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

A THESIS

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PRONOUNCEMENT

The writer honestly confirms that she writes this thesis by herself and without taking any works from other research in S-1, S-2, S-3, and in diploma degree of any university. The writer also ascertains that she does not take any material from other thesis or works except from the references mentioned.

Semarang, September 2015

Inneke Putri Puspasari

MOTTO AND DEDICATION

Everyone is rewarded for the effort one makes

-The Quran 20:15-

You are today where your thoughts have brought you

You will be tomorrow where your thoughts take you

-James Allen-

This thesis is dedicated to

my beloved family and

to everyone who helped me accomplished this thesis

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I realize that this thesis is far from being perfect. Consequently, I would be glad to receive any constructive criticism and suggestion to make this thesis better.

Finally, I expect that this thesis will be useful for the reader who wants to learn ideational meaning and relational meaning.

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Inneke Putri Puspasari

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ABSTRACT

Lagu merupakan sebuah karya sastra dimana di dalam lirik-liriknya tercurah ekspresi, ide, pemikiran, keinginan, dan pengalaman dari pengarang. Karena setiap pengarang mempunyai ciri dan gaya bahasa sendiri dalam merangkai lirik lagu, seringkali pendengar tidak memahami secara mendalam tentang makna di dalam lagu tersebut. Dalam skripsi ini, penulis ingin menafsirkan makna tentang fenomena apa saja yang mencoba pengarang curahkan dalam lagu (*ideational meaning*). Selain itu, penulis juga ingin mengungkapkan hubungan sosial pengarang dalam lagu *(relational meaning)*. Pada kesempatan ini, penulis memilih meneliti 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.

Kata kunci: Ideational meaning, relational meaning, lagu pop-religi, lagu dangdut-religi

CHAPTER I

INTRODUCTION

In this chapter, the writer will explain background for conducting the research. Then, the writer also reveals research questions and purposes of doing the research. Besides, the writer tries to review some previous studies related to the research. Moreover, the writer shows writing outline of this research from chapter I through chapter V.

1.1. Background of the Study

A language cannot be separated from human being's life. We cannot deny that language has some important roles. One of them is that 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. 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.

From these kinds of meaning, the writer takes her interest in ideational and relational meaning in order to conduct the research. The writer thinks that it is important to learn both ideational and relational meaning. Through ideational meaning, we can understand intended meaning by revealing experiences, involved

participants, and surrounding circumstances contained in a clause. Ideational meaning is construed by applying a grammatical tool, namely transitivity system. Besides, learning relational meaning is also important because we are able to know relationship between speaker and hearer. In addition, we can reveal context of situation contained in a clause. Relational meaning can be achieved by using a grammatical tool, namely mood system. Therefore, by understanding both ideational and relational meaning, we can understand a clause deeply. The meanings mentioned above are generally conveyed through any kind of text including script, short story, poem, and also song's lyrics.

As we know, song is a medium to express feelings, thoughts, and desires. An author of song communicates and expresses what he or she feels, what he or she thinks, and what he or she experiences using song lyrics and music. In compiling the lyrics, he or she often uses words that do not directly refer to intended meaning. The author of the song also makes a song with creative and beautiful lyrics. The song is not only to amuse people, but it is also to influence them. 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 chooses 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 uses 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. The writer uses different genres of Islamic songs that are pop and dangdut. Although pop and dangdut are certainly different genres, these genres have drawn the writer's attention to observe the song lyrics. On the contrary, Opick's songs and Rhoma Irama's songs have a similarity that their songs belong to Islamic genre.

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.

1.2.Research Questions

Below are research questions in conducting the research.

1. How do the authors of pop-Islamic and dangdut-Islamic songs represent God?

2. How do the authors of pop-Islamic and dangdut-Islamic songs express the relationship between God and human beings?

1.3. Purposes of the Study

According to the research questions, there are two purposes of study, as follows:

1. To reconstruct how the authors of pop-Islamic songs and dangdut-Islamic songs represent God

2. To reveal the relationship between God and human beings in pop-Islamic songs and dangdut-Islamic songs

1.4. Previous Studies

The research of ideational meanings and relational meanings has been conducted by some students of English Department in Diponegoro University. They are Susi Wigati who analyzed *Ideational Meaning pada lirik lagu Breakaway, I Believe I Can Fly, We Will Not Go Down, dan White Flag* and Anis Fariatin Fajrien who analyzed *Interpersonal Meaning Representing Tenor of Discourse of "Spongebob Squarepants Movie Transcript: Fear of a Krabby Patty by C.H. Greenbalt and Paul Tibbit"*. In this sub-chapter, the writer would like to review the two previous studies, as follows:

The first research comes from Susi Wigati (2009) entitled *Ideational Meaning pada lirik lagu Breakaway, I Believe I Can Fly, We Will Not Go Down, dan White Flag*. Susi Wigati as the writer of the research wants to know ideational meaning of the four songs by identifying transitivity system on the songs lyrics and by identifying emotive devices in the songs lyrics. There is no research question in her research, so readers may not understand what she wants to observe exactly. Her research belongs to descriptive qualitative To support her analysis, she applies some

appropriate theories related to the topic of her research. She uses transitivity theory by Halliday (1985), emotive devices theory from Stephen Ullman (1977), and figures of speech theory from Geofrey N. Leech. Then, the result of her research is that she finds eight ideational meanings from the four songs. The writer also thinks that these ideational meanings can be represented not only by using transitivity system, but these can also be represented by using lexical devices. Moreover, the writer concludes that these ideational meanings are ideational meanings which represent spirit to achieve dreams as the author of the songs tells in the songs. The author of the songs expects that the listeners can feel like what the author feels, so that they can be influenced to have spirit for achieving their dreams. Thus, her conclusion is good enough to fulfill the purposes of the thesis.

The second research to be discussed is *Interpersonal Meaning Representing Tenor of Discourse of "Spongebob Squarepants Movie Transcript: Fear of a Krabby Patty by C.H. Greenbalt and Paul Tibbit"* written by Anis Fariatin Fajrien (2009). She conducts a descriptive qualitative research that data are described systematically, factually, and accurately. Besides, the research is classified as quantitative because she calculates frequency of each mood type of the data. Similar to the first research, her research does not contain research questions. The purposes of her research are to describe every element in a clause in *SpongeBob Squarepants movie transcript* based on the mood system (mood structure and mood type), to find the interpersonal meaning occured in the film transcript that is the tenor of discourse (role

relationship), and to find the speech function. In conducting her research, she uses some theories related to the topic. These theories are the theory of functional grammar by Halliday (1985), the theory from Gerot and Wignell (1994), and the theory from Butt *et al* (1995). After analysing data, she concludes that there are 236 clauses which consist of declarative clause (67,5%), interrogative clause (18,8%), imperative clause (13,3%), and exclamative (0,4%). By seeing the mood types, the writer finds some speech functions made by the speakers, such as giving and demanding goods and services; and information. Moreover, the writer also construes the tenor of discourse of the data by analysing social role, status, and social distance.

After reviewing two previous studies above, the writer would like to conduct the research differently by combining two topics from the previous studies. In this opportunity, the writer observes both ideational meaning and interpersonal (relational) meaning. In the first previous study, she uses different songs to be analyzed, while in the second previous study, the data are taken from movie script. It is obviously different with this research. The data of this research are taken from songs lyrics of different genre of song that is pop-Islamic and dangdut-Islamic. Basically, the purpose of this research has similarities among the previous studies. Since this research contains two topics, the purposes are combination of the purpose of the previous studies. This research tries to construe ideational meaning similar to the first previous study, but the writer narrows the purpose that is to reconstruct how the authors of the songs represent God in both pop-Islamic songs and dangdut-Islamic

songs. Moreover, this research also has a similar purpose to the second previous study that is to find the tenor of discourse as interpersonal (relational meaning). In this research, the interpersonal meaning that will be revealed is the relationship between God and human beings.

1.5. Writing Outline

Chapter I consists of introduction of the research. It introduces five sub-chapters namely background of the study, research questions, purposes of the study, previous studies, and writing outline. Through this chapter, the reader will know what will be discussed in the research.

Chapter II contains review of literature. In the review of literature the writer will discuss the theoretical framework. This chapter will lead the reader to know certain theories used in this research.

Chapter III presents research method. The writer explains four sub-chapters such as the type of the research, data (including population, sample, technique and sampling technique), method of collecting data and method of analyzing data. By seeing this chapter, the reader will know what data are used. Besides, the writer will also know what kinds of method the writer uses.

Chapter IV discusses data analysis. In this chapter, the writer tries to analyze data by using the theories and methods mentioned in previous chapters. Furthermore, the writer will answer the research questions by revealing the result of the research.

Chapter V comprises conclusion and suggestion. In this chapter, the writer tries to infer the conducted research. Through this chapter, the reader will know whether the purposes of the research can be achieved or not. Then, the writer also makes suggestion to the readers who want to conduct similar research.

CHAPTER II

REVIEW OF LITERATURE

To conduct this research, the writer uses some books of functional grammar from M. A. K. Halliday, Linda Gerot and Peter Wignell, and Geoff Thompson. The writer also uses a discourse book from J. R. Martin and D. Rose. Those books concern with Transitivity System, Metafunctions, and Mood System that are related to the topic of this research.

2.1. 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. In functional grammar, a clause is the most important unit rather than sentences. Every element of the clause is identified based on its function. Thus, functional grammar does not give a label in terms of word class or other syntax devices.

2.2.Metafunctions

There are three kinds of meanings that are called metafunctions. Metafunctions are used to explore meaning. Metafunctions are divided into three types. They are experiental or ideational, interpersonal or relational, and textual. Each type of meaning has its function.

Gerot and Wignell (1994:12) said that experiental or ideational meaning is used to represent our experience of the world. It includes what is going on, what participant is evolved, and how circumstance is used. Ideational meaning also shows events and the entities in whole clause. Ideational meaning is construed by using transitivity (participants, processes, and circumstances). Another type of metafunction is called relational meaning. Relational 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. Textual meaning is realized by using theme and cohesion. (Thompson, 2004:27-29)

2.3. 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

Gerot and Wignell (1994: 55) stated that material processes are a kind of processes that expresses everything related to doing action. In material processes, an entity that does an action is called actor, while an entity to which the process is done is called goal.

Material processes have two types which are creative and dispositive. Creative type provides a goal that is brought by process. Furthermore, dispositive type doesn't provide a goal, it just tells what happens and what action is. Material processes also have two forms, namely active voice and passive voice.

Besides, there is a participant that may be incumbent on material processes, namely range. Range is the element that determines the field of the process. In a clause, the range occurs with actor, but it is without goal. Material processes with Goal can take resultative attributes. On the contrary, material processes with Range

cannot take it. Moreover in material processes with Goal, the Goal can be subtituted into an appropriate pronoun that will not change the meaning.

