



**THE SPIRIT OF CINDERELLA IN
SOUNDTRACK LYRICS IN *CINDERELLA* (2015)
(A Study on Ideational Meaning)**

**A THESIS
In Partial Fulfillment of the Requirements for
The Sarjana Degree Majoring Linguistics in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “The Spirit of Cinderella in Soundtrack Lyrics in *Cinderella* (2015) (A Study on Ideational Meaning)” by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, May 2017

Shiela Agatha C.

MOTTO AND DEDICATION

Self-praise is for losers. Be a winner. Stand for something. Always have class, and be humble.

- **John Madden**

Some people dream of success while others wake up and work hard at it.

- **Napoleon Hill**

Educating the mind without educating the heart is no education at all.

- **Aristotle**

I sincerely dedicate this thesis to my beloved family and

everyone who supported me.

APPROVAL

THE SPIRIT OF CINDERELLA IN SOUNDTRACK LYRICS IN *CINDERELLA* (2015)

(A Study on Ideational Meaning)

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Semarang, May 29th 2017

Shiela Agatha C.

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ABSTRACT

This research deals with ideational meaning of soundtrack lyrics found through transitivity system. The soundtrack lyrics analyzed in this study come from a film entitled *Cinderella* released in 2015. In addition, the relationship between the ideational meaning and the story of the film is also conveyed. Before the analysis is done, the data were collected through non-participant observation. Then, the data were selected using purposive sampling technique. After that, referential identity and distributional methods, intermediate constituent analysis, and insertion were used to investigate the ideational meaning. As this research to be concerned with showing the meaning of text, the type of this study is descriptive qualitative research. The result shows that there are seven ideational meanings indicating the spirit of Cinderella. Among those ideational meanings, having hope and self-spirit become prominent. In expressing the ideational meaning, the soundtrack lyrics reveal mostly material process then it is followed by mental process, relational process, and behavioural process. Based on the analysis, the spirit of Cinderella in the soundtrack lyrics does not deal with the energy of Cinderella but the obvious actions of Cinderella in reaching her dream. It is not only proven by the process, participant, circumstance, and the ideational meaning but also by certain scenes in the film.

Keywords: Systemic Functional Grammar, Ideational Meaning, Cinderella, Soundtrack Lyrics Analysis

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Soundtrack is a recorded music in film (Macmillan Dictionary). Soundtrack can only be sound or music even songs. Based on my experience in watching films, soundtracks usually represent the story of the film. So, a good soundtrack will be identically related to the film and vice versa.

A soundtrack is considered as a good soundtrack if it also has nice music and meaningful lyrics. Lyric is a feeling expression in a poetic way in a song (Merriam-Webster). It consists of word combinations with some poetic values made by considering diction, rhyme, aesthetics, and meaning.

One of the films with good soundtracks is *Cinderella*, released in 2015. Cinderella is not a new thing anymore since Disney released the film in cartoon version in 1950, retrieved from [disney.wikia.com/wiki/Cinderella_\(character\)](http://disney.wikia.com/wiki/Cinderella_(character)). It tells a young, kind, and humble girl living in a tragic situation with her stepmother and two stepsisters. Although the story does not change much, *Cinderella*, released in 2015, brings a new atmosphere such as the strength of Cinderella.

In the film, there are two songs becoming the soundtrack of *Cinderella*. Those two soundtracks are *Strong* by SannaRele and *A Dream is a Wish Your Heart Makes* by Lily James. If we listen to the soundtracks, we will catch the same meaning in the soundtracks and the story of the film. The meaning of those soundtracks can be revealed through the lyrics. The analysis of lyrics can be done by using many theories but Systemic Functional Grammar (SFG) would be the right theory.

SFG or Systemic Functional Linguistics (SFL) is a field of study which examines language based on the analysis of grammar to make meaning in a text (Gerot and Wignell, 1994: 6). The meaning can be discovered by using four metafunctions: interpersonal, ideational, textual, and logical meaning (Halliday and Matthiessen, 2004: 29). Each meaning has different point of view from the other to examine a text. It comes to a conclusion that its focuses are also different from the other so the writer only takes the ideational meaning to investigate the lyrics of the soundtracks.

The reason why I choose SFG as the theory to analyze the soundtrack lyrics of *Cinderella* (2015) is that I aim to identify the ideational meanings focusing on the spirit of Cinderella in the soundtrack lyrics. To reveal the ideational meaning, transitivity system is used since it is a component to show how the experiences express the meaning. In addition, I also present the relation between the meaning of the soundtrack lyrics and the story of the film.

The film entitled *Cinderella* released in 2015 is chosen as the subject of the analysis because of several reasons. First, the lovestory of Cinderella is a common thing for people but the spirit of Cinderella in the soundtrack lyrics is a new thing to discuss. Second, both the story of the film and the soundtrack lyrics has good values teaching us to be hard-working, to have high spirit in life, to keep an endless love, and to take a lesson for being rude. One of the good values that I take is the spirit of Cinderella. The spirit of Cinderella is not only represented in the soundtrack lyrics but also in the story of the film. So, I also relate the ideational meaning of the soundtrack lyrics and the story of the film. Here, the analysis of this research comes to a title of “The Spirit of Cinderella in Soundtrack Lyrics in *Cinderella* (2015) (A Study on Ideational Meaning)”.

1.2.Scope of the Study

The scope of this study is analysis of soundtracks lyrics in *Cinderella* (2015) using SFG—especially Ideational Meaning—by Halliday (2004) focusing on the spirit of Cinderella and the relation between the ideational meaning and the story of the film through the process, participant, and circumstance.

1.3.Research Questions

- 1) What processes express the spirit of Cinderella in the soundtrack lyrics?
- 2) What ideational meanings show the spirit of Cinderella in the soundtrack lyrics?

- 3) How does the ideational meaning of the soundtrack lyrics relate to the participant, process, and circumstance in the story?

1.4.Purpose of the Study

- 1) To identify the processes which express the spirit of Cinderella in the soundtrack lyrics
- 2) To analyze the ideational meanings which show the spirit of Cinderella in the soundtrack lyrics
- 3) To present the relation between the ideational meaning of the soundtrack lyrics showing the spirit of Cinderella and the participant, process and circumstance in the story

1.5.Previous Studies

To avoid plagiarism, I have read and reviewed six studies related to the topic. As a result, I found that there are some similarities and various findings in the previous research.

Among those six studies, there are three studies which also examine lyrics as the subject. First, there is a study written by WahyuDwi S. (2010) entitled *Ideational Meaning and Thematic Analysis on Children's Songs in Barney "Dancing and Singing" Series*. Second, there is a journal article entitled *In The Name of Love – Theme in U2 Songs* by Patricia Bertoli-Dutra and Christiane M.

Bissaco (2006: 1052-1067). Third, there is a thesis written by Susi Wigati (2009) entitled *Ideational Meaning pada Lirik Lagu Breakaway, I Believe I Can Fly, We Will Not Go Down dan White Flag*.

Also, those six studies used Systemic Functional Grammar as the main theory although some of them used Halliday's theory (1994) and the other used Halliday's theory (2004). There are three theses using Ideational Meaning besides Wahyu's and Susi's research. First, there is a study entitled *Ideational Meaning of A Procedure Text "How to Develop Telekinesis"* by ArfinMajid (2010). Second, there is a research written by Benny AdityaningBintoro (2014) entitled *The Ideational Meaning in Feature Writing, The Wreck of the Lady Mary, The Winner of Pulitzer Prize 2011*. Last, a thesis entitled *Ideational Meanings in Barack Obama Inaugural Speech* by Linda Putri T. (2009).

In addition to the same subject and theory, another similarity appearing in those six studies is the research method. The type of this research and those six ones is descriptive qualitative research. The writers of the previous studies present descriptive qualitative research because the purpose of their studies is to show the meaning in their subject in detail description. Then, the method of collecting data used by Wahyu, Susi, Linda, Benny and Arifin is also non-participant method. Meanwhile, Patricia and Christiane used interview method to collect the data. The methods of analyzing data used by those six writers are referential identity and distributional method.

Different from one another, those six studies present various findings. First, Wahyu got the meaning and the pattern—reiteration and zigzag—of the lyrics. Second, Susi found the same ideational meaning in four songs lyrics. Then, Patricia and Christiane revealed that the dominant theme in U2 songs is social-politics but it also shows love theme. Next, Benny showed the one way communication in *The Wreck of the Lady Mary* with research and investigation as the concern. Fifth, Arfin brought the belief and capability in the procedure text. Last, Linda found eight phases in Obama's inaugural speech.

From all previous studies, I intend to show that the gap of this study is the analysis of soundtrack lyrics which is focused on ideational meaning representing the spirit of the main character—Cinderella—in *Cinderella* (2015). In presenting the spirit of Cinderella, I relate the processes, participants, and circumstances in the soundtrack lyrics with the story of the film.

