



**ANALYSING THE IDEATIONAL MEANING OF CHILDREN
ANIMAL SONGS ON PINKFONG YOUTUBE CHANNEL
USING TRANSITIVITY SYSTEM**

ATHESIS

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

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SEMARANG
2019**

PRONOUNCEMENT

The author honestly confirms that she compiles this thesis 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 author ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, June 2019

Pratiwi Susilo

MOTTO AND DEDICATION

By the morning brightness.

And the night when it covers with darkness.

Your Lord has not taken leave of you, nor has He detested.

Ad-Dhuha (93: 1-3)

*This thesis is dedicated to
My Beloved Parents, Bulik, and everyone
who helped me finishing this thesis*

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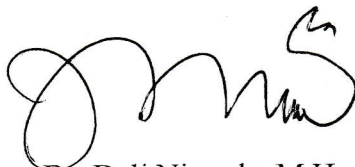
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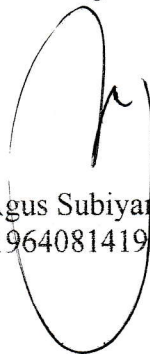
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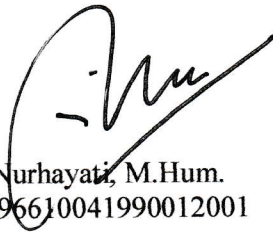
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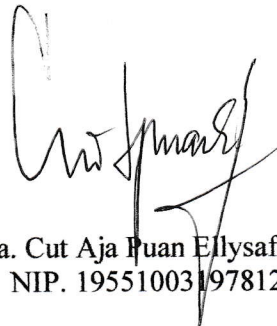
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I do realize that this thesis is far from perfection. Consequently, I would like to receive any criticize and suggestion to develop this thesis to be better.

Finally, I hope this thesis will be useful for them who need this to do the same research in the future.

Semarang, June 2019

Pratiwi Susilo

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ABSTRAK

Penelitian ini membahas analisis makna *ideational* dalam lagu anak-anak dengan menggunakan *transitivity system* dari teori Sistem Fungsional Linguistik atau *Systemic Functional Linguistics* oleh M.A.K Halliday. Tujuan dari penelitian ini adalah menjelaskan makna *ideational* yang terkandung dalam lagu anak-anak bertema hewan dari saluran Youtube bernama Pinkfong. Dalam mengumpulkan data, penulis menggunakan metode observasi non partisipan dengan teknik catat. Dalam menganalisis data, penulis menggunakan metode *referential*. Hasil penelitian ini menunjukkan bahwa lagu anak bertema binatang merepresentasikan makna yang terkandung dalam lirik untuk memberikan pengetahuan yang baru dan lebih luas mengenai makhluk hidup yang ada di dunia. Salah satu caranya dengan menunjukkan karakteristik hewan. Oleh karena itu, lagu dapat dijadikan sarana untuk menyampaikan sebuah pesan yang dapat diidentifikasi melalui *transitivity system*.

Keywords : *transitivity system*, lagu anak, makna *ideational*, lagu hewan.

CHAPTER 1

INTRODUCTION

1.1. Background of the Study

Children song is usually created for the importance of education or to develop the language ability of the children. It is supported by Dinçel (2017) saying that children songs depict the love of music, joyful, children's life and at the same time, they develop linguistics ability and contribute on cognitive development. The aims on creating the songs are usually found implicitly from the theme or the word choice.

According to those reasons, the author is interested in analyzing the animal theme on the children songs that conveys a message through its lyrics that is applied in the song. It is accordance with behavioral theory by B.F Skinner on Anita (2015) saying that the development language in the children is controlled by the outside of them which is the environment. It proves that the animal theme on the children song is not only for having fun but also having a certain purpose to be said. The author chose children songs which are distributed in Pinkfong Youtube Channel since it is a well-known Youtube account which distributes many children song and most of them are surprisingly not only popular among children but also among adults. More specifically, the author is going to focus only on songs which have a relation to animal things.

In order to discover the background behind it, the author is going to analyze the ideational meaning through transitivity system. Ideational meaning in transitivity system is the proper way on finding the meaning behind the song which will be conveyed. It is used to reveal how the songs communicate things within the lyrics. Ong' Onda (2016) said that "The ideational function is the use of language to express content and to communicate information". Therefore, the author chose "*Analysing the Ideational Meaning of Children Animal Songs on Pinkfong Youtube Channel Using Transitivity System*" to be the title of this study.

1.2. Research Problem

The problem that appears in this research is discovering how the animal theme songs which are mostly used in Pinkfong Youtube channel representing animal through its lyrics.

1.3. Purpose of The Research

Purposes implemented on this research are identifying the ideational meaning of the animal songs from Pinkfong Youtube channel and explaining the processes happened in the songs.

1.4. Scope

The author limits her data by only choosing animal theme songs that are mostly used in Pinkfong Youtube channel. The author took the data that were uploaded before April 2019 to prevent the increasing songs unexpectedly.

1.5. Previous Study

Several researchers have conducted research in many cases in Systemic Functional Grammar. Below are supporting researches which were done in order to discover the ideational meaning or meaning.

In the first place, there is an article by Gusrayani (2008) entitled “Thematic and Transitivity Analysis of Children’s Songs and Stories” discussing level of the understanding in children over songs and stories. The author served a song and a story in order to examine the understanding of the meaning lied on them and some vocabularies. The objects of the research contained material, verbal, and mental process. Moreover, the research was also conducted to give a contribution to teachers in finding new ways of teaching. The article applied two theories; mood system which was used to identify level of difficulties over the children’s understanding and transitivity system which was used to discover the experiences of the world.