2.) Mental Processes

Mental Processes are a kind of processes related with emotion (feeling), intellectual (thinking), and sensory (perceiving). Mental processes are divided into three types, namely affective or reactive (feeling), cognitive (thinking), and perceptive (perceiving through the five senses). These proccess are different from material processes which focus on physical, moving, and action. In the material process, the activities are visible, but the activities in mental processes are invisible.

Then, there are certain participants that have roles in mental processes. They are Senser and Phenomenon. Senser is an entity that can feel, think, or perceive. The entity is mostly conscious being, but the conscious being can be attributed to non-sensate beings. For example, That toaster doesn't like me, I swear. Here, the senser is a non-sensate being. Furthermore, the phenomenon is an entity that is sensed: felt, thought or perceived.

3.) Behavioural Processes

Behavioural processes are a kind of processes related with behavioural things, such as breathing, dreaming, snoring, smiling, hiccuping, looking, watching, listening, and pondering. There is a participant that must be in the processes. It is called Behaver. Since non-sensate beings cannot behave, the Behaver must be a

conscious being. For the example, "She lives in the fast line". Here, the senser is 'she'. The process is 'lives'. Then, 'in the fast line' is a circumstantial place.

4.) Verbal Processes

Verbal processes are a kind of processes related with lingual and signal. The processes of saying function to reporting, such as remind, deny, and so on. Besides, there is another function of the processes of saying that is to quoting (and reporting), such as say, tell, and so on.

Besides, there are three other participants that belong to verbal processes. They are receiver, target, and range or verbiage. Their definitions will be explained below.

   a. Receiver   : the entity that becomes the addressee of verbalisation

   b. Target   : the entity that acts upon verbally

   c. Range or Verbiage : the term for the verbalisation

5.) Relational Processes

Relational processes are a kind of processes related with being and having. According to Gerot and Wignell (1994:67), relational processes are divided into two kinds of relational processes. They are called Identifying Processes and Attributive Processes. Identifying processes are used to define an identity, while attributive processes are used to define a quality.

In attributive processes, there are two participant roles involved. They are Carrier and Attribute. In identifying processes, there are also two participant roles, namely Token and Value.

6.) Existential Processes

Existential processes are realized by verbs of existing. The existential processes represent something that exists. Existential processes have generally a verb *be.* Besides, there are other verbs that express an existence, such as *exist* and *arise*. These verbs of existing are followed by a participant role called Existent.

7.) Meteorological Processes

Meteorological processes are a process related with weather (Gerot and Wignell, 1994: 73). For instance, "It is hot", "It is windy", and It's five o'clock.

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.

2.4. 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 uttering a language, there are two participants involved, namely a speaker or writer and an addressee (listener and reader).

A speaker chooses a particular speech role for her or himself and simultaneously assigns a speech role to the addressee. In other word, a speaker determines her or his speech role according to her or his need to the addressee. In making an interaction, there are two types of commodity that are exchanged. They are either goods and services or information.

According to Gerot and Wignell (1994: 22), if a speaker gives us some information, he or she is thereby inviting us to receive the information. If he or she offers us some goods or some services, it means that he or she is inviting us to receive those goods or services. Besides, if he or she requests information from us, you are

inherently invited to give the information. If he or she requests some goods or services from us, it means that we are invited to give those goods or services. These explanations will be presented in a table below.

Table 2. 1 Speech functions and responses

Role	Commodity	Initiation	Expected Response	Discretionary Alternative
Give	goods and services	Offer	acceptance	rejection
demand		command	undertaking	refusal
Give	Information	Statement	acknowledgement	contradiction
demand		Question	Answer	disclaimer

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

2.4.1. 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. As the example, "Michael did" consists of subject and finite. The subject is person's name that is *Michael*, while the finite is *did*.

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. The primary tense indicates the moment of speaking whether it is past, present, or future. The modality expresses the Speaker's judgement of the probabilities of the

obligations involved in what the Speaker's saying. Then, the polarity tells positivity and negativity.

Table 2. 2 Finite verbal operators

Temporal operators			
	Past	Present	Future
Positive	did, was, had, used to	does, is, have	will, shall, would, should
Negative	didn't, wasn't, hadn't, didn't + used to	doesn't, isn't, haven't	won't, shan't, wouldn't, shouldn't
Modal operators			
	Low	Median	High
Positive	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
Negative	needn't, doesn't/didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/wasn't to)	mustn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/hadn't to)

Halliday (2004: 116)

Sometimes the Finite element and the lexical verb are fused. This occurs when the verb is in:

a. simple past or simple present (tense): ate = did eat; eats = does eat

b. active voice: they eat pizza = they do eat pizza vs pizza is eaten

c. positive polarity: they eat = they do eat vs they don't eat

d. neutral contrast: go away = do go away

2.4.2. Residue Element

Another element in mood system is known as residue. Residue element consists of Predicator, Complement(s), and Adjunct(s).

1.) 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 the above example, the predicator is 'build'. Halliday (2004: 122) stated that there are four functions of predicator. (i) It determines time reference other than reference to the time of the speech event. (ii) It determines various other aspects and phases like seeming, trying, hoping. (iii) It determines the active and the passive voice. (iv) It determines the process including action, event, mental process, relation that is predicated to the Subject.

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.

2.) 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'.

3.) Adjuncts

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

a. Circumstantial Adjuncts

This type of adjuncts answer the questions 'how', 'when', 'where', and 'by whom'.

b. Conjuctive Adjuncts

Conjuctive adjuncts are expressed by conjuctions such as 'then', 'for instance', 'anyway', 'moreover', and so on. These adjuncts function to link one clause to another. These adjuncts fall outside of the analysis of mood.

c. Comment Adjuncts

Similar to the conjuctive adjuncts, comment adjuncts fall outside of analysis of mood. The comment adjuncts function to express relational meaning that is the speaker's comment on what he or she is saying. The examples of comment adjuncts are 'frankly', 'unfortunately', 'to my surprise', and so on.

d. Mood Adjuncts

Mood adjuncts also express relational meaning. Besides, the mood adjuncts belong to mood structure, more particularly to the mood element. According to Gerot

and Wignell (1994: 36), there are many particular items functioning as mood adjuncts. These items will be shown by a table, as follows:

Table 2. 3 Kind of Mood Adjuncts

Adjuncts of polarity and modality	
Kinds	Examples
Polarity	not, yes, no, so
Probability	probably, possibly, certainly, perhaps, maybe
Usuality	usually, sometimes, always, never, ever, seldom, rarely
Readiness	willingly, readily, gladly, certainly, easily
Obligation	definitely, absolutely, possibly, at all cost, by all means
Adjuncts of temporality	
Kinds	Examples
Time	yet, still, already, once, soon, just
Typically	occasionally, generally, regularly, mainly
Adjuncts of mood	
Kinds	Examples
Obviousness	of course, surely, obviously, clearly
Intensity	just, simply, merely, only, even, actually, really
Degree	quite, almost, nearly, scarcely, hardly, hardly, absolutely,totally,

2.5. Mood Types

According to Gerot and Wignell (1994: 38-42), there are two types of mood. They are indicative mood and imperative mood. The explanation will be shown, as follows:

2.5.1. Indicative Mood

Indicative mood concern the order of the Subject and Finite which realizes *Declarative* and *Interrogative*. In declarative, the order is initiated by the Subject. Then, it is followed by the Finite. Declarative functions to make a statement. Inversely, the order of interrogative is initiated by the Finite and is followed automatically by the Subject. Interrogative functions to ask question or information.

2.5.2. Imperative Mood

Imperative mood may consist of Subject + Finite, Subject only, Finite only, or may have no mood element. However, this type of mood always consists of a Predicator. The imperative expresses command or request.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer would like to explain type of the research. The writer also explains data (including population, sample, technique and sampling technique) used in the research. Furthermore, the writer gives information about methods that the writer used to collect and analyze the data.

3.1 Type of the Research

In this opportunity, the writer conducts descriptive qualitative research, since the writer describes the data factually and systematically. The writer analyzes data by using grammatical tools, namely transitivity and mood system. The writer identifies the data to provide information in revealing ideational and relational meaning. Besides, the writer explains her ideas concerning the analysis in order to achieve her purposes of conducting the research.

3.2 Data, Population, Sample, Sampling Technique

Since the writer observes both ideational and relational meaning in pop-Islamic songs and dangdut-Islamic songs, it is obvious that data used by the writer are song lyrics from both genres of Islamic songs. The songs lyrics used are lyrics that relate to God. For pop-Islamic songs, the writer chooses fifteen Opick's song lyrics. Besides, the writer also chooses fifteen Rhoma Irama's song lyrics for data of dangdut Islamic

songs. The reasons why the writer chooses song lyrics from Opick's and Rhoma Irama's songs are that both Opick and Rhoma Irama's are known as famous singers with their best songs. Opick is well known as a pop-Islamic singer that has many beautiful and touched songs. In addition, the writer takes her interest in Rhoma Irama because Rhoma Irama is appointed as the king of dangdut that also releases some famous Islamic songs.

Furthermore, the population of this research is eight of Opick's songs and eight of Rhoma Irama's songs. All these lyrics of the songs will be presented later in the appendix of this research. In chapter IV, the writer does not explain all lyrics of the population. The writer only picks certain numbers of song lyrics as the samples of this research. From Opick's songs, the writer only uses fifteen lyrics. Then, the writer also chooses fifteen lyrics of eight Rhoma Irama's songs for data of dangdut-Islamic songs. The writer applies purposive sampling technique in determining the 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.

3.3 Method of Collecting Data

According to Sudaryanto's book entitled *Metode dan Aneka Teknik Analisis Bahasa*, there are four methods to collect data. They are participant observation, non participant observation, note taking, and recording methods. In collecting the data, the writer uses *observation* method because the research is conducted by examining the

language itself. *Observation* method is divided into some techniques. One of the tecniques used by the writer is non participant observation. The writer uses that technique because the writer does not involve in uttering the language in Opick's and Rhoma Irama's song lyrics. The writer plays a role as observer of the language use in the song lyrics. In collecting the data, the writer uses some procedures, namely downloading, note taking, and transcribing. (Sudaryanto, 1993: 131-134)

3.4 Method of Analysis Data

As Sudaryanto (1993) asserted, method of analysis data is divided into two types, namely distributional method and identity method. In conducting this research, the writer uses *Distributional* and *Identity* Method to analyze the data. In distributional method, *Bagi Unsur Langsung*, Substitution, and Expansion are techniques used by the writer. The first technique is *Bagi Unsur Langsung*. According to this technique, the writer divides units of analysis in order to categorize it into some elements in transitivity system and mood system. Second, substitution technique is used by the writer in order to show the degree of class similarity between substituted element and substitute element. This technique is applied by substituting element or word in the chosen song lyrics into another element or word. Third, the writer uses expansion technique to continue the analysis. Expansion technique is used in order to determine semantic aspect in unit of analysis. By using this technique, the writer can expand in two ways, either in the beginning or in the end of linguistic units of the data.