1.6. Organization of the Writing

CHAPTER I : INTRODUCTION

This chapter consists of background of the study, scope of the study, research questions, purpose of the study, previous study, and organization of this paper.

CHAPTER II : REVIEW OF RELATED LITERATURE

This chapter contains the theory of SFG especially ideational meaning which is used to conduct the research.

CHAPTER III : RESEARCH METHOD

This chapter describes the type of research, data and data source, population, sample and sampling technique, method of collecting data, and method of analyzing data.

CHAPTER IV : ANALYSIS

This chapter shows the discussion of ideational meanings in the soundtrack lyrics in *Cinderella* (2015).

CHAPTER V : CONCLUSION

This chapter presents the result and conclusion of the research.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, I present Halliday and Matthiessen's Systemic Functional Grammar (2004). I also add the theory of Systemic Functional Grammar by Halliday (1994), Gerot and Wignell (1994), Suzanne Eggins (2005), and Lise Fontaine (2012).

2.1. Systemic Functional Grammar

Before Systemic Functional Grammar (SFG), there are two kinds of grammar that people know: traditional grammar and formal grammar. Traditional grammar focuses on parts of speech such as nouns, verbs, prepositions, adverbs, adjectives while formal grammar focuses on how the structure of a sentence is produced such as the formation of words phrases, and clauses (Gerot and Wignell, 1994: 5). Then SFG appears as the new concept of grammar.

Systemic Functional Grammar is a study of language with the concept of grammar to reveal meaning of a text (Halliday and Matthiessen, 2004: 47). SFG deals with meaning so Halliday and Matthiessen said that "it is a 'semanticky' kind of grammar" (2004:31). The analysis of SFG points on clause as the main element (Fontaine, 2013: 10).

To examine clauses with SFG, Halliday and Matthiessen introduced functions as media to provide meaning called metafunctions (2004: 58). There are four metafunctions by Halliday and Matthiessen: experiential, interpersonal, textual, and logical metafunctions. Experiential meaning or ideational meaning is a function dealing with types of experience in delivering things. In this function, there is transitivity system (process, participant, and circumstance) to show the representation in the clause (Halliday and Matthiessen, 2004: 61). Then, interpersonal meaning is a function related to the sociality. This function has mood system to represent the function (Halliday and Matthiessen, 2004: 61). Still according to Halliday and Matthiessen, textual meaning is a function which has a responsibility in the cohesion of the text (2004: 61). In this function, theme-rheme concept is the main element. Last, logical meaning is a function building the logic in the text (Halliday and Matthiessen, 2004: 61).

Among those four metafunctions, I chose Ideational Meaning to reveal the meaning of the soundtrack lyrics. I intend to show how the meaning of the soundtrack is construed based on the experience.

2.2. Ideational Meaning

2.2.1. Transitivity System

Transitivity system is an expression of ideational meaning which is related to many options of process and participants (Eggins, 2005: 206). There are

processes, participants, and circumstances as the component of transitivity system. Process explains what is going on (Fontaine, 2013: 20). Participant explains one or more people or things that experience the process (Fontaine, 2013: 20). Then, circumstance is the situation of the process happening (Fontaine, 2013: 79).

2.2.2. Types of Processes and Participants

2.2.2.1. Material Process

Material process or material clause is a kind of doing and happening clause which is made by seeing the changes of the event (Halliday and Matthiessen, 2004: 179). Then, Gerot and Wignell added that material process relates to the physical activities (1994: 55).

Further, Halliday divided material process into “a ‘doing to’, or DISPOSITIVE type and a ‘bringing about’, or CREATIVE type...” to decide the participant (1994: 111). The concept of “creative” and “dispositive” is also mentioned by Halliday and Matthiessen with different terms: transitive and intransitive clauses. The creative one is the same as the transitive one which shows “goal” as the participant besides the “actor” (Halliday and Matthiessen, 2004: 180). Goal is the impact of the changing caused

by the actor and it is known as the object of the clause (Halliday and Matthiessen, 2004: 180). Actor is the participant that does the action (Halliday and Matthiessen, 2004: 179).

Halliday also stated that the creative type can be seen in two forms: active and passive clause (1994: 111). For example:

Table 1. Material Process (Transitive)

Mia	Chases	her brother
Actor	Material	Goal

Table 2. Material Process (Intransitive)

Mia	Runs
Actor	Material

As we can see from Table 1 and 2, the concept of doing is realized in transitive clause which has goal and the concept of happening is realized in intransitive one without goal.

Instead of actor and goal, Halliday and Matthiessen also added some other participants: “scope”, “recipient”, “client”, and “attribute” (2004: 190). Scope is known as participant with no affection in material but actor and goal are limitless than scope (2004: 190). For example: *I play guitar*. Then, recipient and client

are two similar things that receive something. The difference between recipient and client is that recipient deals with goods while client deals with service (Halliday and Matthiessen, 2004: 191). The example of recipient is *She gave me shoes*. The example of client is *He built her a house*. For the attribute, Halliday and Matthiessen conveyed that it is actually the expanding of a result in a process (2004: 195). For example: *She stripped him clean of every bit of gun he ever had*.

2.2.2.2.Mental Process

Halliday and Matthiessen proposed that mental process is a process which concerns and relates to the awareness of people (2004: 197). The participants in this process are “senser” and “phenomenon” (Gerot and Wignell, 1994: 57). The senser experiences the process in what he feels, what he thinks, and what he sees. The phenomenon is the participant to be sensed by senser. There are three types of mental processes: “perception”, which deals with human senses; “affection”, which deals with emotion; and “cognition”, which deals with mind (Halliday, 1994: 117-118).

Halliday and Matthiessen added one more type in sensing: “desiderative”, which deals with what people want (2004: 210).

Table 3. Mental Process: Perception

We	hear	her scream
Senser	Mental: perception	Phenomenon

Table 4. Mental Process: Affection

I	like	lovely dresses
Senser	Mental: affection	Phenomenon

Table 5. Mental Process: Cognition

She	understands	science
Senser	Mental: cognition	Phenomenon

Table 6. Mental Process: Desiderative

Linda	wants	a diamond ring.
Senser	Mental: desiderative	Phenomenon

2.2.2.3. Relational Process

Halliday and Matthiessen stated that relational process is seen from how it is identified and how it is characterized (2004: 210). So, there are two types of relational process called “attributive” and “identifying” (Halliday and Matthiessen, 2004: 214). To make it easier in distinguishing those two types, there is a specific character of identifying: the position of the subject and the information can be switched (Halliday and Matthiessen, 2004: 215). For example, *Mia is the singer* is the same as *the singer is Mia*. In addition, both attributive and identifying clauses have three important points: “intensive”, “circumstantial”, and “possessive” (Halliday and Matthiessen, 2004: 216).

Table 7. The principal categories of “relational clause”

	(i)Attributive ‘a is an attributive of x’	(ii)Identifying ‘a is the identify of x’
(1)Intensive ‘x is a’	Lily is nice	Lily is the dancer; the dancer is Lily
(2)Possessive ‘x has a’	Mike has a guitar	The guitar is Mike’s Mike’s is the guitar;
(3)Circumstantial ‘x is at a’	The exam is on a Friday	Next month is the 3 rd ; the 3 rd is next month

(Adapted from Halliday and Matthiessen 2004: 216).

According to Gerot and Wignell, there are two participants in attributive: “carrier” and “attribute”. In identifying, there are two participants: “token” and “value” (1994: 67).

Table 8. Attributive: Intensive

He	is	handsome.
Carrier	Attributive: intensive	Attribute

Table 9. Identifying

Sunday	is	her birthday.
Token / Identified	Identifying: circumstantial	Value / Identifier

2.2.2.4. Behavioural Process

Behavioural process is known as a process of “(typically human) physiological and psychological behaviour, like breathing, coughing, smiling, dreaming and staring” (Halliday and Matthiessen, 2004: 248). According to Eggins, there is “behavior” as the only participant in this process (2005: 233).

Table 10. Behavioural Process

Father	is breathing	deeply.
Behavior	Behavioural	Circ: manner

2.2.2.5. Verbal Process

Verbal process deals with verbal activity or spoken signals (Eggins, 2005: 235). This process stands for verbs in uttering something (Halliday and Matthiessen, 2004: 254).

The participants are “sayer”, “receiver”, and “verbiage”. The sayer performs the verbal action. The receiver gets the information. The verbiage, is the information itself (Eggins, 2005: 235). According to Halliday and Matthiessen, there is one more participant becoming the objective of the saying called “target” (2004: 256).

Table 11. Verbal Process

She	tells	me	a secret.
Sayer	Verbal	Receiver	Verbiage

2.2.2.6. Existential Process

Existential process deals with the existence of something or the event happening (Halliday and Matthiessen, 2004: 256). The verbs used in this process are linking verbs or *be* verbs (Halliday and Matthiessen, 2004: 258). Then, the participant that appears in existential process is called “existent” (Halliday and Matthiessen, 2004: 258).