The results conveyed that the story was a better instrument on bounding the message in the vocabularies to help children understand the context or message which was served. Meanwhile in the song, it was discovered that the majority of process happened in material process which implied that teacher can practice or do an action related to the song containing material process. However, song just can be a supporting instrument to relief the pressure of children when they learn new language in order to understand the message served in the song.

Another research on song appeared on thesis that was done by Susi Wigati on 2009 by a tittle “Ideational Meaning *pada Lirik Lagu* Breakaway, I Believe I can

Fly, We Will not Go Down *dan* White Flag”. The researcher used transitivity system to examine ideational meaning which was brought by M.A.K Halliday, emotive devices by Stephen Ullmann and figure of speech theory by Geoffrey N. Leech and Michael H. Short. It was conducted by the researcher since emotive devices were used to reflect the ideational meaning also because there was an emotive device that had relation to lexical devices. The goal is to identify ideational meaning of each song by a development of its meaning using emotive devices.

The conclusion of the research was that the songs have an ideational meaning of the spirit to live the dream through some reflection of ideational meaning within the lyrics such as having motivation, having will, having optimism, having dream, believing in God, hard worker, having initiative, and having the experience of failure. All those ideational meanings depicted the phase of what will happen as the risk in living the dream. Moreover, the songs were made by the song writer to express their feeling over pursuing dream. It can also be a persuasive action from the song writer in order to inform or effect the listener in living the dream.

According to Wang on his article “A Critical Discourse Analysis of Barack Obama’s Speeches” (2010), he conducted research on Obama’s speech using critical discourse analysis. However, Wang used transitivity system and modality point of view to analyze the data especially on Barack Obama’s ideology and power. The goal of the research was discovering the relationship of language, ideology, and power in order to find the way Obama using persuasion speech to make society accept his policies.

By using transitivity system, the researcher found the way Obama using his power to gain audience's trust. Obama used more simple words and short sentences. Therefore, the choice of using the simple sentences in order to make audience easily understand showed his effort on shorting the distance between him and the audiences. He also used first pronoun and religious belief to persuade the audiences to trust him. Moreover, the majority use of material process in his speech encouraged them to be confident towards president and government's policies.

Children song analysis appeared on a thesis entitled "Ideational Meaning and Thematic Analysis on Children's Songs in *Barney "Dancing and Singing" Series*" which was written by Wahyu Dwi S (2010). The researcher used transitivity system and mood system brought by M.A.K Halliday in order to realize researcher's point of investigation on ideational meaning and thematic analysis. The thesis had intention to examine the message conveyed within clauses in *Barney, "Dancing and Singing Series"* series album since children song usually have intentions to encourage children to learn with an attractive media. Moreover, the researcher tried to investigate the thematic development on two songs; "Barney" and "I love You" to determine the development pattern. Barney itself is a character on a children TV shows which shows up more dancing and singing.

The result showed that material process mostly appeared in the song series. The ideational meanings which were conveyed through the song were material process which had intention on doing activities. Therefore, the ideational meaning conveyed corresponded to the title of the series album which brought dancing and singing as the representation of material process. Moreover, it can be concluded

that the song intended to persuade children to participate in dancing and singing as an attractive activity with a simple move and direction. Besides, on thematic analysis, the researcher found that an ideational theme was dominant on the songs with re-iteration and zig-zag pattern to develop the songs. It implied that the lyrics were made to be easy to listen since the target of the songs was children who still in the phase of adjusting new word and world by a simple pattern.

HAIG, (2011) on the article entitled “Ideological Aspects of Ideational Meaning: A Study of Process Type Usage in a Radio News Bulletin about Youth Crime”, conveyed his goals to examine and evaluate the influence of ideology applied in news and other mass media regarding the production, distribution, and consumption of it. It was similar to previous explanations above that this study also used critical discourse analysis, but the object used was radio news bulletin broadcast by BBC news. The author revealed that BBC made the news for the importance of journalistic ideology which was for professionalism.

The result was revealed by showing the relational process used to explain the context that was considered as ideological significance. The ideologies were realized by experience of the journalist which was combined with journalistic moderation, facticity, focalization on the victim of the crime and addition of human interest on the story. Therefore, the ideational meaning can be discovered by using transitivity system which paid attention on the process, participants, and circumstances on the news.

Another research was conducted by Inneke Putri Puspitasari in 2015 bringing a title “The Construal of Ideational Meaning and Relational Meaning in

Pop-Islamic Songs and Dangdut-Islamic Songs”. The research used transitivity system in order to reveal the ideational meaning which expresses meaning behind the song and mood system to reveal the relationship between the song writer and the listener through the songs. The purpose of the research is identifying the way of the song writer represent god and the relationship between god and god’s creature through the songs.

The conclusion was that both genres showed material process more in the analysis of ideational meaning. It means that both genres focus on activity. Meanwhile from mood system side, both genres also appear the same types of mood that are indicative-declarative and imperative. 7 ideational meanings that appear in Pop-Islamic song contain 9 relational meaning from finite of modality, finite of tense, mood adjunct of polarity and intensity while 6 ideational meanings that appear in Dangdut-Islamic song bringing 9 relational meaning from finite of median modality, finite of future and present tense, and also circumstantial adjunct.

