an. Human beings are thereby invited to acknowledge this information. Through this analysis, it can be implied that God reminds human beings to be grateful, so that God will raise His favour.

Second, the author of the song tells that God's perfection creates human beings without flaw. As we know, God is the greatest creator of all. God is able to create both living things and non-living things which no one can do better than He did. One of His creatures is surely human beings. We wonder how God can create all of this beyond our powers and expectations. We as human beings have acknowledged that God is the best. In addition, we adore God on what He did to create us. Therefore, this clause reveals that human beings adore God.

Third, there is a clause which encodes that God gives all His affections to human beings. Then, human beings are supposed to receive the affections. Thus, giving affections is a kind of service that God gives to human beings. Because of that, this clause can reveal that God give His service to human beings

Next, four clauses can be construed that the author of the song gives information about the great characters of God. The great characters of God are also known as *Asmahul Husna* contained in the Holy Qur'an. Because of that, these clauses contain of factual information that represent characters of God. Therefore, we as God's creatures are supposed to acknowledge it.

Then, the author of the song gives information that God's torment is very grievous. God's torment is given for those who do not believe in God. It can be inferred that the author of the song reminds other human beings of God's grievous torment. By giving this reminder, he as human being expects that other human beings will acknowledge it, so that they are aware of God's grievous. In addition, this clause also implies that God does not merely give human beings blessing, favour and so on. On the contrary, God has also an authority to give them His torment if they do not believe in Him.

Furthermore, according to the mood analysis, the author of the song gives information concerning the Word of God. As it is stated in two clauses, we are prohibited to play on the Word of God. On the contrary, we have to glorify the Word of God. By doing and behave good based on what it is stated in the Word of God, definitely good things will come to our lives. Therefore, these clauses reveal that the Word of God has important roles for human beings.

Besides, the writer can conclude that human beings demand something to God. Based on the analysis, human beings demand God to listen their prayers, then God is thereby invited to grant the prayers. Then, another clause also reveals that human beings demand something to God. Human beings demands a help from God, God is thereby expected to give a help to them. Thus, these clauses can be construed that human beings demand something to God.

Then, the writer can construe that two clauses have relational meaning that human beings manifest their love to God. It is not a secret that we are willing to do anything when we are falling in love. We make some efforts to prove our beloved that we truly love him or her. In this case, human beings fall in love with God, so they do certain actions realized by verbal groups above. They give those actions in order to show that they really love God. Then, they expect that God will accept their love manifestations. Therefore, these clauses encode that human beings manifest their love to God.

Last, according to the mood analysis, there is a clause which reveals relational meaning that human beings are given warning. Through the clause, the author of the song tries to give a warning to not betray God. As we know, it is obviously stated in the Holy Qur'an that we are prohibited to do such actions like betraying. God hates those who

betray and do not believe in Him. Thus, there will be some consequences that human beings get, if they remain to do it. On the contrary, we have to believe in God.

Conclusion

In this chapter, the writer would like to infer the results of data analysis. Based on the data analysis, the writer found that there are five types of processes appearing in fifteen lyrics of pop-Islamic songs. These processes are material, mental, behavioural, verbal, relational processes. Here, the material process is dominant. It shows that the lyrics focus on activities. There are two kinds of processes that do not appear in the data that are existential and meteorological processes. Besides, the writer also found that there are five types of processes in fifteen lyrics of dangdut-Islamic songs that are material, mental, relational, and existential processes. The processes that do not appear are verbal, behavioural, and meteorological processes. Similar to pop-Islamic songs, material process appears dominantly.

After analyzing through transitivity analysis, the writer could construe some ideational meanings. In pop-Islamic songs, the writer could construe seven kinds of ideational meanings. Then, the writer could construe six kinds of ideational meanings in dangdut-Islamic songs.

Furthermore, by analyzing through mood system, the writer found that there are only two types of mood appearing in pop-Islamic songs, namely indicative-declarative (73,33%) and imperative (26,67%). Data from pop-Islamic songs contain finite of modality and finite of tense. Mood adjunct of polarity and intensity also appear in the data. From this analysis, the writer could reveal nine kinds of relational meanings.

Then, the writer also found two types of mood in dangdut-Islamic songs that are indicative-declarative (80%) and imperative (20%). From data of dangdut-Islamic songs, a finite of median modality appears. The finite of future and present tense is also found in the data. Moreover, there are circumstantial adjuncts in the data. From this analysis, the writer could reveal nine kinds of relational meanings.

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