Furthermore, the writer also uses identity method. Technique that is used to apply this method is referential because this technique has determinant. The determinant can be word classes (verbs, adjectives, nouns, etc), clause, function words, etc. So, the writer examines the reference of particular linguistic units. By knowing the reference, the writer gets description of noun which refers to something or of verb which refers to what is going on.

CHAPTER IV

DATA ANALYSIS

As introduced before in the background of the study, the study purposes to reconstruct the way an author represents God and the relationship between God and God's creatures. The purposes are achieved through identifying ideational and relational meanings between pop-Islamic song and dangdut-Islamic song. The ideational meanings are identified using a grammatical tool, namely transitivity system, while the relational meanings are identified using mood system.

4.1.   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 certain kinds of ideational meaning representing the existence of God. Therefore, the writer grouped them into seven groups of same ideational meanings. Table of ideational meanings in pop-Islamic song will be shown later through table 4.1 in the appendix.

1. God is an actor who can fulfill what human beings need

In the song, there are seven clauses that have same ideational meanings of 'God is an actor who can fulfill what human beings need'. It can be seen through these clauses:

(1) Tuhan <u>lindungilah</u> kami semua dari bisikan setan yang menggoda
    God protects all of us from temptation of evil's whisper
(2) (Tuhan) <u>hapus</u> segala duka dan sepiku
    (God) erases my grief and loneliness
(3) (Tuhan) <u>terangi</u> hati yang merapuh
    (God) gives a light to the brittle heart

These clauses contain some verbs like *lindungilah*, *hapus*, and *terangi* that are classified to material processes. Actually some verbs have metaphoric meanings. In transitivity analysis, clause (1) through (3) belongs to material processes because each clause has a process of doing which is realized by verb.

As we can see, clause (1) through (3) has similar subject who is God although some subjects are implied in clause (2) and (3). Therefore, to make analysis easier, the writer puts brackets in the implied subjects. Since these clauses belong to material processes, it means that the subject acts as an actor. Through transitivity analysis, God as an actor does something to God's creatures like *lindungilah*, *hapus*, and *terangi*.

In clause (1), the actor is God. The process of material is realized by a verb *lindungilah*. There is also recipient realized by a phrase *kami semua*. *Kami semua* represents God's creatures including human beings. Then, a circumstantial matter is realized by a phrase *dari bisikan setan yang menggoda*. This kind of circumstance tells from what matter God protects His creatures.

Clause (2) has a verb that is *hapus*. It is true that *hapus* is a process of doing, but the goal is *segala duka dan sepi*. As we know, we cannot erase either grief or loneliness literally. Therefore, the verb *hapus* has metaphoric meaning. Clause (2)

applies metaphor "grief and loneliness are stain". In the clause, the author of the song thinks that grief and loneliness are like stain which can be erased only by God as his creator.

In clause (3), the process done by the actor is realized by a verb *terangi*. The goal of the process is *hati yang merapuh* that belongs to invisible subject. It is impossible that we can light invisible subject like heart. Therefore, this clause applies metaphor "heart is a visible subject". It means that the author of the song considers heart as visible subject, so that God can light it.

Based on the transitivity analysis, the writer found that clause (1) through (3) explained processes done by God. These kinds of process are done by God in order to fulfill what human beings as His creatures need. Literally, the above verbs belong to material processes, but actually some kinds of verb have metaphoric meaning that has been described above.

2. God is the Forgiver

This kind of ideational meaning can be seen from these clauses:

(4) (Tuhan) ampunkanlah aku
   (God) forgive me
(5) Setitik ampunanMu akan menghapuskan dosa kami
   A bit of Your forgiveness will erase our sins

Clause (4) has a verb of sensing that is *ampunkanlah*, so this clause belongs to mental processes. This clause has the implied subject that is God as a senser. In clause (4), the process of sensing is realized by a verb *ampunkanlah (to forgive)*. The

one for whom the process are provided is *aku*. *Aku* is a representation of God's creatures.

Besides, clause (5) has different kind of process. This clause is classified as material process, since there is a process of doing that appears. It is realized by a verb *akan menghapuskan*. Clause (5) has a bit different actor that is realized by a phrase *setitik ampunanMu*, but the phrase is still a part of God representation. Then, the goal of the process is *dosa kami*. This clause also has metaphoric meaning. It applies metaphor "sin is a stain". As we know, sin cannot be erased literally. Through this clause, the author of the song thinks that sin is like a stain that can be erased by God.

According to the analysis of this kind of ideational meaning, there are some words referring to forgiveness. In clause (4), the verb *ampunkanlah* means that God can forgive His creatures. Then, clause (5) reveals that forgiveness from God can erase our sins. Therefore, these clauses can be construed that God is the Forgiver.

3. God has characters that are different from human beings

Below are clauses which have ideational meaning of *God has characters that are different from human being*.

(6) *Hanya Allah Maha Pengasih*
    Allah is the only Most Gracious
(7) *Engkau Allah yang Maha Mendengar*
    You, Allah is the Hearing
(8) *Sesungguhnya Engkau sang Maha Pengampun Dosa*
    You are indeed the Forgiver

This ideational meaning is realized by relational identifying processes. In clause (6), the token is God that is represented by the word *Allah*. Then, the value is *Maha Pengasih*. Here, a circumstantial quality appears that is realized by words *hanya* and *Maha*. *Hanya* means God is the only one who has gracious character. Moreover, *Maha* shows high quality of God.

In clause (7), the token must be *Engkau Allah*, while the value is *yang Maha Mendengar*. The value tells one of characters of God. Here, there is also circumstantial quality realized by a word *Maha*. *Maha* is used to define quality of the character of God.

Then, clause (8) has a token realized by a word *Engkau*. The value is *sang Maha Pengampun Dosa*. In this clause, a circumstantial quality appears. It is realized by a word *sesungguhnya*. *Sesungguhnya* tells how God is defined by His certain character that is different from human beings. Beside that, the word *Maha* also exists. It reveals how great the character of God is.

As described before, clause (6) through (8) reveals same ideational meaning *God has characters that are different from human being*. In transitivity analysis, these clauses belong to relational identifying process. This kind of process is used to define someone or something. The token of these clauses, of course, is God, while the values are God's characters. Moreover, these 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*. *Maha* is used 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 clause (6) through (8) tells ideational meaning that God has characters that are different from human being.

4. God's blessing is the best of all

Through transitivity analysis, the writer found that a clause could be construed as God's blessing is the best of all. Below is the clause.

> *(9)   Setitik rahmat yang Kau beri lebih berarti dari segalanya*
>   A bit of Your blessing is more meaningful than everything

Clause (10) belongs to relational attributive process. The carrier is *setitik rahmat yang Kau beri*, while the attributive is implied. Therefore, a word *menjadi (become)* can be added as an attributive. Then, the attribute is *lebih berarti*. In this clause, the writer found that there is a circumstantial comparison which is represented by a phrase *dari segalanya*. This kind of circumstance tells us that God's blessing cannot be compared by everything. It is also proved by existence of comparative degree *lebih* which is used to compare two things. In this case, the clause compares God's blessing and everything. As mentioned before, clause (10) belongs to relational attributive process that functions to assign quality to something (Gerot and Wignell, 1994: 67). Therefore, it can be concluded that this clause assigns that God's blessing is the best of all because it cannot be compared by everything.

5. God is the Most Powerful

The ideational meaning of God is the Most Powerful can be seen through these clauses:

(10) Semesta <u>bersujud</u> padaMu
      The entire world bow down to You
(11) Semua <u>bertasbih</u> akan kebesaranMu
      All of God's creatures celebrate the praises of Allah

These clauses consist of two types of processes. They are material and verbal processes. The material process is realized through clause (10), while the verbal process is realized through clause (11).

Material process is realized by clause (10). Clause (10) has an actor realized by a word *semesta*. This clause has a process of doing that is *bersujud*. The goal of the process is directed for God realized by a phrase *padaMu*.

Then, clause (11) belongs to verbal process. Clause (11) has a verb *bertasbih* that is for quoting. The sayer is *semua* that represents God's creatures, while the verbiage refers to God. This clause implies that all God's creatures symbolically signal God that they love God.

According to the above analysis, the writer found that clause (10) and clause (11) has a similarity. The similarity is that God has a role as a goal to which the processes are extended. 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. Because of that, God has power to make His creatures do anything to please Him. By pleasing God, of course, His creatures will get a reward. Therefore, the writer inferred that clause (10) and clause (11) reveals ideational meaning that God is the Most Powerful.

6. Human beings depend on God

   Below are clauses which have ideational meaning human beings depend on God.

   (12) Aku hidup denganMu
         I live with You
   (13) Aku mimpi seluruh hidupku tentangMu
         I dream of You all my life
   (14) Tak mungkin aku bisa mencintaiMu seperti keMaha-anMu
         Impossibly, I could love You as perfect as Your Greatness

   These three clauses have different types of process. There are behavioural and mental processes. Behavioural processsses appear in clause (12) and clause (13). Then, mental process appears in clause (14).

   As mentioned above, behavioural processes appear in clause (12) and clause (13). These clauses have *aku* as behaver. Then, the processes are *hidup* and *mimpi*. Clause (12) has a circumstantial accompaniment which is realized by a word *denganMu*. *DenganMu* tells with whom *aku* has a process of behaviour, like living. Moreover, a circumstantial matter also appears in clause (13) which is realized by a word *tentangMu*. This circumstance shows that God is the one that *aku* dreams of.

   Beside behavioural processes, mental process also appears. The process is realized in clause (14). In clause (14), it has *aku* as a senser. The process of sensing is *jatuh cinta*. Moreover, this clause has a circumstance. The process is *mencintai*. In this clause, God has a role as a phenomenon. Beside that, the writer also found that there are two different types of circumstance. First, *sempurna* is classified as a circumstantial quality. It tells how *aku* is supposed to love God. Second, it is a circumstantial comparison that appears in this clause. It is realized by a phrase *seperti*

keMaha-anMu. This circumstance shows like what *aku* loves God. Furthermore, there is also improbability aspect which is realized by a word *tak mungkin*.

According to the transitivity analysis, we can see that these five clauses have God as a circumstance, although the types of processes are different. 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.

7. Human beings thank God

   There is a clause which tells that human beings thank God. Below is the clause.

   (15) *Semua bersyukur nikmatMu*
        All of Your creatures are grateful of Your Favour

Clause (15) belongs to mental process. Here, the senser is *semua* which represents all God's creatures including human beings. *Bersyukur* is the process of sensing. Then, the phenomenon is *nikmatMu* which is sensed. In this clause, God becomes a part of the phenomenon. From transitivity analysis, this clause implies 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.