Table 12. Existential Process

There	is	a bear	in the zoo.
	Existential	Existent: entity	Circ: place

2.2.3. Other Participants

Out of all of the participants in the process above, there are still any other participants possibly appearing. These are extra participants proposed by Halliday and Matthiessen (2004):

2.2.3.1. Beneficiary

Beneficiary is not far from receiver and client in material process.

The difference is that receiver will be marked with *to* + and client will have *for* +. Beneficiary also appears in verbal and relational process as the addressee or receiver (2004: 293).

2.2.3.2. Range

Range is a participant who appears in all process except existential process (2004: 293). Range functions as scope for material process. Meanwhile, range happens in mental process as a phenomenon to make unlimited lines in having sense. In verbal process, range functions as verbiage whereas it is known as

behaviour in behavioural process. Range can also be called as attribute and value in relational one (2004: 294).

Different from Halliday, Gerot and Wignell (1994: 76) proposed these following other participants:

2.2.3.3. Initiator

Initiator is a participant who initiates to do something, such as *The collector made me kill him* (1994: 76).

2.2.3.4. Attributor

Attributor is a participant who can make an attribute to the carrier, for example: *You drive me mad* (1994: 76).

2.2.3.5. Assigner

Assigner is a participant who gives a value to the token, for example: *She calls me Princess* (1994: 76).

2.2.3.6. Inducer

Inducer is a participant who affects senser, for example: *Mother made me understand the meaning of life* (1994: 76).

2.2.4. Types of Circumstances

Halliday and Matthiessen (2004) proposed these following circumstances:

2.2.4.1.Extent

In extent, the circumstance is focused on space separated into distance, duration and frequency. It is expressed by using noun and quantifier such as *for days, three times, and hundreds miles* (Halliday and Matthiessen, 2004: 264).

2.2.4.2.Location

Location is divided into place and time to answer where and when questions by using adverb such as *under, before, on, next, last, and else* (Halliday and Matthiessen, 2004: 265).

2.2.4.3.Manner

This circumstance relates to how the process works (Halliday and Matthiessen, 2004: 267). They also divided this circumstance into four points: means, quality, comparison, and degree.

Means deals with the means in a spot the event occurs and it is shown by prepositional phrase *with* and *by* (Halliday and Matthiessen, 2004: 267). The character of quality is the use of adverbs (Halliday and Matthiessen, 2004: 268). Comparison comes from prepositional phrase such as *like* and *unlike* or similar and different expression using adverb (Halliday and Matthiessen, 2004:

268). They expressed degree circumstance by using adverb which indicate the degree in *a lot, much, completely*, and else (2004: 268).

2.2.4.4. Cause

According to Halliday and Matthiessen, this circumstance explains why the process happens (2004: 269). There are three subcategories: reason, purpose, and behalf. Reason deals with the motive of doing the process which is usually marked with *because of, from, for want of*, and else (2004: 269). Purpose discusses about the goal of the process by using *for, the hope of*, and so on (2004: 270). Meanwhile, behalf talks about the purpose too but it is a person such as *for the sake for* (2004: 270).

2.2.4.5. Contingency

In Contingency, there are three points: condition, concession, and default (Halliday and Matthiessen, 2004: 271). The marks of condition are *in case of* and *in the event of* (2004: 271). For concession, the sense of contrast is used such as in *in spite of* and *regardless of* (2004: 272). The signals that come from default are

in the absence of and *in default of* because it talks about the negative side (2004: 272).

2.2.4.6. Accompaniment

According to Halliday and Matthiessen,

Accompaniment is a form of joint participation in the process and represents the meanings 'and', 'or', 'not' as circumstantials; it corresponds to the interrogatives *and who/what else?, but not who/what?*. (2004: 271).

There are two subcategories: comitative which deals with an instance in a process and additive which takes two instances in a process (2004: 273).

2.2.4.7. Role

Role has two types: guise and product. Guise is about the interrogative with *what as?* meanwhile product is all about interrogative with *what who?* (Halliday and Matthiessen 2004: 274).

2.2.4.8. Matter

Matter sticks to verbal process which talks about the topic such as *about, concerning, and with reference* (2004: 276).

2.2.4.9. Angle

It is also possible to deal with both verbal and mental process. There are two types of angle: source which the point is the source of the topic in the process such as *according to* and viewpoint which sees the point of view of someone who gives the source such as *from the standpoint of* (2004: 276).

CHAPTER III

RESEARCH METHOD

In this chapter, the writer conveys the research method in conducting this research. It consists of type of research, data and data source, population, sample and sampling technique, method of collecting data, and method of analyzing data.

3.1.Type of Research

The type of this research is qualitative descriptive research. Qualitative research means a study of interpretation (Creswell 1994: 147). Then, descriptive research means a study of describing the facts and phenomenon of the language (Sudaryanto 1993: 62). So, this research does not deal with number but the detail explanation, analysis, and classification of the language to get the meaning of it.

3.2.Data and Data Source

According to Sudaryanto, data is the object and context of the research (1993: 3). The data in this research is primary data since it is taken directly from the subject. Then, the subject where the data is taken is called data source (Arikunto 2006: 129). Clauses in the soundtrack lyrics are the data in this research. The data source comes from a film entitled *Cinderella* (2015) and its soundtracks.

3.3.Population, Sample, and Sampling Technique

In the film, there are two soundtracks; *Strong* and *A Dream is A Wish Your Heart Makes*. The writer took the lyrics of both soundtracks as the population. Population is known as the whole data used in the analysis (Arikunto 2006: 130). There are 76 clauses with 52 lines in both soundtracks. Meanwhile, the writer took the sample in conducting this research. Sample is known as the representative data to show the analysis (Sudaryanto, 1993). The sample of the data taken from the soundtracks represents each ideational meaning which expresses the spirit of Cinderella. So, the writer used purposive technique in sampling.

3.4.Method of Collecting Data

The writer used non-participant observation or *SimakBebasLibatCakap* by Sudaryanto (1993) in collecting data because the writer took the data from the subject directly. The writer firstly watched the film entitled *Cinderella* (2015).

Then, the writer listened to the soundtracks in the film. After listening to the soundtrack, the writer downloaded the soundtracks and searched for its lyrics.

3.5.Method of Analyzing Data

The method of analyzing data used by the writer is referential identity and distributional methods or *padanreferensialandagihby* Sudaryanto (1993). Referential identity deals with elements beyond the language to formulate the meaning of it (Sudaryanto, 1993). Meanwhile, distributional deals with the language itself as the determinant instrument (Sudaryanto, 1993). The writer used Immediate Constituent Analysis or *BagiUnsurLangsung* to divide the referent into part of elements. Then, Insertion or *sisipis* also used to put certain elements in the referent to make it clear. These are steps in analyzing the data:

1. First, the writer divided the soundtrack lyrics into parts.
2. Second, the writer analyzed the soundtrack lyrics by transitivity system.
3. After all clauses in soundtrack lyrics had been analyzed, the writer classified the clauses by process in a table.
4. Fourth, the writer identified the ideational meanings in the soundtrack lyrics and put them in a table.
5. Next, the writer chose the clauses which represent each ideational meaning to be presented in analysis.

6. Then, the writer related the ideational meanings founded in the soundtrack lyrics with certain scenes in the film.
7. Last, the writer arranged the conclusion.

CHAPTER IV

ANALYSIS

In this chapter, the writer deals with the discussion and analysis of the soundtrack lyrics. The writer then found that there are seven ideational meanings representing the spirit of Cinderella.

4.1.Types of Process

In the soundtrack lyrics, it is found that there are four processes used to express the ideational meaning. The percentage of clauses using each process is in this following table:

Table 13. Types of Process in Soundtrack Lyrics

Process		Strong	A Dream is a Wish Your Heart Makes	Total
Material		54%	53%	53.5%
		Take, follow, change, let, light, keep, soar, shine, hold, wear, rescue, sing	Make, lose, keep, come, whisper, wake, find, let, fill	
Mental		23%	25%	24.0%
	Cognitive	Trust, believe	Think, know	
	Perceptive	See	Hear, feel	

	Desiderative	-	Wish	
		23%	13%	17.0%
Relational	Attributive Intensive	's, is, are	Is, 're	
	Attributive Possessive	-	Have	
	Identifying Intensive	Be	-	
Behavioural		-	9%	5.5%
		-	Grieve, smile	
		100%	100%	100%

Table 13 shows that the process mostly used in the soundtrack lyrics is the material process (54%). This percentage proves that the soundtrack lyrics mostly describe the spirit of Cinderella through her actions. It happens to show the real application of the spirit in life and how it is done. The percentage between the first and second soundtracks is different 1% only.