The last research was done by Hermawan and Sukyadi (2017) on their article entitled “Ideational and Interpersonal Meanings of Children Narratives in Indonesian picture books” having intention to investigate Indonesian children experiences that were constructed in the picture books through verbal text and pictures. It also investigated how picture book can be analyzed using extrapolated theory. This article used a theory from transitivity system to investigate process, participants and circumstances. Moreover, semiotics also used in this study to investigate the relation between character in the picture and the reader which showed visual elements of the picture. Results showed Indonesian’s children

experiences are mostly depicted and represented through the use of material process. The majority of the narrative text is concerned around the activities done by the children.

In brief, the supporting researches which have been conducted give a huge role in supporting the author's research. There are many researches using the same theories or even different theory in different object. However, all of those objects can be concluded as the different target to the author's object of research. It proves that author's research is different from the previous studies served since this research is going to focus on the analysis of children songs especially animal theme which mostly appears compared to the other themes on Pinkfong Youtube Channel

1.6. Writing Organization

This research is written in five chapter through following organization:

CHAPTER I: INTRODUCTION

This chapter contains background of study, research problem, purpose of the study, scope, previous studies and writing organization.

CHAPTER II: REVIEW OF THE LITERATURE

This chapter contains some literatures which are used by the author to be the principal to do this research since it contains some theories to support this research.

CHAPTER III: RESEARCH METHOD

It contains types of research; data, population, sample and sampling technique; method of data collection; and method of data analysis.

CHAPTER IV: FINDING AND DISCUSSION

This chapter contains the results of the research and the explanation over the results.

CHAPTER V: CONCLUSION

This chapter tells the conclusion from the finding that has been identified

CHAPTER 2

REVIEW OF THE LITERATURE

In order to support the analysis, author is going to apply Systemic Functional Linguistics that is being the major theory used. It is brought by M.A.K Halliday which further it is going to be broaden by the other scientific book authors. The Author uses some references on reaching the understanding of doing this research such as “*An Introduction to Functional Grammar: Fourth Edition*” written by M.A.K Halliday revised by Christian M.I.M. Matthiessen (2014), the book by Linda Gerot and Peter Wignell entitled “*Making Sense of Functional Grammar* “ (1994), “*Functional English Grammar : An Introduction for Second Language Teachers*” (1996) by Graham Lock and the book by David Butt et.al entitled “*Using Functional Grammar An Explore’s Guide : Second Edition*” (2000).

2.1. Systemic Functional Linguistics

Systemic Functional Linguistics/Grammar is an approach on text analysis which focuses on the purpose in using language as the source for making meaning. It deals with seeing the use of language in society based on the context. Through SFL, meaning is identified from how it delivers message through the language. Language itself, as a tool of human communication, is shaped by the surrounding. Therefore, the concern of Systemic Functional Linguistics is interpreting language

phenomenon happened within society. Moreover, Gerrot and Wignell (1994:05) revealed that there are two aims in Systemic Functional Grammar such as revealing the choice of language to identify the meaning on the language users in interaction and showing how it is processed. It is also supported by Lock (1996:03) saying that functional grammar is noted as a resource of making and exchanging meaning.

2.2. Ideational Meaning

Halliday (2014:30) said that there are two basic functions of language related to ecological and social environment. They are making sense of human experience and acting out of human social relationship which further, he categorizes three metafunctions language into three areas such as Ideational, Interpersonal, and Textual meaning. In the importance of the author's research, she is only going to discuss ideational meaning. Ideational meaning that is also called experiential meaning deals with human experience on capturing reality through language (Butt et al., 2000:46).

Ideational meaning leads to an understanding that through language, people send messages according to their experience of the world. Butt et al. (2000:46) revealed that language is a representative of human reality of life which depicts human experience through things, events and circumstances. It resembles the question of who does what to whom under what circumstances. Corresponding to Alaei and Ahangari (2016), they said that ideational meaning is a representation of experience in language. It is supported by Lock (1996:04) saying that experiential/ideational meaning deals with the language that is picturing the experience about

world accordance to the inner world of people thoughts and feeling such as actions, feelings, and believes.

Ideational meaning consists elements as its function on revealing meaning which are process, participants and circumstances. Butt et.al (2000:47) said that process is depicted by a verbal group, then participants appear on nominal groups or prepositional phrases, meanwhile circumstances are realized by adverbial group, prepositional phrase, and nominal group functioned as adverb. They are used to break down the meaning in clauses.

In this research, the author is going to focus on ideational meaning in the children songs to identify the meaning within the animal songs which represent animal in the Pinkfong Youtube Channel. Deciding to observe language by ideational meaning, the author needs a tool to reach out the result. Therefore, the tool is called transitivity system which will be discussed below.

2.3. Transitivity Systems

The interpretation of ideational meaning is depicted in a system called transitivity. It corresponds to Motta-Roth et al. (2009) saying that transitivity is a representation of ideational context. It is also serving components to analyze the data to reach the whole results of ideational meaning. Hopper and Thomson (1980) revealed that transitivity involves a number of components with effectiveness in which the action taking place. Therefore, detailed analysis through transitivity system can be reached because it focusses on the use of participants, circumstances, and processes. It is described by Lock (1996:73) saying that participant is the receiver or the subject on

the clause, circumstances is dealing with answering the ‘how’ in the process, while process itself is telling the action.