4.2.   Representation of God in Dangdut-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. The groups of ideational meaning are shown later through table 4.2 in the appendix.

1. God gives everything to His creatures

In dangdut-Islamic songs of Rhoma Irama, there are two clauses which have a meaning to show that God gives everything to His creatures. Below are the clauses.

(1) *Nikmat Allah akan ditambahkan bagi orang yang pandai bersyukur*
     Allah's favour will be raised for those who are grateful
(2) *Engkau melimpahkan semua rasa kasih sayangMu*
     You give all Your affections

Clause (1) and (2) are classified as material processes, due to the existence of doing process. In clause (1), the doing process is realized by a phrase *akan ditambahkan.* The actor is *Allah*, while the goal to which the process is extended is *nikmat Allah*. Here, God is a part of the goal. Then, there is also recipient to whom goods are given by Allah. The recipient is realized by *bagi orang yang pandai bersyukur*.

Then, clause (2) has a process of doing *melimpahkan*. The actor is Engkau that represents God, while the goal is *semua rasa kasih sayangMu*. Here, suffix *–Mu* is a representation of God.

As explained above, these clauses belong to material processes. It means that these clauses show us what kinds of action done by God. God is the only actor. Beside that, God is a part of the goal. Then, the doing processes *menambahkan* and *melimpahkan* have a meaning of giving. Therefore, through this clause, the writer can construe that these clauses reveal that God gives all what He has to His creatures, including human beings.

2. God is the Most Powerful

   (3) Sempurna Tuhan <u>menciptakan</u> dirimu yang tiada cela
       God's perfection creates you without flaw
   (4) Bagi orang yang kufur adzab Allah sangat pedih
       For those who do not believe, Allah's torments are very grievous

There are two types of process appear in clause (3) and clause (4). They are material and relational attributive processes. Material process is realized in clause (3). Then, clause (4) belongs to relational attributive. Below are the explanations of their analysis.

Clause (3) belongs to material process. The actor is a representation of God that is realized by a phrase sempurna Tuhan. Here, God as an actor does an action that is categorized as a doing process. The action is *menciptakan*. Then, the goal in clause (3) is *dirimu*. It refers to God's creatures. This clause also has a circumstance namely

circumstantial quality *yang tiada cela*. The circumstance tells how God creates God's creatures.

Then, there is a relational attributive process realized in clause (4). In clause (4), *adzab Allah* is categorized as a carrier. Then, the attribute is an adjective phrase realized by *sangat pedih*. In addition, a circumstantial behalf appears in this clause. It is realized by a phrase *bagi orang yang kufur*. It reveals for whom God's torment is addressed.

According to the analysis above, we can see that God has role as participant and circumstance. As the participant, God is represented positively. For instance, God is represented by a phrase *sempurna Tuhan* in clause (3). *Sempurna Tuhan* reveals that God has a great thing. On the contrary, God is also represented negatively in clause (4) and (5). 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.

3. God has different character from human beings

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. The clause will be shown below.

(5) Engkau Maha Memutuskan
    You are the Able

The relational identifying process identifies who God is which is realized in clause (5). The token is definitely God. God is realized by a certain word like *Engkau*. Then, the value is *Maha Memutuskan*. This value reveals certain character of God. Here, *Maha* is a term 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.

4. Human beings are under obligation to take over the Word of God

This ideational meaning can be construed through these clauses. These clauses can be seen below.

> (6) *Firman Tuhan sumber keselamatan*
>   The Word of God is the source of salvation
> (7) *(Kau) jangan mempermainkan firman Tuhan*
>   (You) do not play on the Word of God

There are two types of processes realized in above clauses. The processes are relational attributive and material. Clause (6) belongs to relational attributive process. Then, clause (7) is classified as material processes. The analysis will be explained below.

Clause (6) is an example of relational attributive process. It is called relational attributive process because the process assigns a quality. Here, the carrier is *firman Tuhan*, while the attribute is *sumber keselamatan*. This clause assigns a quality of the Word of God. The Word of God is salvation source for human beings.

Furthermore, clause (7) has a process of doing realized in a word *jangan mempermainkan.* In this clause, a word in brackets means implied subject. The implied subject has a role as an actor. Then, *firman Tuhan* is the range. This clause tells a kind of action which is not allowed to do to the Word of God.

As explained before, the main point is 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.

5. God is the One

This ideational meaning is realized through material, mental, existential, and relational identifying processes. These four processes can be seen in six clauses below.

(8)   Kita menyembah hanya padaNya
We only worship Him (God)
(9)   Kau jangan menyekutukanNya
You do not betray Him (God)
(10) Kamimemohon pertolongan hanya padaMu oh Tuhan
We only seek for a help to You, oh God
(11) Tiada satupun yang menyerupaiNya
There is no one like Him
(12) Tuhan tidak beranak
God does not beget
(13) Tuhan tidak diperanakkan
God is not begotten

The material processes are realized in clause (8) and clause (9). Beside that, there is only one example of mental process in clause (10). Clause (11) is classified as existential process. Then, clause (12) and (13) are classified as relational identifying processes. Below are the explanations of their analysis.

First, the writer found that clause (8) has an actor *kita* which represents human beings, while the goal is realized by a phrase *padaNya*. Here, suffix *–Nya* represents God, so that God is a part of the goal. Then, the processes done by the actor is *menyembah*.

Clause (9) also belongs to material process. The actor is *kau* that represents human beings. Then, the process appearing in the clause is *jangan menyekutukan*. *Jangan* shows prohibition against the process of *menyekutukan*. This clause has a goal which refers to God. The goal is realized by a suffix *–Nya*.

Second, the mental process is realized in clause (10). The senser is *kami* as a representation of human beings. *Kami* has a process *memohon* which is categorized as cognitive type in mental process. Then, the phenomenon is *pertolongan*. Moreover, there is a circumstantial behalf in this clause. It is realized by a phrase *hanya padaMu Tuhan*. The circumstance behalf is used to show for whom the process is directed.

Third, there is also existential process that appears in clause (11). The existential is *tiada*, while the existent is *satupun*. Moreover, a circumstantial comparison is found in this clause. It is realized by *yang menyerupaiNya*. Here, suffix *–Nya*

represents God. Therefore, this clause reveals that there is no one who can resemble God. It means that God is the One.

Fourth, clause (12) and (13) are classified as relational identifying processes. Both clauses have same token *Tuhan* which definitely represents God. Then, the values are *tidak beranak* and *tidak diperanakkan*. These kinds of value imply that God is the One.

Based on the analysis above, it is explained 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 in these clauses. *Hanya* 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, clause (11) 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 that appear in clause (12) and (13). These verbs 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.

6. Human beings pray to God

This ideational meaning can be construed through these clauses:

(14) Tuhan <u>kabulkan</u> doa kami
God, listen to our prayer
(15) Ku <u>tadahkan</u> kedua tanganku ke langit tinggi
I raise my hand sup to the Heavens

This ideational meaning is realized through two types of processes; mental and material. Mental process appears in clause (14). Then, material process is realized in clause (15). The analysis will be further explained below.

Clause (14) has a process of sensing *kabulkanlah*. The senser is realized by a phrase *doa kami*. *Kami* refers to human beings. The phenomenon that is sensed is God which is realized by a word *Tuhan*. Because there is a word *doa* that appears in this clause, it means that human beings pray to God.

Furthermore, the material process appears in clause (15). In this clause, the actor is *ku* which represents human beings. Human beings do a process realized by a verb *tadahkan*. Then the goal is *kedua tanganku*. There is also a circumstantial place in this clause. It is realized by a phrase *ke langit tinggi* which refers God's place. As we know, we have a gesture of raising our hands when we are praying to God. Therefore, this clause reveals that human beings pray to God.

As explained above, the participant of clause (14) and clause (15) is human beings. Human beings have role as either senser or actor. Through mental process, what is sensed by human beings is God. Based on processes of sensing, it can be inferred that human beings pray to God. Moreover, through material process, there is a process of raising hands indicating that human beings pray to God.

4.3. Relational Meaning in Pop-Islamic Songs

The relational meaning is analyzed using a grammatical tool namely mood system. The mood system considers a clause as an exchange. The mood system is divided into two elements. First element is mood. Second element is residue. As mentioned before, data of analysis are taken from fifteen lyrics of eight songs of Opick. 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. The writer also made a table of the groups of relational meaning in pop-Islamic songs. The table will be shown later through table 4.3 in the appendix.

1. Human beings demand something to God

This kind of relational meaning is encoded by six clauses of Opick's songs. Here are examples of these clauses.

> (1) Tuhan <u>lindungilah</u> kami semua dari bisikan setan yang menggoda
>   God protects all of us from temptation of evil's whisper
> (2) (Tuhan) <u>hapus</u> segala duka dan sepiku
>   (God) erases my grief and loneliness
> (3) (Tuhan) <u>terangi</u> hati yang merapuh
>   (God) gives a light to the brittle heart

Clause (1) encodes relational meaning that human beings demand something to God. This clause belongs to imperative form although it has a subject. The imperative

form of this clause functions to request someone to do something. Therefore, this clause shows that human beings demand a service of protecting from temptation of evil's whisper. Beside that, the author of the song uses a subject *Tuhan* in order to emphasize that God is the addressee of the demand, so that he as human beings expects that God will give what he demands.

Different from clause (1), clause (2) does not consist of subject. The subject is implied that is God. Because of that, this clause is classified as imperative form. In imperative, the existence of predicator is a must. The predicator is realized by a word *hapus*. Since it is imperative, this clause reveals that human beings request or demand something to God. They demand a service of erasing their grief and loneliness. As we know, grief and loneliness can be erased literally, so that this clause has metaphoric meaning. This clause applies metaphor "grief and loneliness are stain". The author of the song thinks that grief and loneliness are like stain which can be erased only by God as his creator. Therefore, this clause encodes that human beings as God's creature demand something to God. By demanding, they invite God to give what they demand.

Similar to clause (2), clause (3) also does not have a subject. Therefore, this clause belongs to imperative form. Since it is imperative, the clause functions to request something. In this case, the author of the song as human being requests a service to God. He demands God to give him a light to his brittle heart. Actually, this clause has metaphoric meaning. It applies metaphor "heart is a visible subject". We

have common knowledge that we cannot literally give a light to invisible subject like heart. Thus, he considers heart as visible subject, so that God can give a light to his heart. In demanding the service, he expects that God will undertake what he demands.

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.

2. Human beings beg for God's forgiveness

According to the mood analysis, the writer found that human beings as God's creature beg for God's forgiveness. They demand by praying to God, so that God will give His forgiveness to them. Below is an example of clause that has relational meaning that human beings beg for God's forgiveness.