The first soundtrack has higher percentage because the spirit of Cinderella is shown through the action of Cinderella to face reality, whereas the second soundtrack explains the hope and dream of Cinderella through actions that she will realize. Through material process, the participants in the clause can be revealed, i.e. Cinderella mostly did everything by herself although there were also other characters involved in some parts.

The verb expressing the material process are *take, follow, change, let, light, keep, soar, shine, hold, wear, rescue, and sing*. The action of those verbs mostly can be mentioned as “doing verb”. Meanwhile, the second soundtrack

shows action verbs which tend to be “happening verb” such as *make, lose, keep, come, whisper, wake, find, let, and fill*.

Then, 24% of mental process is used to express the ideational meanings. This percentage appears because the soundtrack lyrics want to tell that the concept of the spirit has already been in Cinderella’s mind and heart. In spite of the different view, the sense of Cinderella is still counted in presenting her spirit in life. The second soundtrack has higher percentage than the first one because the lyrics in the second soundtrack sometimes tells the dream of Cinderella based on what she thinks and feels. Meanwhile, the mental process in the first soundtrack has a pressure in what Cinderella believes to live.

In the first soundtrack, the cognitive mental process is shown more than the second soundtrack. The second soundtrack presents the perceptive and desiderative mental process in showing how the feeling of Cinderella is. The cognitive mental is represented by *trust* and *believe* in the first soundtrack and by *think* and *know* in the second one. The verbs *see, feel, and hear* are the representation of perceptive mental. Then, the desiderative mental is expressed by *wish*. The desiderative mental appears only in the second soundtrack since the soundtrack explains the desire of Cinderella.

After mental process, relational process is on the third place (17%). Both soundtracks mostly deliver the relational process through attributive intensive to

give the character and the definition of something related to the spirit of Cinderella but the percentage is different. The difference between the percentage in the first and second soundtracks appears because in the first soundtrack, the spirit of Cinderella is more defined than in the second soundtrack.

However, there are also attributive possessive and identifying intensive used in expressing the attribute and the value of something. The attributive possessive is represented by *have* in showing the possession of Cinderella's faith whereas the identifying intensive is shown through *be* for showing process of becoming thing.

Last, the ideational meaning in presenting the spirit of Cinderella is shown through behavioural process. This process only appears in the second soundtrack with the verbs *grieve* and *smile*. The second soundtrack has the idea of Cinderella's dream so the protrude process shown in this soundtrack is more about what Cinderella's thought is. What she thinks has effects on what she usually does. So, the behavior of Cinderella is expressed by this process.

4.2.Ideational Meaning

In the soundtrack lyrics, there are seven ideational meanings shown in the soundtrack lyrics. The ideational meanings are identified from each line of songs. This following table shows the percentage of lines expressing each ideational meaning:

Table 14. Seven Ideational Meanings

Ideational Meaning	Strong	A Dream is a Wish Your Heart Makes	Total
Optimistic Mind	23%	12%	17%
Having Belief	4%	7%	6%
Struggling	11%	19%	15%
Having Hope	8%	38%	23%
Self-Spirit	35%	12%	23%
Keep Dreaming	4%	12%	10%
Being Kind-hearted	15%	-	6%
	100%	100%	100%

The first ideational meaning is optimistic mind. There are two reasons why this ideational meaning arises more in the first soundtrack. The first reason is that the title of the first soundtrack describes Cinderella as a powerful character. Then, optimistic mind is a positive mind leading Cinderella to reach her dream. So, it relates to the confidence of Cinderella. For the second reason, the second soundtrack talks more about Cinderella's dream. Dream is only a dream if it is not realized so that the optimistic mind appears less here.

Second, having belief is one of ideational meanings with the least percentage. It happens because both soundtracks do not describe the belief of Cinderella as the main point. However, this does not make this ideational meaning unimportant because the soundtrack lyrics really represent the belief of Cinderella that she keeps throughout her life. Having belief indeed appears to

ensure people that they must have something to keep as the spirit to live, like Cinderella.

Third, struggling is the ideational meaning with bad situation for pressing the spirit out. It is surprising that the second soundtrack has more percentage than the first one because the title of two soundtracks represents different expectation. The expectation happens to be the first soundtrack having more percentage of struggling because the title is more representative. Then, the second soundtrack has a title talking about dream so the struggling should be little. Yet, this percentage appears because the poor life of Cinderella brings her to bad dreams. Therefore, the bad experience of Cinderella is also represented through her dream so that the second soundtrack gets more struggling than the first one.

Fourth, the ideational meaning with the most percentage is having hope. This ideational meaning gets high percentage from both soundtracks although the percentage from each soundtrack is far different. The first soundtrack gets 8% and the second one has 38%. This result is not quite surprising because—again—the title represents the meaning. The first soundtrack has little percentage in having hope because it talks more about the positive things realized in Cinderella's life than about the uncertain things which can be called as hope. On the other hand, the second soundtrack talks more about the hope of Cinderella in her dream so that the ideational meaning of having hope is more exposed. Through her hope in her dream, Cinderella can manage to reach her true happiness. This result makes

the purpose of the soundtrack—especially the second soundtrack—gets clearer. A *Dream is a Wish Your Heart Makes* emphasizes Cinderella's hopes which finally come true.

Fifth, self-spirit is also one of the dominant ideational meanings in both soundtracks (23%). The self-spirit means that Cinderella's spirit of life comes from herself or it seems like motivation. She listens to her heart to live her life how bad it is. In the first soundtrack, there are 35% of self-spirit because the first soundtrack gives more definition of *Strong* from Cinderella herself. Mostly, the actions done by Cinderella have impacts on her so that the spirit comes out, whereas the second soundtrack gets 12% of self-spirit because the spirit of Cinderella is not in her dream but in her real life. The self-spirit which appears on her dream is the representation of her life experience. She motivates herself through her dream and it shows her self-spirit.

Sixth, keep dreaming is one of keys used to reach Cinderella's goal so it appears in the spirit of Cinderella. Although the percentage of this ideational meaning is not much, the 10% percentage still tells stories about the soundtracks and the film. The second soundtrack gets more percentage because the lyrics tell a lot about Cinderella's effort to keep her dream high. It contrasts with the first soundtrack which sees the dream as a small part in the spirit of Cinderella because dream is just a dream and life is based on the reality, whereas the second

soundtrack tries to say that dream is the beginning of hope and it means that keep dreaming can help people to get what they want.

Last, be kind-hearted is included in the spirit of Cinderella. This ideational meaning only exists in the first song. It proves that to be someone successful and strong, people still need to have kind heart. Although the percentage of this ideational meaning is small, this ideational meaning shows that Cinderella here represents a strong girl who is always kind to everyone. Meanwhile, the second soundtrack does not have this ideational meaning because mostly the lyrics show the dreams and hopes of Cinderella.

So, the ideational meanings which are dominantly shown in representing the spirit of Cinderella are having hope and self-spirit. This result comes because the soundtrack lyrics mostly present the hopes of Cinderella as her motivation to get her happiness and the lyrics reveal the spirit which does exist in her own heart and soul. Some scenes also support the description of these ideational meanings. Therefore, having hope and self-spirit play an important role in the success of Cinderella both in the soundtrack lyrics and the story of the film.

On the other hand, the other ideational meanings are also important to build the spirit of Cinderella both in the soundtrack lyrics and the story of the film. Through those seven ideational meanings, the elements of the spirit of Cinderella are found and matched.

4.2.1. Optimistic Mind

Optimistic mind is one of strong components in showing the spirit of someone to get what she wants. In this case, the optimistic mind of Cinderella in the soundtrack lyrics shows that the positive mind will possibly lead the step of Cinderella to reach happiness. This ideational meaning appears nine times both in *Strong* and *A Dream is a Wish Your Heart Makes*. The optimistic mind of Cinderella can be seen in the 11th and 12th line of *Strong*.

Sample 1. Optimistic Mind 1

11	I	believe in	you and in me
optimistic mind	senser	mental: cognition	phenomenon

In the 11th line, the optimism is expressed by mental process. It relates to the mental especially in cognition type because it relates to what is in Cinderella's mind and what she trusts. For the participants, there are two interpretations. First, the participants can be the singer and the listener and second, the participants can be Cinderella and the other characters. For the first interpretation, the senser *I* is the singer and the phenomenon *you and me* is the singer and the listeners. It means that the singer trusts what she can do to get something then so do the listeners. If it is related to the film, the senser *I* means Cinderella and the phenomenon *you and me* can be interpreted as

Cinderella and another character. It means that Cinderella trusts her partner to reach happiness.

The relationship between this line and the story of the film occurs precisely at the conversation between Cinderella and her mother at her childhood. Both of them believed in fairy godmother that would help Cinderella someday. They also believed that they could communicate with other living creatures such as animals. In fact, their belief in the fairy godmother and the animals was true because when Cinderella needed help to go to the ball, the fairy godmother and the animals helped her with some magic.