According to Halliday in Gerot and Wignell(1994), transitivity is divided into seven components of process, but in a huge term it is divided into two main parts which is going to be discussed below:

2.3.1. Non-Relational Process

Non-relational Process that is also called process of doing has a characteristic of showing a process that indicates an activity which is realized by verbs. It contains 4 process that will be discussed as follows;

2.3.1.1. Material Process

Material process is related to the term of doing something by the participants such as walking, cooking, and etc. It is included body, physical activities, and material activities. Butt et al. (2000:50) say that material process is not only doing words but also describing actions and happening outside; material world. Moreover, its participants are called “actor” who does something and “goal” who receives the action from the actor. In addition, there are still additional participants called “beneficiary” (participants who get the benefit from the actor) (Lock, 1996:75-76). Beneficiary can be subdivided into two which are “recipient” who gets the outcome of the process that is usually marked by the word “to”. Meanwhile “client” is the participant whom the process is done. It is usually signed by the word “for”.

I	posted	a letter	to a friend
Actor	Material Process	Goal	Receptient

The architect	built	a house	For his mother
Actor	Material Process	Goal	Client

(Butt et al., 2000:54)

2.3.1.2. Behavioral Process

Behavioral process is related to the activity of behaving, such as smiling, dreaming, and breathing. It contains physiological and psychological activities. In behavioral process, the participant is a conscious being and it is such an obligation for its participant to be “behavior”. Moreover, there is also a participant in behavioral process called “range” which is actually kind of providing information about the process that semantically, it is regarded to circumstances but it is used as participants (Lock, 1996:80).

He	Threw	a tantrum
Behaver	Behavioural Process	Range

(Gerot and Wignel, 1994:61)

2.3.1.3. Mental Process

Butt et al. (2000:51) said that mental process is related to the inner world of consciousness. It corresponds to the activities of sensing which are grouped into three types; “affective or reactive” related to feeling, “cognitive” embedded with thinking and “perceptive” referred to five sensing perception. It is identified such as emotional, intellectual, and sensory aspects. Thus, “senser” and “phenomenon” take role as the participant. “Senser” here is definitely a conscious being who can sense five sensory aspects. However, it is explained that we can impute

consciousness to non-animate participant, meanwhile phenomenon is things which are thought, felt, or sensed.

Mark	Likes	new clothes
Senser	Mental Process	Phenomenon

(Gerot and Wignel, 1994:58)

2.3.1.4. Verbal Process

Verbal process lies to the experience of bringing the inner world outside by speaking (But et al., 2000:51). It is related to activity of saying something. It is distinguished into two clauses, they are “sayer” (a signal source) and “verbal process” (a signaling) as the projecting clause, while the projected clause is embedded in what is said. However, there are other participants used such as “receiver” (entity whom receives the verbalization), “target” (entity who is addressed verbalization), and “range/verbiage” (kind of its verbalization).

John	Told	Jenny	a rude joke
Sayer	Verbal Process	Receiver	Verbiage

(Gerot and Wignel, 1994:63)

2.3.2. Relational Process

Relational process deals with process of being and having. It is used to define or value things. The process is usually realized by an auxiliary verb or a helping verb. Relational process is divided into 3 units that are discussed as following;

2.3.2.1. Relational Process

Butt et al. (2000:51) said that relational process has to deal with attribute of class membership or with specific identity. In relational process, its process is classified into two which are Identifying Process and Attributive Process. Identifying process can be used to describe or identify something which the participants are “token” and “value”, and the process is called “identifying”. Meanwhile attributive process can be used to describe or give a label to something which the participants are “carrier” and “attribute”, while the process is called “attributive”.

Barry Tuckwell	Is	a fine horn player
Carrier	Attributive	Attribute
Barry Tuckwell	Maybe	the finest living horn player
Token	Identifying	Value

(Gerot and Wignel, 1994:67)

2.3.2.2. Existential Process

Existential process is a process of existence. It is used to prove a participant’s existence. It is usually shown by the word “there” and its process uses was, were, and are (But et al., 2000:51). For instance: apostrophe (‘)s which usually shows auxiliary verb functioned as *existential* meanwhile the participant is called *existent*.

There	’s	a unicorn	in the garden
	Existential	Existent	Circ : place

(Gerot and Wignel, 1994:72)

2.3.2.3. Meteorological Process

Meteorological process is a process that the participant is “It” and the process is what follows the participants.

It	's hot
	Meteorological

(Gerot and Wignell, 1994:73)

2.4. Clause

Gerot and Wignell (1995:52) said that clause is the representation or the main focus in transitivity system. Therefore, in their book entitled “*Making Sense of Grammar*”, clause is discussed in another main chapter. Gerot and Wignell (1995:82) also said that people speak in messages instead of sentence because messages show the form of clause and clause complex. It is clear that SFL appears as a branch of linguistics study on observing messages conveyed through the clause. It is accordance to Butt et al. said that human experience lies in the clause.

Three general categories of human experience (things, events, and circumstances) appear together in clause with the necessarily element of the clause on describing the expression of event called process (Butt et.al, 2000:46)

According to the status, clause is determined into two that are major clause and minor clause. Major clause is depicted having mood structure or predicator on its clause. Moreover, it is concluded as indicative or imperative clause. If it is indicative, according to indicative types, its form will be either declarative or interrogative (Halliday and Matthiesen, 2004:23). Meanwhile minor clause does not

have a mood structure. This clause is having no mood or transitivity structure. Therefore, it is found as in calls, greetings, alarms, and exclamation (Halliday and Matthiesen, 2014:127). It is supported by Gerot and Wignell (1995:83) who also said that minor clause is having no predicator. Besides, major clause is the reverse. In brief, the clause that can be broken down by transitivity system is major clause which has subject and verb (mood structure), but some clauses show a missing part on its structure. Corresponding to Halliday and Matthiesen, they said that all the major clause has predicator. The exception is for the predicator that is ellipited (2014: 151). It will not be served on the clause but it actually exists.