(4) *(Tuhan)* <u>*ampunkanlah*</u> *aku*
     (God) forgive me

Here, clause (4) contains a word implying that human beings beg to God. The word is *ampunkanlah*. Then, this clause belongs to imperative type which also reveals that human beings beg to request something to God. It is realized by the existence of

suffix *–lah*. Beside that, commonly the imperative clause does not have a subject. The subject is implied as it is stated in this clause. In addition, this clause has positive polarity. In this clause, 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.

3. Human beings wish for God's forgiveness

There is a clause that encodes relational meaning that human beings wish for God's forgiveness. Here is the clause.

(5) *Setitik ampunanMu <u>akan menghapuskan</u> dosa kami*
    A bit of Your forgiveness will erase our sins

In mood analysis, this clause has a finite verbal operator of future tense. The verbal operator is realized by a word *akan*. *Akan* indicates future tense. Future tense 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.

4. Human beings tell great characters of God

One of kinds of relational meaning found by the writer in the data is that human beings tell great characters of God. This relational meaning is realized by three clauses. Here are examples of the clauses.

(6) *Hanya Allah Maha Pengasih*
    Allah is the only Most Gracious
(7) *Sesungguhnya Engkau sang Maha Pengampun Dosa*
    You are indeed the Forgiver
(8) Engkau Allah yang Maha Mendengar
    You, Allah is the Hearing

As we can see in clause (6) through (8), there are certain words which determine characters of God. Clause (6) has a mood adjunct of intensity which is realized by a word *hanya*. *Hanya* is used to limite that character *Maha Pengasih* is only owned by God. Furthermore, clause (7) has also a mood adjunct of intensity. It realized by a word *sesungguhnya*. The author of the song might use *sesungguhnya* in order to acknowledge great character of God that is *Maha Pengampun Dosa*.Clause (8) also tells a kind of character of God. Here, God has character that is the Hearing. According to the analysis, these 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.

5. Human beings assign the importance of God's blessing

Based on the mood analysis, it is found that human beings assign the importance of God's blessing. It is realized by a clause below.

(9) *Setitik rahmat yang Kau beri lebih berarti dari segalanya*
    A bit of Your blessing is more meaningful than everything

Since clause (9) is declarative, it must be a statement of the author of the song. Beside that, there is a comparative degree that is realized by *more* and *than*. Here, a word *more* is followed by an adjective meaningful, while a word *than* is used to compare two things which are God's blessing and everything. It is stated 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.

6. God's creatures manifest their love for God

This kind of relational meaning is construed through some clauses. Below are these clauses.

(10) *Semesta* <u>*bersujud*</u> *padaMu*
     The entire world bow down to You
(11) *Aku* <u>*mimpi*</u> *seluruh hidupku tentangMu*
     I dream of You all my life
(12) Semua *bertasbih* akan kebesaranMu
     All of God's creatures celebrate the praises of Allah

These clauses belong to declarative, so these are statements. Subjects found in these clauses are *semesta*, *aku,* and *semua*. The subjects represent God's creatures. The writer encoded these clauses as manifestation of God's creatures's love for God because they have verbal groups such as *bersujud*, *mimpi,* and *bertasbih* that indicate manifestation of love. As we know, when we fall in love with someone, we do whatever to please him or her. We also experience strange actions like dreaming of him or her. When we dream of him or her, it is likely that we think of him or her. In this case, the addressee is God. 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.

7. Human beings thank God

There is also a clause which encodes relational meaning that human beings thank God. It can be seen through this clause:

(13) *Semua bersyukur nikmatMu*
　　　All of Your creatures are grateful of Your Favour

Clause (13) has a subject *semua* that represents human beings. This clause is such a statement of the author of the song because it belongs to declarative. In this case, 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.

8. Human beings have causal relationship with God

From the mood analysis, the writer found that a clause encodes this kind of relational meaning. The relational meaning revealed is that human beings have causal relationship with God. It can be construed through this clause below.

> *(14) Aku hidup denganMu*
> *I live with You (God)*

As seen in this clause above, the subject that appears is realized by a word *aku*. *Aku* represents human beings. Through this clause, the author of the song gives his comment on what he is saying. It is said 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.

9. Human beings lower themselves towards God's greatness

There is a clause which reveals this kind of relational meaning. Here is the clause.

> *(15) Tak mungkin aku bisa mencintaiMu sempurna seperti keMaha-anMu*
> *Impossibly, I could love You as perfect as Your greatness*

This clause is initiated with the words *tak mungkin*. *Tak mungkin* belongs to comment adjunct because it shows speaker's assesment on what he is saying. In this

clause, the speaker is *aku* as the representation of human beings. Beside that, this clause consists of a finite of modality *can*. *Can* has low degree in modality. It indicates speaker's judgement of the possibilities involved in the clause. Moreover, the author of the song uses a degree of comparison realized by a phrase *sempurna seperti keMaha-anMu*. *Sempurna seperti keMaha-anMu* is categorized as positive degree. According to this analysis, this 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.

4.4. Relational Meaning in Dangdut-Islamic Songs

In this research, the relational meaning in dangdut-Islamic songs can be construed through mood analysis. 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. Then, the writer found that there were particular relational meanings. These relational meanings were presented through table. Furthermore, the writer explained each relational meaning by providing some examples of clause. The table will be presented later through table 4.4 in the appendix.

1. God reminds human beings to be grateful

According to the mood analysis, there is a clause which encodes that God demands human being as His creature to be grateful on what life may bring. Because of that, human beings are expected to undertake God's demand. Below is the clause that encodes this kind of relational meaning.

> (1) *Nikmat Allah <u>akan ditambahkan</u> bagi orang yang pandai bersyukur*
> Allah's favour will be raised for those who are grateful

Clause (1) has a form of passive voice. It is indicated by the prefix *di-*. Since, it is passive, *nikmat Allah* is the object. Then, the subject must be God. In this clause, there is a complement answering the question to whom. It is realized by a phrase *bagi orang yang bersyukur*. Besides, there is a finite of future tense realized by a word *akan*. It means that the raising of Allah's favour is after the time of speaking. Moreover, *akan* also belongs to a finite of median modality. Thus, 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.

2. Human beings adore God

The writer also found this kind of relational meaning between God and human beings. The relational meaning is construed through a clause, as follows:

(2) Sempurna Tuhan <u>menciptakan</u> dirimu yang tiada cela
   God's perfection creates you without flaw

Through this clause, 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.

3. God gives His service to human beings

    This kind of relational meaning is construed through a clause. Here is the clause.

    (3) Engkau <u>melimpahkan</u> semua rasa kasih sayangMu
       You give all Your affections

Clause (3) has a subject *Engkau* that represents God. Here, God gives all His affections. Actually, there is no addressee in this clause. Since this clause is told by the author of the song as human beings, the addresse of the action of giving is surely human beings. In this case, 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.

4. Human beings tell great characters of God

There are some clauses that encode relational meaning that human beings tell great characters of God. The clauses are presented below, as follows:

> *(4) Engkau Maha Memutuskan*
>   You are the Able
> *(5) Tuhan tidak beranak*
>   God does not beget
> *(6) Tuhan tidak diperanakkan*
>   God is not begotten
> *(7) Tiada satupun yang menyerupaiNya*
>   There is no one like Him

In clause (4), the author of the song gives information that God is the Able. The Able means that God is able to decide anything. Here, the author of the song is inviting human beings to acknowledge his statement. To determine with human beings's character, God's character is described by adding a word *Maha*. *Maha* tells greatness of God's character. This clause encodes that human beings tell great character of God that is the Able. God is the Able who decides all matters in the world.

Furthermore, clause (5) also encodes that God has great character. God as the subject is described that He does not beget. Verbal operator *does not* indicate negative polarity contained in this clause. God does not beget means that He does not inherit His characters to a child. It reveals God's character the One. There is only one God. It is also said in the Holy Qur'an that God is the One. Therefore, we have to acknowledge this character of God.

Besides, the author of the song gives information that God has great character through clause (6). God's character told by him is that God is not begotten. As we know from Holy Qur'an, there is no creator of God. Moreover, God does not have parents like we do. Thus, it reveals that God is the One. Because of that, we as human beings are thereby invited to acknowledge this great character of God.

Then, clause (7) is a statement, since the author of the song gives information to the readers or hearers. Through this clause, he thinks that there is no one like. He is thereby inviting us as the readers or hearers to acknowledge his statement. In our religion, it is believed that God is the Greatest. God has particular characters that no one has. In addition, God is more superior than us. Thus, this clause reveals that God has a great character.

According to the explanation above, these 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.

5. Human beings remind others of God's torment

According to the mood analysis, the writer also found this kind of relational meaning that human beings remind others of God's torment. It is realized through a clause, as follows:

(8) Bagi orang yang kufur adzab Allah sangat pedih
    For those who do not believe, Allah's torments are very grievous

In this clause, 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.

6. The Word of God has important roles for human beings

There are some clauses which reveal this kind of relational meaning. Here are the clauses.

(9)   Firman Tuhan sumber keselamatan
        The Word of God is the source of salvation
(10) (Kau) jangan mempermainkan firman Tuhan
        (You) do not play on the Word of God

These clauses are about the Word of God. As we know, the Word of God is delivered to the Prophet Muhammad. Then, the word of God is written in the Holy Qur'an'. It has a purpose to give guidances for God's creatures including human beings.

In clause (9), the author of the song gives information that the Word of God is the source of salvation. It means that if we want to have good lifes including salvation, we have to believe and apply the Word of God in our whole lifes. Here, the author of the song is thereby inviting other human beings to acknowledge it.

Then, clause (10) has different mood type. This clause belongs to imperative. Sometimes, imperative lacks a subject, but we know that the subject is human beings. The verbal finite operator do not indicates negative polarity. In this clause, the author of the song gives a warning for others to not to play on the Word of God. The word of God comes from God. If we play on the word of God, it means that we also play on God. That is a big sin. Thus, we are thereby expected to acknowledge it.

According to the analysis above, the author of the song gives information concerning the Word of God. As it is stated in these 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 lifes. Therefore, these clauses reveal that the Word of God has important roles for human beings.

7. Human beings demand something to God

Another kind of relational meaning is that human beings demand something to God. This relational meaning is construed through some clauses, as follows:

(11) Tuhan <u>kabulkan</u> doa kami
      God, listen to our prayer
(12) Kami <u>memohon</u> pertolongan hanya padaMu Tuhan
      We only seek for a help to You, God

Here, clause (11) belongs to imperative. There is certain suffix which indicates imperative. It is suffix *–kan* in verbal group *kabulkan*. This imperative functions to make a demand to someone. Someone that is demanded is God. In clause (11), the author of the song tells that human beings demand a service of forgiving to God. When we make a mistake, only God can forgive it. After demanding, we absolutely expect that God will undertake His service. Thus, this clause encodes that human beings demand something which is a service to God.