Sample 2. Optimistic Mind 2

12	we	are	strong
optimistic mind	carrier	attributive: intensive	attribute

Different from the 11th line, the 12th line presents Cinderella's optimistic mind through relational process. The relational process especially attributive intensive, aims to tell what the definition of *strong* by Cinderella is. In this line, being strong means the power of support because the carrier is *we*, a plural subject. The plural subject shows that there are two or more people who get involved so the carrier *we* is interpreted as the singer and the listener.

On the other hand, the line also describes the scene when Cinderella needed somebody to share her burden and to support her so that she could reach her happiness. The support that she got came from her father so she could face the cruelty of her stepmother and stepsisters.

In addition, Cinderella got the support from the fairy godmother because she did not only help Cinderella to be beautiful but also supported Cinderella to be confident to go to the ball. Moreover, this line is special because it is related to the last message from Cinderella's mother before she died. Her mother told Cinderella to have courage and be kind. The relation is that to be *strong* as defined in the line, Cinderella always has courage and be kind in whatever situation and wherever she is as her mother said. Therefore, the optimistic mind of Cinderella is built by the support from other characters such as her mother, her father and the fairy godmother.

Further, the soundtrack *A Dream is a Wish Your Heart Makes* shows the optimistic mind in the 27th line.

Sample 3. Optimistic Mind 3

	27	a dream	is	a wish	your heart	makes
optimistic mind		carrier	attributive: intensive		actor	material
					attribute	

This line is the first line in the song of *A Dream is a Wish Your Heart Makes* and it also means that this line is the title of the song itself. In this line, the optimistic mind is shown through relational process and completed with material process. The participants in this line are *a dream* as the carrier and *a wish your heart makes* as the attribute. The process used to express the optimistic mind here is attributive intensive. Through attributive intensive, this line defines the character of the carrier *dream* as something that we can make ourselves.

Moreover, the material process here plays role as the action showing what people can do to define their dream. This kind of confidence in defining dream is a part of the optimism in mind in getting something or reaching goals. In the film, this line describes the dream of Cinderella to meet her new friend—Kit—at the palace. She wanted to go to the ball at the palace to see Kit but her stepmother and stepsisters forbade her to come.

However, she tried to do something to go to the ball. First, her stepmother and stepsisters did not make any dress for Cinderella but she fixed her mother's dress to go but her stepmother and stepsisters wrecked her dress. Second, they left Cinderella at home, whereas they went to the palace with carriage. At this point, Cinderella gave up but the help of the fairy godmother cheered her up and aroused her spirit to go. Third, it happened when Cinderella wanted to show herself to the king but her stepmother threatened

her. She bravely ignored her stepmother to reach her dream to live happily with the king. All she did is proof from the definition of *a dream* from this line. She does many things to reach her goal and she knows what she wants. Those actions are the realization of what Cinderella's heart wants to do and it is shown in the material process.

From those lines, the optimistic mind of Cinderella is expressed by three processes. At *Strong*, the optimism of Cinderella is shown by mental and relational process. Cinderella gets her optimistic mind from her thought through the cognition and her view. Meanwhile, in *A Dream is a Wish Your Heart Makes*, the optimistic mind of Cinderella is shown by relational and material process. After the definition of *dream* is declared, acts of Cinderella in proving her opinion are exposed.

4.2.2. Having Hope

Having hope appears a lot to represent the spirit of Cinderella in the soundtrack lyrics. Because many people start their success through hope, having hope becomes one of points in presenting the spirit. There are twelve lines with having hope as the ideational meaning. There are in second and third line in *Strong* and ten more in *A Dream Is A Wish Your Heart Makes*. It is quite dominant because the spirit of Cinderella comes up through her hopes such as in the 2nd and 3rd lines.

Sample 4. Having Hope 1

2	a hero	takes	your hand
having hope	actor	material	goal

The second line uses material process to show having hope and there is another participant involved to do the action. The actor *a hero* means a savior in a bad situation. In the film, it is represented by the fairy godmother that helped Cinderella to reach her dream. The verb *takes* represents the action of doing something usually by using hands. From the story of the film, the action of the fairy godmother such as making magic for Cinderella is considered. Then, the goal *your hand* clearly talks about the object that experiences the action which is done by the actor. Cinderella is the only one who was helped by fairy godmother.

So, having hope in this line is described through the helpful action of the hero or fairy godmother as a hope for Cinderella. However, there is another character who becomes a savior for Cinderella. He is the king. The king saved Cinderella from her cruel stepmother and stepsisters by marrying her and bringing her to live at the palace with him. It means that he helped to take the pain of Cinderella away.

Sample 5. Having Hope 2

3	a sweet love	will follow
having hope	actor	material

Still in the same soundtrack, the 3rd line also presents the hope of Cinderella through material process. However, the difference is shown through the participant. The actor of this line is *a sweet love* which is inanimate thing. The sweet love exactly points the love story of Cinderella in her poor life. Then, the action of the actor is shown by the verb *follow*. This verb means at behind coming after something. This line will be clear if it is merged with the 2nd line. The 3rd line is the effect of the second line. The action of the hero in the second line makes something beautiful such as *a sweet love* to come in Cinderella's life.

This line represents the scene when Cinderella finally met Kit at the palace and they realized that they loved each other. *A sweet love* literally means the love between Cinderella and Kit. The material process *follow* is shown by the scene when Cinderella was sad and desperate before she went to the ball then through the help of the fairy godmother, a lovely thing happened and came after her sadness.

In the second soundtrack, having hope can be seen more because there are ten lines representing this ideational meaning. For example, there are in 39th and 42nd lines.

Sample 6. Having Hope 3

39	you	wake	with the morning sunlight	to find	fortune
having hope	actor	material	circ: accompaniment	material	range

that	is smiling	on you
	behavioural	range

In the 39th line, the ideational meaning is extended through material and behavioural process. The material process shows the action for reaching the goal while the behavioural process shows the habit to get something. In the material process, the actor is *you*. It can be represented as the listener or Cinderella. The action done by the actor is delivered by the process *wake*. It means being conscious from sleep usually. *With the morning sunlight* is the circumstance of accompaniment which accompanies the verb *wake*. This circumstance shows the existence of something when the actor is doing the process. The morning sunlight is a positive thing because it signs something bright in the beginning of the day.

After that, the material process still continues. *To find* becomes the second process of material which means getting something sought. This verb may have goal but in this case, the process is not accompanied by the goal but the range. *Find fortune* is common to say by people because it is a common language feature to describe people who wish for luck. This second material process has *to* infinitive which usually functions as the expression of purpose. So, the purpose of the actor doing the first material process is in the second material process.

Then, the range of the second material process *fortune* is explained by behavioural process with the verb *smiling*. This verb is behavioural because it is one of positive human's habits. Although the behavioural process done by an inanimate thing, it still can be called behavioural. The behavioural process has *on you* as the range to see the object in doing the process. So, this line tells about the hope of the actor waking with positive thing and having luck with her.

In the film, this line describes a scene when Cinderella had a deep conversation with her father in the middle of the party. She hoped that her father could come back from his trip safely. It also represents the scene when Cinderella was at the market and got information about a ball at the palace. She hoped something bright happen to her life through the ball. Cinderella's

hopes are positive although her hope for her father was not fulfilled. Yet, Cinderella finally found her fortune when she hoped something for the ball.

Sample 7. Having Hope 4

42	the dream	that	you	wish	will come	true
having hope	actor		senser	mental: desiderative	material	range

Different from 39th line, the 42nd line presents the ideational meaning of having hope with material and mental processes. It comes with *dream* as the actor. Here the actor is the dream of Cinderella. The material process is shown by *come* and the range is *true*. *Come true* is common to say by people and it expresses something which will happen in Cinderella's life. Here, *dream* is explained by adjective clause *that you wish* with mental desiderative process as the reflection of Cinderella's wishes. The mental desiderative is shown through the verb *wish* which expresses what Cinderella wants and what she hopes for. So, this line describes the spirit of Cinderella through her dream which she hopes to be realized.

In the film, this line tells about Cinderella's dream of living happily which is realized at the end of the film. Cinderella hoped to live without her stepmother and stepsisters because they always hurt her. Cinderella's dream was realized when she lived at the attic. She was sad but felt relieved too

because she was far away from her stepmother and stepsisters. Again, she hoped she could come to the ball at the palace to meet Kit. Although her stepmother and her stepsisters did everything to make her stay at home, she still hoped there was magic for her so that she could come. Her hope was fulfilled when the fairy godmother made magic for her so she managed to go to the ball and met Kit.