The missing part discussed above is called ellipsis. In English grammar structure, ellipsis is used to create a cohesion (Halliday and Matthiesen, 2014:603). Besides, elliptical form is also used when the speaker and the hearer have the same background knowledge. The function of ellipsis is to make a presupposition over the previous course (Halliday and Matthiesen, 2014:193). The elliptical clause can omit the subject such as in *look at me!* which is actually constructed (*you*) *look at me!*. The unmarked subject on the clause is depicted on giving clause (offer or statement) and demanding clause (question or command) (Halliday and Matthiesen, 2014:194).

However, sometimes elliptical clause is difficult to be distinguished from minor clause. For example, “*Congratulation!*” And “*Hello!*” are included as minor clause since they are a greeting clause. Nevertheless, sometimes elliptical forms also happen in projected clause that makes the clause seemed to be minor clause but it is actually major clause. The projected clause is considered to happen only on

mental and verbal process (Gerot and Wignell, 1995:91). Therefore, it is usual to happen in a conversation which makes the minor clause being speech function. It is related to Halliday and Matthiesen (2014:521) saying that minor clause only can be quoted. Since greeting is used as minor speech function, the projected clause can be served to be quotation. The projected clause on minor speech function contains mood element that makes it becoming major clause such as in *“Hello!”*. That clause can be written as *(I say) “Hello!”* which the subject and the verb are omitted because it presupposes that the speaker “I” is the person who directly greets *“Hello!”* with no importance to mention her/his self.

CHAPTER 3

RESEARCH METHOD

Research method contains four parts regarding to types of research, data; population and its sampling technique, data collection method and data analyzing method that are broken-down below:

3.1 Types of Research

Descriptive qualitative method is applied in this research in order to discover the ideational meaning in the data which was identified by transitivity system. Since it focused on the qualitative data, the author did the research systematically by grouping each clause according to the kind of process that is brought.

3.2 Data, Population, Sample and Sampling Technique

The author took the data source from Pinkfong official website which was forwarded to Pinkfong Youtube channel to watch the music video. Since the object of this research is a song, the author took the data from texts taken from lyrics of animal songs which became the most theme song that is used in Pinkfong Youtube channel. However, the author did not take all the songs that were served there since there are varieties themes on it. Furthermore, the transcription of the data was collected from several sources. In order to limit the research, firstly the author chose the population of the data from all of the animal songs in the Youtube channel but the author only took 37 songs from 48 songs which have a relation to songs that tell

about animal things. For further, the author chose 10 songs randomly to determine the data since she does not have a criterion on determining the data, she decided to choose the data called random sampling technique from 25% of the population which represents the data. Therefore, it is going to be the sample that the author used in this research. In brief, this research used purposive sampling technique to determine the population since it is only taking animal song, but in order to determine the songs used to be the data, the author applied random sampling technique.

3.3 Method of Collecting Data

In collecting the data, the author used non-participant observation since the data is children's song lyrics from videos on Youtube channel and the author did not directly include on the videos. Moreover, the observation used note taking technique which was transcribed into written form because the author needs to gain and make an archive regarding the data which was collected.

3.4 Method of Analyzing Data

The next step after collecting the data, the author is going to analyze the data using referential identity method. This method is used since the data needs to be analyzed by referring to some linguistic units. Since this research concerns with analyzing the ideational meaning of the song which uses transitivity system on its research, this method shows a referent on its identification to reach the ideational meaning according to the process happened in each clause.

The first step on analyzing the data is observing the English children song from Pinkfong official website that was forwarded to Pinkfong Youtube channel.

After finding the animal theme songs to be identified, then the author has to select the animal songs which have a relation to animal things on the animal theme songs. The next step is watching the music video that at the same time, the author will transcribe the lyric clause by clause. The author starts identifying the lyric with linguistics tool called transitivity system. The identification is grouping the data according to three units of transitivity system which are process, participant and circumstance. Sometimes, the lyric served in the song shows an implied unit which was not mentioned. Therefore, the author also determines those missing unit on her identification. The last step is the author makes a conclusion regarding the results of the identification on how the animal theme song conveys its ideational meaning.

CHAPTER 4

FINDING AND DISCUSSION

4.1 FINDING

The author found 9 ideational meanings from animal songs that have been identified which are Animal Characteristic (Features and Habit), Attributive Name, Kinds of Food, Animal's Body Appearance, Acronym Identification and Its Meaning, Animal's Origin, Spring Rituals, Animal's Place to Sleep, and Animal's Living Place. There are 10 songs that are chosen by the author such as *The Penguin Dance*, *Whoosh Whoosh Blue Whale*, *Rhinoceros the Ballerino*, *Whose Tails?*, *Follow Me Buffalo*, *Koala LaLaLa*, *Ni Hao Panda!*, *Mr. Fun Elephant*, *Hibernation Song* and *Cheetah Bang Bang*.

The author found ideational meanings that are delivered presenting different process of transitivity. One ideational meaning can be represented by several different processes. Therefore, one ideational meaning consists of several different processes that deliver the same ideational meaning. Moreover, in conveying a message, the ideational meaning can be explained by a couple of processes which correlate to each other. The couple of processes cannot be separated since the ideational meaning is perfectly delivered by the two processes.