Beside that, clause (12) also encodes this relational meaning. Although this clause is not imperative, it can be construed that this clause shows a demand. The demand is realized by verbal group *memohon*. As a representation of human beings, the subject *kami* begs for a help only to God. The word hanya (*only)* belongs to mood adjunct of intensity. It is used to limite to whom human beings beg for. This clause implies that God is the only one who is able to give a help to human beings. Because of that, human beings invite God to undertake what they demand.

Based on the analysis above, the writer can conclude that human beings demand something to God. As it is stated in clause (11), human beings demand God to listen their prayers, then God is thereby invited to grant the prayers. If they believe and have a faith in God, certainty God will grant what they want. According to Holy

Qur'an, whether God will grant the prayers or not depends on human being's prejudice towards God. Then, clause (12) also reveals that human beings demand something to God. In clause (12), human beings demands a help from God, God is thereby expected to give a help to them. Here, God will give a help for those who believe in God. God's help does not merely come easy. On the other hand, God observes how much their efforts are in order to know when God will give the help to them. Thus, these clauses can be construed that human beings demand something to God.

8. Human beings manifest their love to God

As God's creatures, human beings manifest their love to God by doing some actions. The actions can be revealed through some clauses. Here are the clauses.

(13) *Kita <u>menyembah</u> hanya padaNya*
        We only worship Him (God)
(14) *Ku <u>tadahkan</u> kedua tanganku ke langit tinggi*
        I raise my hands up to the Heavens

These clauses are statements because the mood types are declarative. There are two subject found in these clause: *kita* and *ku*. The subjects represent human beings. In clause (13), it is stated that human beings worship God. A mood adjunct of intensity realized by a word *hanya* also appears. *Hanya* means that God is the one to whom human beings worship.

Furthermore, clause (3) is a statement that human beings raise their hands up to the high sky. As we know, raising our hands up symbolizes that we are praying to God. They point their hands at high sky which implies where God lives. Praying to God is a kind of love manifestation from them to God. It also implies that by praying they believe that God exists.

As explained before, the writer can construe that these 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.

9. Human beings are given warning concerning with God

According to the mood analysis, there is a clause which reveals relational meaning that human beings are given warning. This kind of relational meaning will be explained through this clause, as follows:

(15) *Kau jangan menyekutukanNya*
    You do not betray Him

This clause indicates negative polarity because each clause has finite verbal operator do not. *Do not*means a warning of doing action. This clause has a subject that is *kau*. *Kau* refers to human beings. In this clause, human beings are warned to not betray God that is realized by a word *Dia*. 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. We are also supposed to have a faith in God because God has given everything to us, even God has given what we do not want. However, God has always given what we need. From this analysis, the writer makes a conclusion that human beings are given warning concerning with God.

CHAPTER V

CONCLUSION

5.1 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 meterological 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. The ideational meanings are God is an actor who can fulfill what human beings need, God is the Forgiver, God has characters that are different from human beings, God's blessing is the best of all, God is the Most Powerful, Human beings depend on God, and Human beings thank God. Then, the writer could construe six kinds of ideational meanings in dangdut-Islamic songs. They are God gives everything to His creatures, God is the Most Powerful, God has different

character from human beings, Human beings are under obligation to take over the Word of God, God is the One, and Human beings pray to God.

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. The relational meanings are Human beings demand something to God, Human beings beg for God's forgiveness, Human beings wish for God's forgiveness, Human beings tell great characters of God, Human beings assign the importance of God's blessing, God's creatures manifest their ove for God, Human beings thank God, Human beings have causal relationship with God, and Human beings lower themselves towards God's forgiveness.

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 that are God reminds human beings to be grateful, Human beings adore God, God gives His service to human beings, Human beings tell great characters of God, Human beings remind others of God's torment, The Word of God has important roles for human

beings, Human beings demand something to God, Human beings manifest their love for God, and Human beings are given warning concerning with God.

5.2 Suggestion

The writer realizes that this thesis is still far from perfection. As explained before, this thesis concern two fields of linguistic theories which are ideational meaning and relational meaning in pop-Islamic and dangdut-Islamic songs. However, the writer has a suggestion to the readers who want to conduct similar research. The readers may choose only one field instead of two fields of linguistic theories in order to make the analysis clearer and more specific.

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APPENDIX

Table 4.1 Representation of God in Pop-Islamic Songs

Representation of God in Pop-Islamic Songs		
Kinds of Ideational Meaning	**Data**	**Sources**
God is an actor who can fulfill what human beings need	Tuhan lindungilah kami semua dari bisikan setan yang menggoda	Tuhan Lindungilah
	(Tuhan) hapus segala duka dan sepiku	Sentuh Aku
	(Tuhan) terangi hati yang merapuh	Sentuh Aku
God is The Forgiver	(Tuhan) ampunkanlah aku	Taubat
	Setitik ampunanMu akan menghapuskan dosa kami	Kesaksian Diri
God has characters that are different from human beings	Hanya Allah Maha Pengasih	Beruntunglah
	Engkau Allah yang Maha Mendengar	DenganMu Aku Hidup
	Sesungguhnya Engkau sang Maha Pengampun Dosa	Taubat
God's blessing is the best of all	Setitik rahmat yang Kau beri lebih berarti dari segalanya	Kesaksian Diri
God is the Most Powerful	Semesta bersujud padaMu	Hanya Allah
Human beings depend on God	Semua bertasbih akan kebesaranMu	Hanya Allah
	Aku hidup denganMu	DenganMu Aku Hidup
	Aku mimpi seluruh hidupku tentangMu	Sentuh Aku
	Tak mungkin aku bisa mencintaiMu seperti keMaha-anMu	Buka Mata Buka Hati
Human beings thank God	Semua bersyukur nikmatMu	Hanya Allah

Table 4.2 Representation of God in Dangdut-Islamic Songs

Representation of God in Dangdut-Islamic Songs		
Kinds of Ideational Meaning	**Data**	**Sources**
God gives everything to His creatures	Allah akan menambahkan nikmatNya bagi orang yang pandai bersyukur	Bismillah
	Engkau melimpahkan semua rasa kasih sayangMu	Mata Air dan Air Mata
God is the Most Powerful	Sempurna Tuhan menciptakan dirimu yang tiada cela	Masya Allah
	Bagi orang yang kufur adzab Allah sangat pedih	Bismillah
God has different characters from human beings	Engkau Maha Memutuskan	Bimbang
Human beings are under obligation to take over the Word of God	Firman Tuhan sumber keselamatan	Firman Tuhan
	(Kau) jangan mempermainkan firman Tuhan	Firman Tuhan
God is the One	Kita menyembah hanya padaNya	Bersatulah
	Kau jangan menyekutukanNya	Laillahailallah
	Kami memohon pertolongan hanya padaMu oh Tuhan	Mata Air dan Air Mata
	Tiada satupun yang menyerupaiNya	Laillahailallah
	Tuhan tidak beranak	Laillahailallah
	Tuhan tidak diperanakkan	Laillahailallah
Human beings pray to God	Tuhan kabulkan doa kami	Mata Air dan Air Mata
	Ku tadahkan kedua tanganku ke langit tinggi	Ampunilah

Table 4.3 Relationship between God and Human Beings in Pop-Islamic Songs

Relational Meaning in Pop-Islamic Songs		
Kinds of Relational Meaning	Data	Sources
Human beings demand something to God	(Tuhan) hapus segala duka dan sepiku	Sentuh Aku
	Tuhan lindungilah kami semua dari bisikan setan yang menggoda	Tuhan lindungilah
	(Tuhan) terangi hati yang merapuh	Sentuh Aku
Human beings beg for God's forgiveness	(Tuhan) ampunkanlah aku	Taubat
Human beings wish for God's forgiveness	Setitik ampunanMu akan menghapuskan dosa kami	Kesaksian Diri
Human beings tell great characters of God	Hanya Allah Maha Pengasih	Beruntunglah
	Sesungguhnya Engkau sang Maha Pengampun Dosa	Taubat
	Engkau Allah yang Maha Mendengar	DenganMu Aku Hidup
Human beings assign the importance of God's blessing	Setitik rahmat yang Kau beri lebih berarti dari segalanya	Kesaksian Diri
God's creatures manifest their love for God	Semesta bersujud padaMu	Hanya Allah
	Aku mimpi seluruh hidupku tentangMu	Sentuh Aku
	Semua bertasbih akan kebesaranMu	Hanya Allah
Human beings thank God	Semua bersyukur nikmatMu	Hanya Allah
Human beings have causal relationship with God	Aku hidup denganMu	DenganMu Aku Hidup
Human beings lower themselves towards God's greatness	Tak mungkin aku bisa mencintaiMu sempurna seperti keMaha-anMu	Buka Mata Buka Hati

Table 4.4 Relationship between God and Human Beings in Pop-Islamic Songs

Relational Meaning in Dangdut-Islamic Songs		
Kinds of Relational Meaning	**Data**	**Sources**
God reminds human beings to be grateful	Nikmat Allah akan ditambahkan bagi orang yang pandai bersyukur	Bismillah
Human beings adore God	Sempurna Tuhan menciptakan dirimu yang tiada cela	Masya Allah
God gives His service to human beings	Engkau melimpahkan semua rasa kasih sayangMu	MataAir dan Air Mata
Human beings tell great characters of God	Engkau Maha Memutuskan	Bimbang
	Tuhan tidak beranak	Laillahailallah
	Tuhan tidak diperanakkan	Laillahailallah
	Tiada satupun yang menyerupaiNya	Laillahailallah
Human beings remind others of God's torment	Bagi orang yang kufur adzab Allah sangat pedih	Bismillah
The Word of God has important roles for human beings	Firman Tuhan sumber keselamatan	Firman Tuhan
	(Kau) jangan mempermainkan firman Tuhan	Firman Tuhan
Human beings demand something to God	Tuhan kabulkan doa kami	MataAir dan Air Mata
	Kami memohon pertolongan hanya padaMu Tuhan	MataAir dan Air Mata
Human beings manifest their love to God	Kita menyembah hanya padaNya	Bersatulah
	Ku tadahkan kedua tanganku ke langit tinggi	Ampunilah
Human beings are given warnings concerning with God	Kau jangan menyekutukanNya	Laillahailallah

Transitivity Analysis in Pop-Islamic Songs

MATERIAL PROCESSES IN POP-ISLAMIC SONGS

Actor	Material	Recipient	Goal/Range	Circumstances
Tuhan	lindungilah	kami semua		dari bisikan setan yang menggoda (matter)
(Tuhan)	hapus		segala duka dan sepiku	
(Tuhan)	terangi		hati yang merapuh	
Setitik ampunanMu	akan menghapuskan		dosa kami	
Semesta	bersujud		padaMu	