Through four lines of the soundtrack lyrics, having hope can be expressed by material, mental, and behavioural processes. The material process is the most process appearing because the lyrics show the actions which Cinderella wanted to realize. The mental process appears too because having hope also comes from Cinderella's mind and desire. In addition, the behavioural process is shown because there is figurative language to describe the beautiful fortune that Cinderella wants to reach. So, having hope is not only about the imagination but also the action, desire, and habit. Without the action, hope is just a hope although people have already known what to do. Then, hope will be fainter if there is no desire. In the end, a good habit will help to raise the spirit in reaching goals.

4.2.3. Struggling

Struggling is one of Cinderella's spirits which is shown in painful way. Cinderella can manage to get her happiness through suffering. The soundtrack

lyrics also catch the suffering of Cinderella in many ways. In the soundtracks, it appears eight times. Here, the 4th and 21st lines in *A Dream is a Wish Your Heart Makes*.

Sample 8. Struggling 1

4	but	life	's	a different game the sorrow and the pain
struggling		carrier	attributive: intensive	attribute

The 4th line clearly represents the real life of Cinderella. This line is an opposite from the 1st line in *a perfect story book, the life is brave and good*. It shows the reality of life by using relational process because the definition of the real life is more extended through attributive intensive. The participants are the carrier *life* which refers to Cinderella's life and the attribute *a different game the sorrow and the pain* which explains the definition of life as an uncommon game with sad story behind it. The verb 's defines the carrier because the process is attributive intensive and this process functions to give explanation through the attribute.

This line tells about the life of poor Cinderella with her struggles in general so that it comes to the ideational meaning named struggling. The sorrow and the pain of Cinderella began when her mother passed away when she was kid. Her childhood was passed without her mother's love though she

got all that she needed from her father. After that, when she was teenager, her father told her that he wanted to marry again with Lady Tremaine. At that time, Cinderella was shocked but she accepted her father's willing because she did not want to see her father sad. She did not know that the marriage brought her to the harder life. Her stepmother and stepsisters treated her despicably.

Yet, it was getting bad when her father passed away on the way home from his trip. Cinderella became a servant in her own house. These sufferings describe the attribute in this line. It is all about the sorrow and the pain of Cinderella.

Sample 9. Struggling 2

21	a bird all alone	on the wind	can still be	strong
struggling	carrier and actor	circ: place	attributive: intensive	attribute

and	sing	sing
	material	material

In the 21st line, the struggling is expressed through relational and material processes. *A bird all alone* is the carrier and the actor which represent Cinderella. It is a parable of Cinderella who struggles alone. The place circumstance is *on the wind* describing the surroundings. Then, the relational

process especially attributive intensive process is conveyed through be verb with modal *can still be*.

Here, the attribute for the bird is *strong*. Although the bird is alone on the wind, it still can be tough with its own strength. This situation is like Cinderella when she lived with her stepmother and stepsisters in her own house but she was all alone and had no friend. The struggling is again explained by the material process *sing*. The verb describes there is something exciting that the actor can do in its loneliness.

In the film, it describes the struggle of Cinderella when she was lonely in her house because her stepmother and stepsisters considered her as a servant not a part of family. However, she tried to keep strong and tough to face the cruelty of her stepfamily. Through singing, she can release her pain. So, this line tries to tell that how hard the life is going; people can still try to cure the pain by doing something exciting although they must do it alone. The loneliness is the struggle.

Sample 10. Struggling 3

36	when	you	are feeling	small
struggling	circ: time	senser	mental: perceptive	phenomenon

When the 4th and 21st lines express the struggling by relational and material process, the 36th line of *A Dream Is A Wish Your Heart*

Makes presents the struggling by mental process. It means that the struggling cannot only be seen through the character of the carrier and the action to deal with the struggles but also be felt by sense. The senser is *you* and it refers to the listener or Cinderella. Then, the verb *are feeling* is used to represent the sensation that the senser has for the phenomenon. The phenomenon here is expressed by adjective *small*. The word *small* has meaning minimum or minor so the phenomenon here tells about something weak.

In the film, there is a scene when Cinderella firstly met Kit at the forest. Cinderella was asked by Kit what her name was and she said “never mind what they call me”. It shows that Cinderella was on her low confidence. She was feeling small and weak so that she did not want to introduce herself to anyone she met. She could not stay at home with her stepfamily which hurt her so bad and it impacted her mind and her feeling not to be confident. She thought that her stepmother and stepsisters had transformed her as the creature of ash and a household. So, this line clearly sees the low point of Cinderella as the struggling because she has no confident for the pain she got.

Sample 11. Struggling 4

38	thinking	no one	can hear	you	at all
struggling	mental: cognitive	senser	mental: perceptive	phenomenon	circ: manner

Same as the 36th line, the 38th line also applies mental process to express the struggling. The mental processes are represented by two verbs *thinking* and *hear*. The first verb describes the struggling by showing what in someone's mind is while the second verb expresses the struggling by representing what someone hears as the experience. So, the thought and the experience of someone's sense can bring a person to express the pain and the struggle. The cognitive mental process plays role as the main character that leads the perceptive mental process to feel a tragedy.

However, the second participant here is a senser *no one* but the first participant is hidden. The hidden participant is *you* so the line should be *you think that no one can hear you at all*. The hidden participant can be represented as the listener or Cinderella and the senser *no one* describes nothing or minor people on someone's side. The process *hear* uses one of human's senses to deliver the experience.

If there is hearing, people will find someone is speaking. Then, the phenomenon is *you* and it is the human itself. It means that the struggle comes from the cognition of human about the experience she gets from her sense. Her sense receives no response after the senser speaks even screams to someone. The manner circumstance *at all* supports the situation that is ironic.

The proof that this line tells something about the film is when Cinderella wanted to eat together with her stepmother and stepsisters but they did not consider her as a part of family after his father died but only a household. The second scene represented by this line is when Cinderella said to Kit at their first meeting “my family treated her as well as they are able” or it means never well.

Through four lines, the soundtrack lyrics show the struggling in different ways. The processes used are relational process, material process, and mental process. The relational process is applied to show the character of Cinderella’s struggle especially her poor life. Meanwhile, the mental process is used to express the effect of the sufferings in Cinderella’s psychology. Finally, the material process shows the action done by Cinderella in facing the sufferings.

4.2.4 Self-Spirit

Self-spirit is a part of the spirit of Cinderella that is important. It expresses the spirit which originally exists in someone itself. This kind of spirit makes someone can face any sufferings. Self-spirit appears in the soundtrack lyrics of the film to represent the self-spirit in the main character in facing her sufferings. This ideational meaning can be found in the 5th and 8th line of *Strong* and the 40th line of *A Dream is a Wish Your Heart Makes*.

Sample 12. Self-Spirit 1

5	only you	can change	your world	tomorrow
self-spirit	actor	material	goal	circ: time

The 5th line uses material process to describe the self-spirit. It is used to show the action of someone when her self-spirit is applied. This line does not have the actual meaning because there is a figure of speech there. The participant clearly states the ideational meaning of self-spirit because the actor *only you* shows someone's own spirit and only her spirit.

The material process here is uttered by using *change* which means creating something differently. The difference making by the actor must be a better action in a goal. The goal *your world* is not literal because it can be understood as something which happens in her life. The possessive pronoun *your* again shows that the action done by the actor has impacts to her own life. This is how the self-spirit expressed in this line. There is a time circumstance *tomorrow* which shows the time when she can make the change. Tomorrow means the day after today so she has a spirit in her life that today is good but the day after today is better and it is going to be better because of her efforts herself.

This line is proven as the representing of the film when Cinderella was sure to marry Kit and left her stepfamily because she chose to be happy and

her life must change. The happiness does not come right after when she wants it but she must wait for days to realize her dream and the time is represented through the time circumstance. If Cinderella's self-spirit is not applied, she will forever be the household in her own house for her stepfamily.

Sample 13. Self-Spirit 2

8	trust in	your heart	and	your soul	shines	forever and ever
self-spirit	mental: cognitive	phenomenon		actor	material	circ: time

In the same soundtrack, the 8th line expresses the self-spirit by using mental and material processes. For the mental process, the sener is hidden and it should be *you* so the line says *you trust in your heart...*. The hidden sener can be understood as the listener or Cinderella. The cognitive mental is seen by the verb *trust* which means she has belief on something and the phenomenon she believes is *your heart*. The phenomenon has possessive pronoun so it stands for *heart* which belongs to the sener herself. She trusts her own conscience so it means that she has her self-spirit not only in her mind because of the cognitive mental process but also in her heart to feel.

Then, the next clause uses material clause to show the self-spirit in Cinderella as the action after she has experienced her own self-spirit in her mind and her heart. The actor is *your soul*. Again, this line contains figure of

speech and it uses possessive pronoun to describe the self. The soul of Cinderella means her aura of kindness and strength. The verb is *shines* which means equal to sun because the word *shine* is usually used by sun. The sun shining is very bright so does the soul of the actor. The time circumstance *forever and ever* makes the duration clear when the soul of Cinderella shines.