Another finding shows that the animal is not just the main character discussed. It includes narrators who are third party on the song telling the animal's activity as if they involve in the animal's world to see the animals from their point

of view. Therefore, involving the context of the participants is important in order to decide the participant. Sometimes, several songs do not mention the participant and the process in order to deliver a simple word since the songs are intended for children. Therefore, there are many elliptical participants or processes that show circumstances only.

The ideational meaning that mostly appeared in the songs is animal's characteristic. It can be concluded that the songs concern more in introducing animal's life through characteristic which is matched to the target of the songs who are the children. Animal songs for the children surely contain new things about animal's world to give them a new knowledge. Moreover, the author also found that material process is mostly used in the songs since they are made for children so that they contain many actions and bring an attractive also joyful atmosphere in the songs. The author has summarized the ideational meaning and the process below;

No	Ideational Meaning	Process
1	Animal characteristic (Features & Habit)	Mental & Behavioral
		Material
		Existential & Relational Identifying
		Mental & Identifying
		Behavioral
		Relational Attributive
		Verbal
		Mental
2	Attributive Name	Attributive
3	Kinds of Food	Behavioral
		Material
		Mental & Relational Identifying
4	Animal's Body Appearance	Mental & Relational Identifying
		Attributive
		Relational Identifying & Attributive
		Identifying & Verbal
5	Acronym Identification and It's Meaning	Identifying
6	Animal's Origin	Verbal
7	Spring Rituals	Behavioral
		Mental
		Verbal & Material
		Material
8	Animal's Place to Sleep	Behavioral
9	Animal's Living Place	Behavioral
		Identifying

4.2 DISCUSSION

4.2.1 Animal's Characteristic

Animal characteristics are the most conveyed message as the ideational meaning in the songs. The author found 8 songs that have attention on animal characteristic. The animals that are being concerned are Penguin, Blue Whale, Rhinoceros, animals in animal's tail, Koala, Panda, Elephant and Cheetah. Most of those animals are explaining their habits and features. Below is the explanation;

Mental and Behavioral Process

In the Penguin dance song, author uses mental and behavioral process. It shows as following:

Have	You	Ever seen	A penguin dancing	Here?
	Senser	Mental:Perceptive	Phenomenon	Circ:Place

Cl. 3

When	You	Look	At me
	Behaver	Behavioral	Phenomenon

Cl.4

A penguin	You	Will see
Phenomenon	Senser	Mental:Perceptive

Cl.5

The reason why the clause 3 shows mental process “seen” is because the song wants to encourage the children to go to their inner experience in order to raise their curiosity which is signed by question mark. It is related to the clause 4 that shows a behavioral process “look” as an order to give a purposeful attention that informs

the children to take a look at the penguin. In the end, the result is proved in the clause 5 that the children will see the penguin.

The participants in the clause 3 to 5 are “You” who are referred to the children realized by *Senser* and *Behaver*. Phenomenon in the clause 3 is mentioned as “A Penguin” that is said from the Penguin point of view. In that clause, it seems the penguin covers his identity as if they play a riddle to make the children curious over what the penguin said since the clause contains question mark. In the clause 4, the penguin reveals himself using “at me” as the things perceived by *Behaver*; Phenomenon. In addition, the Phenomenon in the clause 5 realized by “a Penguin” is put at the beginning to show more attention to the Phenomenon as the main information given. The circumstance of place appears in the clause 3 that is realized by adverb that indicates a direction to be seen by *Senser*.

The lyrics tell the activity of penguin which is mentioned as dancing. Dancing here contains a metaphoric meaning since the message that is conveyed means the view of penguin when they are walking. It is quite easy for the children to remember the animal that has dancing look is Penguin. Even the song tells some pieces of clause that are related to each other, it shows that the song guides an understanding in step by step to make the message easy to understand.

Material Process

Whoosh Whoosh Blue Whale song depicts the characteristic of the Blue Whale through the way he splashes water from the blowhole above his head. The song tells the Blue Whale characteristic through its action so that material process appears. The author found that the process and the Actor are implied in the clauses.

(I)	(make)	Splash, splash!
Actor	Material	Goal

Cl. 18

The participant in clause 18 is “I” which refers to the Blue Whale since that lyric is said by the Blue Whale directly. Another participant that is mentioned as Goal is presented in a repetitive noun which tells the action made by the Actor. Telling his habitual action, the blue whale acts as if he has a close relationship to the children.

The next material process that appears is in animal’s tale characteristic that is related to the move of animal tails. The song is conveyed in imperative clause since there is a narrator in the song who gives an order to some animals to shake their tails. Shaking tail is the natural action for animal since it is also the animal’s part of body that is expressive and the move is easy to be noticed.

(You)	Shake	Your tails
Actor	Material	Goal

Cl. 34

The clause shows the elliptical participant which is served in the bracket. The participant refers to “You” who are the animals appeared in the song. This part is mentioned by a narrator who requests to the animals from her point of view. Therefore, an imperative clause appears without a Participant because the narrator is placed herself inside in the song.

In Ni Hao Panda song, material process also appears in order to show the Pandas’ characteristic related to their behavioral action. The song tells the

characteristic of pandas by showing their action which proves that pandas are animal climber.