MENTAL PROCESSES IN POP-ISLAMIC SONGS

	Senser	Mental	Phenomenon	Circumstances
	Semua	bersyukur		(atas) nikmatMu (matter)
Tak mungkin	Aku	bisa mencintai	Mu	seperti keMaha-anMu (comparison)
	(Tuhan)	ampunkanlah	Aku	

BEHAVIOURAL PROCESSES IN POP-ISLAMIC SONGS

Behaver	Behavioural	Range	Circumstances
Aku	mimpi	seluruh hidupku	tentangMu (matter)
	hidup		denganMu (accompaniment)

VERBAL PROCESS IN POP-ISLAMIC SONGS

Sayer	Verbal	Verbiage	Circumstances
Semua	bertasbih		akan kebesaranMu (matter)

RELATIONAL PROCESSES: IDENTIFYING IN POP-ISLAMIC SONGS

	Token	Identifying	Value
Hanya	Allah		Maha Pengasih
	Engkau Allah	yang	Maha Mendengar
Sesungguhnya	Engkau Allah		sang Maha Pengampun Dosa

RELATIONAL PROCESS: ATTRIBUTIVE IN POP-ISLAMIC SONGS

Carrier	Attributive	Attribute	Circumstances
Setitik rahmat yang Kau beri	(menjadi)	lebih berarti	dari segalanya (comparison)

Transitivity Analysis in Dangdut-Islamic Songs

MATERIAL PROCESSES IN DANGDUT-ISLAMIC SONGS

Actor	Material	Goal/Range	Recipient	Circumstances
Allah	akan menambahkan	nikmat-Nya	bagi orang yang pandai bersyukur	
Sempurna Tuhan	menciptakan	dirimu		yang tiada cela (quality)
Engkau	melimpahkan	rasa kasih sayangMu		
Kita	menyembah	hanya pada-Nya		
Kau	jangan menyekutukan	Nya		
(Kau)	jangan mempermainkan	firman Tuhan		
Ku	tadahkan	kedua tanganku		ke langit tinggi (place)

MENTAL PROCESSES IN DANGDUT-ISLAMIC SONGS

Senser	Mental	Phenomenon	Circumstances
Kami	memohon	Pertolongan	hanya padaMu oh Tuhan (behalf)
Tuhan	kabulkan	doa kami	

RELATIONAL PROCESSES: ATTRIBUTIVE IN DANGDUT-ISLAMIC SONGS

Carrier	Attributive	Attribute	Circumstances
Adzab Allah		sangat pedih	bagi orang yang kufur (behalf)
Firman Tuhan		sumber keselamatan	

RELATIONAL PROCESSES: IDENTIFYING IN DANGDUT-ISLAMIC SONGS

Token	Identifying	Value
Engkau		Maha Memutuskan
Tuhan		tidak beranak
Tuhan		tidak diperanakkan

EXISTENTIAL PROCESS IN DANGDUT-ISLAMIC SONGS

Existential	Existent	Circumstances
Tiada	satupun	yang menyerupai-Nya (comparison)

Mood Analysis in Pop-Islamic Songs

Tuhan lindungilah kami semua dari bisikan setan yang menggoda

Subj.	Fin.	Pred.	Complement
Mood		Residue	

(Tuhan) hapus segala duka dan sepiku

Subj.	Fin.	Pred.	Complement
Mood		Residue	

(Tuhan) terangi hati yang merapuh

Subj.	Fin.	Pred.	Complement
Mood		Residue	

(Tuhan)ampunkanlah aku

Subj.	Fin.	Pred.	Complement
Mood		Residue	

Setitik ampunanMu akan menghapuskan dosa kami

Subject	Fin.:median modality	Predicator	Complement
Mood		Residue	

Hanya Allah Maha Pengasih

Mood Adjunct: intensity	Subject	Finite	Complement
Mood			Residue

Engkau Allah yang Maha Mendengar

Subject	Finite	Complement
Mood		Residue

Sesungguhnya Engkau sang Maha Pengampun Dosa

Mood Adjunct: intensity	Subject	Finite	Complement
Mood			Residue

Setitik rahmat yang Kau beri lebih berartidari segalanya

Subject	Fin.	Complement
Mood		Residue

Semesta bersujud padaMu

Subject	Finite	Predicator	Complement
Mood		Residue	

Semua bertasbih akan kebesaranMu

Subject	Finite	Predicator	Complement
Mood		Residue	

Aku hidup denganMu

Subject	Finite	Predicator	Complement
Mood		Residue	

Aku mimpi seluruh hidupku tentangMu

Subject	Finite	Predicator	Complement
Mood		Residue	

Tak mungkin aku bisa mencintaiMusempurna seperti keMahaanMu

Mood Adjunct: polarity	Subj.	Fin.: low modality	Pred.	Comp.	Circ. Adjunct: how	Comp.
Mood			Residue			

Semua bersyukur nikmatMu

Subject	Finite	Predicator	Complement
Mood		Residue	

Mood Analysis in Dangdut-Islamic Songs

Allah akanmenambahkan nikmatNya bagi orang pandai bersyukur

Subj.	Finite : future	Predicator	Complement
Mood		Residue	

Engkau melimpahkan semua rasa kasih sayangMu

Subject	Finite	Predicator	Complement
Mood		Residue	

Sempurna Tuhan menciptakan dirimu yang tiada cela

Subject		Finite	Predicator	Complement	Circumstantial adjunct : how
Mood			Residue		

Adzab Allah (adalah) sangat pedih bagi orang yang kufur

Subject	Finite	Complement
Mood		Residue

Engkau (adalah) Maha Memutuskan

Subject	Finite	Complement
Mood		Residue

Tuhan (adalah) tidak beranak

Subject	Finite	Complement
Mood		Residue

Tuhan (adalah) tidak diperanakkan

Subject	Finite	Complement
Mood		Residue

Firman Tuhan (adalah) sumber keselamatan

Subject	Finite	Complement
Mood		Residue

Jangan mempermainkan firman Tuhan

Finite: negative polarity	Predicator	Complement
Mood		Residue	

Kita menyembah hanya padaNya

Subject	Finite	Predicator	Complement
Mood		Residue	

Kau jangan menyekutukan Nya

Subject	Finite: negative polarity	Predicator	Complement
Mood		Residue	

Kami memohon pertolongan hanya padaMu Tuhan

Subject	Fin.	Pred.	Comp.	Mood adjunct: intensity	Comp.
Mood		Residue		Mood	Residue

Tiada satupun yang menyerupaiNya

Finite	Subject	Complement
Mood		Residue

Tuhan kabulkan doa kami

Subject	Finite	Predicator	Complement
Mood		Residue	

Ku tadahkan kedua tanganku ke langit tinggi

Subject	Finite	Predicator	Complement	Circumstantial adjunct: where
Mood		Residue		

Song Lyrics of *Sentuh Aku (Pop-Islamic Song)*

Memuja diriMu dalam hidup yang bising

Mendamba sentuhMu

Mendamba cintaMu

Dendang suara nyanyiku sunyi

Mimpi seluruh hidupku tentangMu

Dan tak kan pernah bisa lari dariMu

Terangi jiwa ini yang terbata mencari

TanpaMu ku hilang tanpaMu tak berarti

Hadirlah cahaya jiwa

hapus segala duka dan sepiku

Sentuh dan balutlah luka dihati

Sentuh jiwaku yang kering tanpaMu

Hujani rindu di hatiku

Sentuh jiwaku yang hitam tanpaMu

Terangi hati yang merapuh

Sentuh jiwaku yang kering tanpaMu

Hujani rindu di hatiku

Hadirlah kau cahaya

Terangilah gelapnya jiwa

Hadirlah terangi sang jiwa

Song Lyrics of *Tuhan Lindungilah (Pop Islamic Song)*

Allahumma shallli 'ala Muhammad Ya Rabbi shalli 'alaihi wa salim

Allahumma shallli 'ala Muhammad Ya Rabbi shalli 'alaihi wa salim

Ketika cahya hilang dalam jiwa

Api membakar nafsu yang memuncak

Matahati yang resah gelap hilang arah

Tersesat dalam lingkaran angkara

Aaaa... gelora nafsu yang menipu

Aaaa... iblis menari mengitari kalbu

Tuhan lindungilah kami semua

Dari bisikan setan yang menggoda

Meski bertopeng sejuta yang indah

Kepalsuan 'kan berakhir bencana

Reff:

Aaaa... gelora nafsu yang menipu

Aaaa... iblis menari mengitari kalbu

Aaaa... sesat jalan tanpa sinar-Mu

Aaaa... hati berlindung hanya pada-MU

Bila hitam, ku temui

Bila dosa, bila perih

Ku memohon KAU ampuni

KAU jagalah diri ini

Song Lyrics of *Taubat (Pop-Islamic Song)*

Wahai Tuhan jauh sudah

Lelah kaki melangkah

Aku hilang tanpa arah

Rindu hati sinarmu

Wahai Tuhan aku lemah

Hina berlumur noda

Hapuskanlah terangilah

Jiwa di hitam jalanku

Ampunkanlah aku

Terimalah taubatku

Sesungguhnya engkau

Sang Maha Pengampun Dosa

Ya Rabbi ijinkanlah

Aku kembali padaMu

Meski mungkin takkan sempurna

Aku sebagai hambaMu

Ampunkanlah aku

Terimalah taubatku

Sesungguhnya engkau

Sang Maha Pengampun Dosa

Berikanlah aku kesempatan waktu

Aku ingin kembali

Kembali kepadaMu

Dan mungkin tak layak

Sujud padaMu

Dan sungguh tak layak aku

Song Lyrics of *Kesaksian Diri (Pop-Islamic Song)*

selamat di saat ajal memanggilnya

setitik kesalahan semua akan diperhitungkan

semisal buih dosa telah kita kerjakan

setiap mata, hati , tangan, kaki, akan jadi saksi

tiada dusta diri yg tak terhakimi

luka sepi air mata tak berarti lagi

akan terlambat segala sesal di waktu nanti

Allah mohon, jangan hukum kami dari dosa

ampuni kami karena tak mungkin

kami sanggup menahan pedih

setitik Rahmat yg Kau beri

lebih berarti dari segalanya

setitik ampunanMu kan menghapus dosa kami

karena mata, hati, tangan, kaki, akan jadi saksi

tiada dusta diri yang tak terhakimi

luka sepi air mata tak ebrarti lagi

akan terlambat segala sesal di waktu nanti

Song Lyrics of *Beruntunglah (Pop-Islamic Song)*

beruntunglah bila hati mengenal Allah

beruntunglah bila diri merindu Allah

beruntunglah bila jiwa berharap Allah

beruntunglah cita-cita hanyalah Allah

semua makhluk kan memuji memuja Allah

bersujudlah semesta raya kepada Allah

takkan ada perbandingan untukMu Allah

keagungan kebesaran milikMu Allah

semua di langitMu

semua dalam lautMu

setiap hati mendamba cintaMu

Allah Allah hanya Allah

semua kan bermuara

suka duka airmata cinta

hanya Allah Maha Pengasih

hanya Allah Maha Penyayang

Allah yang mengampuni

Allah yang memaafkan

Allah Maha Pemurah

Allah Maha Dermawan

Song Lyrics of *DenganMu Aku Hidup (Pop-Islamic Song)*

Denganmu aku hidup

Denganmu aku mati

Hanyalah padamu

hanyalah untukmu

Hidupkan dijalani

Padamu ku berserah

Padamu ku berpasrah

Hanyalah padamu

Hanyalah untukmu

Hidup kan dijalani

Engkau Allah yang Maha Mendengar

Engkau Allah yang Maha Penyayang

Engkau yang mengampuni

Engkau yang memaafkan

Engkau Allah

Allahurahman Allahurahim

Allahul malikul kudus hussalam

Allahul mukmin allahul muhaymin

Allahul azzizul jabar hul muttaqabir

Song Lyrics of *Hanya Allah (Pop-Islamic Song)*

Allahu Allahu Allahu Allah

Allahu Allahu Allahu Allah

Bersujud semesta padaMu

Memuji memuja asmaMu

Gelap terang hanya kar'naMu

Semua tunduk ta'at padaMu

Reff:

Bersujud padaMu, bersyukur nikmatMu

Bertasbih akan kebesaranMu

Merindu cah'yaMu, mengharap rahmatMu

Mendamba cinta kasih sayangMu

Bintang berdebar dalam genggamanMu

Ini laut-Mu dan itu langitMu

Setiap wajah kan bernafas kar'naMu

Atas izinMu

Allahu Allahu Allahu Allah

Allahu Allahu Allahu Allah

Hitam hati tanpa cah'yaMu

Gelap jiwa tanpa sinarMu

Song Lyrics of *Buka Mata Buka Hati (Pop-Islamic Song)*

Buka mataku buka hatiku

Alloh terangilah

Hidupku dengan sinarMu

Aku meraba tak berdaya

Tanpa rahmadMu aku hina

Beribu dosa telah terjadi

Bewarnai langkahku

Hitam diri

Hitamlah hari yang lalu

Gila tanpa cahayaMu

Gelap seluruh hidupku

Tak berdaya tak berarti sia-sia

Tak mungkin bisa ku sempurna

Mencintaimu seperti ke-Maha-anMu

Diri yang hina berlumur noda

Hanya bersimpuh

Memohon belas kasihMu

Beribu dosa telah terjadi

Bewarnai langkahku

Hitam diri

Song Lyrics of *Bismillah (Dangdut-Islamic Song)*

Kalau mau belajar

Sesudah belajar

Kalau mau bekerja

Sesudah bekerja

Mulailah setiap pekerjaan dengan membaca

Sudahilah setiap pekerjaan dengan membaca

Kalau mau makan baca (bismillah)

Sesudah makan (alhamdulillah)

Kalau mau tidur baca (bismillah)

Dan bangun tidur (alhamdulillah)

Tanpa membaca nama Allah

Makan minum tiada berkah

Tanpa membaca nama Allah

Pekerjaan tiada berkah

Bagi orang pandai bersyukur

Nikmat Allah

Song Lyrics of *Mata Air dan Air Mata (Dangdut-Islamic Song)*

Panas sungguh menyengat

Bagai membakar bumi ini

Resah berjuta insan

Di dalam menanti turunnya hujan

Jerit lapar menggema

Ratap dan tangisan serta doa

Tiada putus terucap

Dari segelintir orang beriman

Air mata pun mengalir

Mata air yang mengering

Tandus-gersang bumi ini

Tiada air setetes

Air mata pun mengalir

Mata air yang mengering

Tandus-gersang bumi ini

Tiada air setetes

Tuhan, dosa apakah kiranya

Hingga Kaumurkai semua

Adzab pedih-Mu yang menggoncangkan hati

Tuhan, hanya pada-Mu kami

Memohon pertolongan

Limpahkanlah semua rasa kasih-sayang-Mu

Tuhan, kabulkan doa kami

Biarkan kemarau berlalu pergi

Song Lyrics of *Masya Allah (Dangdut-Islamic Song)*

Ah

Masya Allah

Sempurna Tuhan menciptakan

Dirimu yang tiada cela

Kurasa engkaulah orangnya

Yang tercantik di jagat raya

Mustahil lelaki tak tergila-gila

Mustahil lelaki tak memuja-muja

Sempurna Tuhan menciptakan

Dirimu yang tiada cela

Memandang bibirmu yang selalu basah

Sama seperti memandang mangga muda

Memandang matamu yang sayu merayu

Sama seperti memandang safir biru

Yahoi, masya Allah

Yahoi, yahoi, masya Allah

Selama jantungku berdenyut

Apa maumu 'kan kuturut

Sebelum darahku membeku'Ku rela jadi sahayamu

Mustahil dirimu dapat kulupakan

Mustahil cintaku dapat terpadamkan

Selama jantungku berdenyut

Apa maumu 'kan kuturut

Song Lyrics of *Bimbang (Dangdut-Islamic Song)*

Ani, cinta yang pertama

Tiada mudah kulupakan

Ricca, berhati mulia

Cintanya aku dambakan

Mereka teman yang setia

Sama mengharapkan diriku

Tak mungkin kalau keduanya

Karena hati cuma satu

Tiada dapat kubedakan

Satu di antara dua

Kalau harus 'ku memilih

Sungguh aku tak kuasa

Haruskah aku menghancurkan

Luhurnya nilai sebuah persahabatan

Haruskah aku memisahkan

Dua insan yang ikhlas di dalam berteman

Daripada mereka harus terpecah

Lebih baik aku mengalah

Bimbang, aku jadi bimbang

Tiada dapat memutuskan

Goncang, jiwa jadi goncang

Lenyaplah kebahagiaan

'Pabila satu yang kupilih

Pasti yang lain menderita

'Pabila tiada yang kupilih

Pasti mereka tak 'kan rela

Tuhan, pada-Mu oh Tuhan

Semua ini kuserahkan

Apa yang harus kutempuh,

Engkau Maha Memutuskan

Song Lyrics of *Firman Tuhan (Dangdut-Islamic Song)*

Sesungguhnya

Perilaku kehidupan manusia penuh dengan kerugian

Kecuali

Orang-orang yang beriman dan selalu mengerjakan kebajikan

Menunjukkan jalan kebenaran

Bernasihat penuh kesabaran

Kukuh teguh dengan keyakinan

Agama terpatri dalam iman

Tipu daya dunia ini gemerlapan dengan fantasi

Walau bukan hukum rimba yang lemah tak berdaya

Sementara rumah mewah gedung megah menghias kota

Fakir miskin anak yatim tunawisma jadi sampahnya

Sementara cerdik pandai cendekiawan pencipta rudal

Gelandangan pengangguran luntang-lantung merusak mental

Sesungguhnya

Perilaku kehidupan manusia penuh dengan kerugian

Kecuali

Orang-orang yang beriman dan selalu mengerjakan kebajikan

Mana pikiran yang masih sehat

Hidup yang rugi tak selama dunia akhirat

Mana budaya kita yang asli

Kepribadian yang hakiki jangan dicemari

Mana agama dan keyakinan

Firman Tuhan janganlah sampai disalahgunakan

Orang yang rugi

Yang tak pernah melakukan kebajikan

Orang yang rugi

Yang tak pernah menegakkan kebenaran

Orang yang rugi

Yang tak pernah meluruskan keadilan

Punya agama punya aturan

Para sarjana para ilmuwan

Lebih sempurna dengan firman Tuhan

Firman Tuhan harus dimuliakan

Firman Tuhan jangan dipermainkan

Firman Tuhan jadikanlah pedoman

Firman Tuhan sumber keselamatan

Renungkan, amalkan

Pasti kauperoleh kedamaian

Sesungguhnya

Perilaku kehidupan manusia penuh dengan kerugian

Kecuali

Orang-orang yang beriman dan selalu mengerjakan kebajikan

Song Lyrics of *Bersatulah (Dangdut-Islamic Song)*

Wahai, ketahuilah

Sesungguhnya Muslim bersaudara

Wahai, berpeganglah

Pada tali Allahu ta'ala

Hayo bersatu-padu

Hayo dan seirama

Hayo seiman sejalan

Berpedoman pada Qur'an

Mari galang persatuan

Hayo bersatu-padu

Hayo dan seirama

Hayo rapatkan barisan

Agar semua musuh Islam

Tak 'kan punya kesempatan

Janganlah kalian suka berpecah-belah

Laksana buih di atas lautan

Selalu diombang-ambingkan

Jiwa dan raga juga harta

Jiwa dan raga juga harta

Kita relakan demi agama

Dan demi tegaknya kebenaran

Kita semua tak 'kan rela

Kita semua tak 'kan rela

'Pabila ada yang coba-coba

Mengganggu dan merusak aqidah

Allah, hanya pada-NyaAllah

kita menyembahAllah

tunduk dan bertaqwa

Bila datang kebenaran

Pasti hancur kebatilan

Hayo bersatu-padu

Hayo dan seirama

Hayo seiman sejalan

Song Lyrics of *La Ilaha Ilallah (Dangdut-Islamic Song)*

Bismillahir rahmanir rahim

Qul huwallahu ahad, allahush shamad

Lam yalid walam yulad

Walam yakun lahu kuwan ahad

Katakan, Tuhan itu satu

Tuhan tempat menyembah dan tempat meminta

Katakan, Tuhan itu satu

Tuhan tidak beranak dan tak diperanakkan

La ilaha illallah

La ilaha illallah

Mengapa kautuhankan manusia

Mengapa kau menuhankan benda

Janganlah kau menduakan Dia

Janganlah kau menyekutukan-Nya

Alam dan isinya semua ciptaan-Nya

Tiada satu pun yang menyerupai-Nya

La ilaha illallah

La ilaha illallah

Song Lyrics of *Ampunilah (Dangdut-Islamic Song)*

Kutadahkan kedua tanganku ke langit tinggi

Mohon ampun pada-Mu

Tuhan Pengasih Penyayang

Hapuskanlah dosa

Dosa yang kusengaja atau yang tak kusengaja

Terimalah pintaku dan ampunilah semua

Aku menangis meratap pada-Mu, oh Tuhan

Sungguh aku menyesali segala dosa

Tenangkanlah jiwaku menghadapi panggilan-Mu

'Ku merasa gelisah karena penuh dengan noda

Hapuskanlah dosa

Dosa yang kusengaja atau yang tak kusengaja

Terimalah pintaku dan ampunilah semua