So, this line tells that after Cinderella has faith in her mind and her heart then she makes for it and she will have bright aura eternally. The proof in the film is the scene when Cinderella kept believing in her motto that her mother gave when she was terribly ill to have courage and be kind. The motto was ingrained in Cinderella and she always applied her motto in her life until the end, she could live happily with the King without the distractions from her stepfamily.

Sample 14. Self-Spirit 3

	40	don't let	your heart	be filled	with sorrow
self-spirit		material	goal	material	circ: comitative

From the second soundtrack, the 40th line uses material process to tell the self-spirit. The material process is used to show the action in expressing the self-spirit. The participant in the first verb is *you* but it is hidden. It can be interpreted as the listener or Cinderella. The first material process is *don't let*. The negation of *let* means the actor cannot release something. The goal which

cannot be released by the actor is *your heart*. The goal has possessive pronoun of the actor itself. It describes the self-spirit because the actor and the goal refer to the same person.

Then, the second material process is represented by *be filled*. The second verb points the goal *your heart*. It can be understood that the actor cannot release her heart to be fulfilled and those two actions are done by the actor itself. The fulfillment of the heart that cannot be done is *with sorrow*. As we know, sorrow only brings sad moments to someone's life so the actor has the self-spirit to always be happy in her life.

In the film, the 40th line describes the scene when Cinderella was angry with her stepfamily because she was forbidden to eat together with them on the dining table. She felt so offended because she had already worked all day as they wanted but she still could not eat. Then, she rode her horse to the forest to release her pain. She did not want to be sad and had grudge for them in her heart so she tried to clear her mind from the sorrow. It really represents that Cinderella does not let her heart be filled with sorrow.

As a result, the self-spirit of Cinderella is more expressed through material process because it is shown through what Cinderella has done to keep her spirit high. In addition, mental process is also presented to support the self-spirit from Cinderella's mind and heart. The inner soul of Cinderella also

plays role to raise her self-spirit. The difference between these two soundtracks is that the first soundtrack has more delight experience in showing the self-spirit while the second soundtrack keeps the bad experience to motivate Cinderella to be high-spirited person.

4.2.5. Having belief

Having belief can be a key as the spirit because what people believe is sometimes what they will do. Here, having belief is considered as one of ideational meanings in the soundtrack lyrics of *Cinderella* because some lines of the lyrics represent what Cinderella believes in her life and her believes help her to reach her goal which is happiness. It occurs in the first line of *Strong* and 33rd line of *A Dream Is A Wish Your Heart Makes*.

Sample 15. Having Belief 1

1	in a perfect story book	the world	is	brave and good
having belief	circ: place	carrier	attributive: intensive	attribute

The very first line in the first song is a clue of the song because it is the beginning. This first line expresses having belief by using relational process especially attributive intensive process. This process deals with the explanation which gives character or attribute to the participant. It means that the interpretation of belief is provided in this line. The place circumstance is

the beginning which explains the carrier. It is *in a perfect story book*. The place circumstance tells the position of the carrier which is only in a story book or unreal. This line has *the world* as the carrier. The carrier is the participant which is given a character or attribute. *The world* here is the fake world because it happens only in a story book explained by the circumstance. The attributive intensive process is shown by the verb *is* which is a present be verb. It means that this line is a common fact. The attribute given to the carrier is *brave and good*. *Brave and good* are adjectives and adjective has function to modify noun.

So, the definition of the carrier is explained by the adjectives. The adjectives are positive so that it can be understood that a fake life is good. It is different from the 4th line which shows the definition of a real life with its pain. In the film, this line describes Cinderella who liked reading books with happy ending. Cinderella believed and loved happy ending although her life is full of struggles. She had the belief with her all the time so that one day she could make it.

Sample 16. Having Belief 2

33	if	you	keep on	believing
having belief		actor	material	range

In contrast, the 33rd line expresses the ideational meaning having belief by using material process. This material process shows what Cinderella can do with her belief. The actor here is *you*. It can be interpreted as the listener or Cinderella. The verb used is *keep* and it means to have something and save it with her. What she keeps is expressed in *believing* as range. Range is not a goal because it has no impact from the verb of material process also range can be defined as the collocation of the verb. If people often hear some couple words, it is known as collocation. Keep believing is one of collocations that people often hear or read.

So, this line shows having belief as the possession because the actor must always have the belief with her no matter what to reach her goal. It happens in the film when Cinderella believed that animal could understand what she said and also believed that there was a fairy godmother looking after her. Moreover, Cinderella believed in her mother's message about magic and power in kindness. All that Cinderella believed were finally realized because she kept believing.

Having belief is represented by two soundtracks in different ways. The first soundtrack has relational process and the second one has material process to express the ideational meaning. The relational process tells about something good although it is just a fake. Meanwhile, the material process tells about what Cinderella does to get what she wants for real. However,

having belief here has a positive meaning and purpose. If people have something to believe for good reason, it will work.

4.2.6. Keep Dreaming

This ideational meaning is a part of the spirit but it is more about something beautiful. Dream is a lovely thing usually happening in our sleep. It is also known as an idea of hoping something but lower because hope normally has a goal to be realized but dream is not always achieved. Yet, the dream can still be the spirit of someone to do something. It happens when someone has a significant dream to reach. It is shown in 13th and 28th lines.

Sample 17. Keep Dreaming 1

13	a moment	you	can shine	and	wear	your own crown
keep dreaming	circ: time	actor	material		material	goal

In the 13th line, keep dreaming is expressed by material process. The material process represents the action in the dream. This line starts with time circumstance *a moment* which is as same as someday. So, it may or may not happen. The actor here is *you*. The material process is shown through *shine* and *wear*. *Shine* is an intransitive verb so this verb only happens for the actor. It is a positive action because people love something shiny especially when

she herself is the shiny thing. Shining is a part of becoming the attention because being conspicuous is interesting for people.

The second verb *wear* is a transitive verb so it needs goal. The goal is *your own crown*. The goal has a meaning of wealth and prosperity because crown is normally used by king or queen who has enough power to do everything. This line then tells that the actor has a dream that someday she will get attention from people and will be happy and prosperous. This line describes the scene when Cinderella unconsciously dreamed herself dancing with Kit after she went home. She dreamed to be as happy as she was at the palace.

Sample 18. Keep Dreaming 2

28	when	you	're	fast asleep	in dreams
keep dreaming	circ: time	carrier	attributive: intensive	attribute	circ: place

you	lose	your heartaches
actor	material	goal

In the 28th line in the second soundtrack, the ideational meaning is expressed by using relational and material processes. The relational process especially attributive intensive process is applied to show the characters of the participant in keep dreaming. For the relational process, the participant is

carrier *you* and it can be interpreted as the listener or Cinderella. The verb 're is be verb to describe the carrier with the attribute. The attribute *fast asleep* is adjective phrase which tells about the character of the carrier which is not awake. Yet, before the carrier, process, and the attribute appear, there is time circumstance *when* used to show that this process is not about to happen because it is still in the thought of the participant.

After the relational process, there is material process which tells the action of the participant in sleeping or dreaming. It occurs because there is place circumstance *in dreams* which explains the situation where the action occurs. It clearly explains that this line does not happen yet. The actor is the same as the carrier. The action of the actor is represented by *lose* which means the actor does not have something. The thing that the actor does not have is the goal and the goal is *your heartaches*.

The goal is an image of sadness, pain, sorrow, and suffering because heartache is known as bad illness. It is the representation of Cinderella's inward illness. So, this line tells about the participant running from the reality in sleeping and meeting beautiful dream to forget the pain for a moment. This line happens in the film when Cinderella received letters from her father because he was on trip. When she got and read the letters, she felt happy and relieved since she could forget her stepmother and stepsisters and their terrible treatment for a while. It may not be Cinderella's dream but this scene shows

the action of releasing Cinderella's pain although in the end she was not able to meet her father again since he died on the way home.

At this point, the ideational meaning of keep dreaming is smoothly delivered by two soundtrack lyrics with typical ways. Both soundtracks show the keep dreaming of Cinderella by using material process although the second soundtrack has put relational process too. The material process happens in Cinderella's dream only so the actions may or may not be realized. Yet, the dream that Cinderella has in these soundtrack is different. The first soundtrack tells more about a beautiful life that Cinderella can get in her dream and it is still possible to reach. Meanwhile, the second soundtrack tells about how Cinderella wants to escape from her real life through her dream. The pressure of the second soundtrack in presenting the meaning is about the healing of Cinderella from her real poor life.

4.2.7. Being Kind-hearted

This ideational meaning is the reflection of doing something good to reach the goal because sometimes people only think about the result without deal with the process. It makes people do anything to get what they want. Yet, it does not happen in the soundtrack lyrics of *Cinderella* which teach us that kindness is one of the spirits in life. This ideational meaning proves that through being

kind we still can be on the top. It is proven in the 6th and 9th lines of the first soundtrack.