(They)	Climb up	In the trees
Actor	Material	Circ:place

Cl.74

(They)	(Climb up)	Their favorite bamboo trees
Actor	Material	Goal

Cl.75

The actors of both clauses are “They” who do the action of climbing. “They” is referred to the Pandas since that clauses use narrator’s point of view who sees Panda. The narrator participates as a guide to tell about Panda things in the music video. Another participant is realized by a goal in the clause 75 which tells the aim of the Actor doing climbing. Meanwhile in the clause 74 participant is only found one with a circumstantial of place that is constructed by a prepositional phrase functioned as adverb of place to explain the place where the Actor does climb.

Following the previous discussions, Rhinoceros the Ballerino song also contains characteristic which brought material process as following;

(I)	(do)	Mud Shower!
Actor	Material	Goal

Cl.25

Natural behavior is realized by the action of Rhinoceros in doing mud bathing. Therefore, mud bathing is explained in the lyric by material process as picturing the activity of Rhino. It is shown in the song since this habit is important for Rhino to

protect his body from sun burn because of his thin skin. The music video also explains it by showing the action of rhino bumping to a mud puddle. The Participant that is realized by Actor shows “I” which instantly tells that “I” is the Rhino who does mud showers. The purpose of Rhino’s action appears as a goal which is mentioned in a noun phrase “mud shower!”.

Elephant in Mr. Fun elephant song is also told in this discussion through a material process such as following;

(Let’s)	Do	the elephant’s stomp
Actor	Material	Goal

Cl.78

The clause above uses the word “do” with elliptical participant. The author found that the participant is tended to be “You and I” realized by an imperative word “Let’s” since the process also shows an imperative sense. The song also makes the children as if they are countering elephant’s world by using imperative word “let’s” which means “You” referred to the children and “I” referred to the narrator who imitates the elephant. It means that imperative clause served is to persuade the children to imitate the action that are done by Elephant.

Meanwhile another term used is goal since it is an imperative clause so it tells the thing that “You” and “I” wants to do which imitates *elephant’s stomp* and *elephant’s swing* (*Cl80*). as the goal. Indirectly, the elephant song tells that the elephant uses his strong foot depicted by his stomp and tells about the move of his trunk which is swinging. Moreover, the huge foot of elephant and his trunk is iconic. Therefore, the song introduces it by a foot stomp and the move of the trunk.

The next characteristic that is still related to elephant is elephant uses trunk in every occasion he has. It tells how important the trunk is for elephant in every day's life. It can be seen in the following clauses;

You	can carry	Food	with it
Actor	Material	Goal	Circ:Manner

Cl.86

(You)	Play	The trumpet	For us
Actor	Material	Goal	Client

Cl.87

Material process is included more in the song to show the importance of the elephant's trunk. The majority of clauses focus on the use of the trunk which is the important part of his body to help him survive such as carrying food, making a shower, making a breeze and shooing flies. Moreover, clause 87 shows a metaphoric term which means elephant trunk produces sound that resembles to a trumpet. The Actor who is meant is the Elephant since the clause points at "You" which refers to the elephant. However, those clauses are said by a narrator who are included in the music video. Furthermore, all material processes contain goals as realization that are done by the Actor. In the clauses 86, author found a circumstantial of manner that is constructed by a prepositional phrase which explains by what the elephant does the action. The prepositional phrase contains of preposition and pronoun which the pronoun is referred to the trunk. Meanwhile in clause 87, another participant is found called Client whom the service given from the action is provided by the elephant.

Cheetah Bang Bang song also signalizes material process which tells the habit of the cheetah according to her action that uses his part of body (foot) such as following;

As fast as a car	I	Spring	Really far
Circ:manner comparison	Actor	Material	Circ : manner quality

Cl.106

The process that is found is “spring” which tells about cheetah’s action using her foot. Within the clause, the author found two circumstances that are a circumstantial manner of quality which regards to the quality of cheetah’s spring and the circumstantial manner of comparison which makes equation that cheetah is as fast as a car. Circumstances take a huge role to describe the how as an additional information to show how cheetah’s quality is and with what kind of thing that cheetah’s jump can be compared. Circumstantial manner of comparison is shown by adverbial phrase that visualize the speed of Cheetah resembles to a car. Meanwhile circumstantial manner of quality is described by an adjective phrase which explains the Cheetah’s spring.

Existential and Relational Identifying Process

The author found a couple of processes in many lyrics because the clauses cannot stand alone. Both clauses are interconnected to each other that right after the clause is a supporting clause which makes the clause having meaning.

(There)	(is)	Striped tail, striped tail, striped tail Whose tails?
	Existential	Existent

Cl.37

(It)	(is)	Zebra's and Tiger's tails
Token	Identifying	Value

Cl.38

Both existential and relational identifying process show the process that is implied. Hence, the author found a question mark that is served in the clause 37 as a riddle realized by an existential process. Furthermore, the supporting word to prove an existential process is the word “there” which tells something is really exist. Therefore, the next clause is served identifying process as the answer in the identification of the existence of a thing.

The participant that is used is existent for existential process and token and value for identifying process. Both participants are implied to shorten the clause in order to convey a simple information. Moreover, it uses question in the clause as if they are playing a riddle. The question is pointed to the animals who own certain tail that the feature has been mentioned. The animals are categorized according to the shape; Pig’s and Lizard’s curly tail; Racoon and Squirrel’s bushy tails, the pattern; Zebra’s and Tiger’s stripped tails, the length; Mouse and Monkey’s long tails; Rabbit and Bear’s short tails, and the feature; Whale and Lobster’s splash tail.

Mental and Identifying Process

Both mental and identifying process appear in Rhinoceros the Ballerino to show the characteristic of Rhino by giving question which begins with the mental process as the hint for the children to dive in deeper in their inner experience.