Sample 19. Being Kind-Hearted 1

	6	let	your smile	light up	the sky
be kind-hearted		material	actor	material	goal

Sample 20. Being Kind-Hearted 2

	9	hold fast to	kindness
be kind-hearted		material	goal

In the 6th line, this ideational meaning is shown by material process. The participant is the actor and the goal. The first material process has no actor because it is hidden. The hidden actor is *you* and it represents the listener or Cinderella. The verb *let* becomes the material process to tell about something released. The second actor is *your smile*. It is a positive actor because smile usually reflects happiness or kindness and it is good. The actor does *light up* which means making something bright. The goal *the sky* is the impact from the material. This goal is a very high thing. It can be interpreted as unlimited.

So, this line can be understood that the actor releases happiness and kindness to make something bright unlimitedly. This line can be seen in the

film when Cinderella always smiled and be kind to her stepmother and stepsisters. Moreover, she also smiled when she met her ex household at the market. She then told her ex household that she was good and had an obligation to keep her house how hard it was because it was the only thing left by her parents for her.

In addition, material process is also used by the 9th line to express the ideational meaning be kind-hearted. In this line, the ideational meaning is clearly stated through the goal. The goal here is *kindness* and it is the purpose of the material process *hold fast to*. The hidden actor is *you* and it is interpreted as the listener or Cinderella. This line has meaning to hang on to kindness as the spirit of life.

In the film, it is proven by the scene when Cinderella shared her room with her stepsisters and then she was asked to move to the attic by her stepmother. It happened right after Cinderella's father went for trip. Moreover, she was not only kind to human but also gave her caring to animals. It occurs when Cinderella gave supper to mice and they ate together because Cinderella was not allowed to eat together on the dining table with her stepfamily. Then, there is a scene when Cinderella asked Kit to leave the stag in the forest. She did not want to see the stag got killed for hunting. She wanted to protect the stag as the target and begged of Kit for that.

The kindness of Cinderella unconsciously leads her to her happiness. Be kind-hearted may be forgotten by people so the first soundtrack has an intention to remind people that kindness is important. Although the first soundtrack talks more about Cinderella in her action to motivate herself in life, she also has a space for kindness for everyone. The power of kindness can be a motivation for Cinderella even can be a cure of her pain. This ideational meaning is not found in the second soundtrack because the second soundtrack has a pressure in Cinderella's dreams and hopes.

CHAPTER V

CONCLUSION

Having done in analyzing the soundtracks of *Cinderella* (2015); *Strong and A Dream is a Wish Your Heart Makes*, the writer found some findings. The process and the ideational meaning in the soundtrack lyrics have the same purpose as the story of the film. The transitivity system proves that the spirit of Cinderella is mostly represented through material process since the soundtrack lyrics talk about the action of Cinderella. Her imagination is also expressed through what she will do to reach her goal. Then, the ideational meanings shown in the soundtrack lyrics by transitivity system are *optimistic mind, having belief, struggling, having hope, self-spirit, keep dreaming, and being kind-hearted*. Those seven ideational meanings are proven by certain scenes in the films. Yet, *having hope* and *self-spirit* appear as the most ideational meanings in the soundtrack lyrics.

So, the spirit of Cinderella in the soundtrack lyrics is not focused on the enthusiasm of Cinderella inside but is more about the realization of what she hopes and what she wants to do in making her dream come true.

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APPENDIX

STRONG BY SONNA RELE

1	In a perfect story book	the world	is	brave and good
having belief	circ: place	carrier	attributive: intensive	attribute

2	A hero	takes	your hand
having hope	actor	material	goal

3	A sweet love	will follow
having hope	actor	material

4	But	life	's	a different game the sorrow and the pain
struggling		carrier	attributive: intensive	attribute

5	Only you	can change	your world	tomorrow
self-spirit	actor	material	goal	circ: time

6	Let	your smile	light up	the sky
be kind-hearted	material	actor	material	goal

7	Keep	your spirit	soaring	high
self-spirit	material	actor	material	circ: manner

8	Trust in	your heart	and	your soul	shines	forever and ever
self-spirit	mental: cognitive	phenomenon		actor	material	circ: time

9	Hold fast to	kindness			
be kind-hearted	material	goal			

10	Your light	shines	forever and ever	
self-spirit	actor	material	circ: time	

11	I	believe in	you and in me	
optimistic mind	senser	mental: cognitive	phenomenon	

12	We	are	strong	
optimistic mind	carrier	attributive: intensive	attribute	

13	When once upon a time	in stories and in rhyme	a moment	you	can shine	and	wear	your own crown
keep dreaming	circ: time	circ: place	circ: time	actor	material		material	goal

14	Be	the one	that	rescues	you
self-spirit	identifying: intensive	value		material	goal

15	Through the clouds	you	'll see	the blue
struggling	circ: place	sensor	mental: perceptive	phenomenon

16	Trust in	your heart	and	your soul	shines	forever and ever
self-spirit	mental: cognitive	phenomenon		actor	material	circ: time

17	Hold fast to	kindness
be kind-hearted	material	goal

18	Your light	shines	forever and ever
self-spirit	actor	material	circ: time

20	We	are	strong
optimistic mind	carrier	attributive: intensive	attribute

21	A bird all alone on the wind	can still be	strong	and	sing	sing
struggling	carrier and actor	attributive: intensive	attribute		material	material

22	Trust in	your heart	and	your soul	shines	forever and ever
self-spirit	mental: cognitive	phenomenon		actor	material	circ: time

23	Hold fast to	kindness
be kind-hearted	material	goal

24	Your light	shines	forever and ever
self-spirit	actor	material	circ: time

26	We	are	strong
optimistic mind	carrier	attributive: intensive	attribute

A DREAM IS A WISH YOUR HEART MAKES BY LILY JAMES

27	A dream	is	a wish	your heart	makes
optimistic mind	carrier	attributive:		actor	material
		intensive		attribute	

28	When	you	're	fast asleep	in dreams	you	lose	your heartaches
keep dreaming	circ: time	carrier	attributive: intensive	attribute	circ: place	actor	material	goal

29	Whatever	you	wish for	you	keep
having hope	phenomenon	senser	mental: desiderative	actor	material

30	Have	faith	in your dreams
self-spirit	attributive: possessive	attribute	circ: place

31	And	someday	your rainbow	will come	smiling thru
keep dreaming		circ: time	actor	material	range

32	No matter how	your heart	is grieving
struggling	circ: manner	behavior	behavioral

33	If	you	keep on	believing
having belief		actor	material	range

34	The dream	that	you	wish	will come	true
having hope			senser	mental: desiderative	material	range
		actor				

35	A dream	is	a wish	your heart	makes
optimistic mind	carrier	attributive:		actor	material
		intensive		attribute	

36	When	you	are feeling	small
struggling	circ: time	senser	mental: perceptive	phenomenon

37	Alone in the night	you	whisper
struggling	circ: accompaniment	actor	material

38	Thinking	no one	can hear	you	at all
struggling	mental: cognitive	senser	mental: perceptive		circ: manner

39	You	wake	with the morning sunlight	to find	fortune	that	is smiling on	you
having hope	actor	material	circ: accompaniment	material	range		behavioural	range

40	Don't let	your heart	be filled	with sorrow
self-spirit	material	goal	material	circ: comitative

41	For all	you	know	tomorrow
having hope	circ: purpose	senser	mental: cognitive	circ: time

42	The dream	that	you	wish	will come	true
having hope			senser	mental: desiderative		
		actor			material	range

43	A dream	is	a wish	your heart	makes
optimistic mind		attributive:		actor	material
	carrier	intensive	attribute		

44	When	you	're	fast asleep	in dreams	you	lose	your heartaches
keep dreaming	circ: time	carrier	attributive: intensive	attribute	circ: place	actor	material	goal

45	Whatever	you	wish for	you	keep
having hope	phenomenon	senser	mental: desiderative	actor	material

46	You	wake	with the morning sunlight	to find	fortune	that	is smiling on	you
having hope	actor	material	circ:accompaniment	material	range		behavioural	range

47	Don't let	your heart	be filled	with sorrow
self-spirit	material	goal	material	circ:comitative

48	For all	you	know	tomorrow
having hope	circ: purpose	senser	mental: cognitive	circ: time

49	The dream	that	you	wish	will come	true
having hope			senser	mental: desiderative	material	range
	actor					

50	No matter how	your heart	is grieving
struggling	circ: manner	behavior	behavioral

51	If	you	keep on	believing
having belief		actor	material	range

52	The dream	that	you	wish	will come	true	come	true
having hope			senser	mental: desiderative	material	range	material	range
	actor							