Do	you	Know	The Rhino	Has	Poor eyesight ?
	Senser	Mental:Cognition	Token	Identifying	Value

Cl. 27

Clauses above contain two clauses which consist of two different processes. The first clause is identified as mental process since it shows a term of cognition or inner experience. The next clause gives a main information through relational identifying process showing the word “has” that contains an indication of the bad eyesight of Rhino. In addition, the clauses serve a question mark as if they dig in children’s curiosity as the realization of question that contains mental process. Participant involved is “You” referring to the children which its clause is said by a narrator. While in the identifying process, the participant is “Rhino” himself since the identification is pointed to Rhino which is realized by the token and the main information served is realized by the value.

Behavioral Process

Behavioral process appears in Koala’s characteristic telling Koala’s behavior related to koala’s sleeping time.

(He)	(is) sleeping	during the day
Behaver	Behavioral	Circ:time

Cl.65

Sleeping appears as Koala’s habit which is shown through the circumstantial of time that points if Koala’s sleeping time is longer. Therefore, circumstantial of time is assembled by prepositional phrase as an adverb of time. Both the process and the

circumstance are the key of author's research to determine the koala's characteristic. The participant who is included is koala himself that is realized by the third party "He" since the clause is mentioned by a narrator. Moreover, the clause above is supported by a clause 67 as following;

(I)	(say)	"Sweet dreams"
Sayer	Verbal	Material

Cl.67

In the clause above the participant and the process is also ellipped. However, the author found that Koala said it directly in the music video. Therefore, that clause is determined as a projected clause which contains "material" term constructed by noun phrase. The participant is realized by Sayer which points "I" as the Koala.

Relational Attributive Process

Relational attributive process is used to assign or give a label to things. Such as in Ni Hao Panda song, the author found as following;

(It)	(Is)	Panda
Carrier	Attributive	Attribute

Cl. 69

(It)	(is)	Bamboo
Carrier	Attributive	Attribute

Cl.70

Both clauses tend to show a relational attributive process by using auxiliary verb as the attributive process. The clauses show an identity that can be seen from the participant mentioning "It" which is referred to Panda. Therefore, two clauses

above can be concluded as two related things since in real life Panda and bamboo cannot be separated. In similar, those clauses are picturing Panda's world through bamboo. The decision of putting the word "It" on the clauses because the music video showed that the narrator is introducing Panda and bamboo. In addition, the clauses are mentioned by a narrator as if she includes on the music video.

The next relational attributive process appears in Cheetah Bang Bang showing an identity of cheetah and giving a certain call as following;

I	Am	A cheetah
Carrier	Attributive	Attribute

Cl.104

I	Am	a really good mama
Carrier	Attributive	Attribute

Cl.108

The clause 104 above is clearly showing a recognition of identity from the participant. Fortunately, the clause is said directly by the Carrier who calls her own self as Cheetah. It also can be classified as a pride for Cheetah to be proud introducing herself. The next clause is said by Cheetah that she assigns herself that is realized by Attribute as a good mama. It shows that the song wants to deliver a message that Cheetah is a loyal animal who give a high protection to her child. The clause 108 is being a pride for cheetah by confidently saying she is Cheetah and it uses a circumstantial of manner term called "really" in the Attribute to show how good she is.

Verbal Process

Verbal process is used in Cheetah Bang Bang song to call the Cheetah and at the same time it indirectly assigns cheetah's strength.

(Let's)	(call)	Cheetah Cheetah bang bang
Sayer	Verbal	Target

Cl. 103

The decision on fulfilling the process and the participant is because there are two narrators within the music video who called upon the cheetah by calling "Cheetah Cheetah bang bang". It is decided to use "Let's" as "You and I" being the participants since the clause tells that there is no barrier between the narrator and the children. Moreover, the narrator takes a role as the informant on the music video as if she includes directly there by making a friendly atmosphere to children. The main information is shown in the Target column calling cheetah with "bang bang" which tells cheetah has a strong foot until it could make a shaking ground and make a loud sound. It regards to the behavior of cheetah while she runs and she stomps her foot strongly.

Mental Process

It is still discussing cheetah which the clauses bring up mental process as following;

I	Like	To climb
Senser	Mental:Feeling	Phenomenon

Cl.109

I	See	Well	all the time
Senser	Mental:Perceptive	Circ:manner	Circ:time

Cl.110

The song uses “like” as the projection of feeling in mental process to show the tendency of cheetah sometime is climbing to escape from the hunter or spy the prey. It also can be said that Cheetah is grouped as animal climber which is explained through the Phenomenon. Another clause is using perceptive mental process to inform that Cheetah has a great insight to catch a prey. Moreover, it is projected in wider information through circumstantial of manner and time to explain how good the cheetah’s insight is. According to Circumstantial of manner, it is depicted by an adverb which tells the perception of the Senser, while Circumstantial of time that is realized by a noun phrase as an adverb of time indicates the time when the perception works. Both clauses use “I” as the Senser which is said directly by the Cheetah herself. In this song, narrator does not take many roles to explain the cheetah’s action.

4.2.2 Attributive Name

From all over ten songs that the author examines, there are two songs which talk about quality assigning such as following;

I	Am	the biggest animal	in the world
Carrier	Attributive	Attribute	Circ.Place

Cl.17(Blue whale)

(I)	(am)	The biggest land mammal, yeah!
Carrier	Attributive	Attribute

Cl.88(Elephant)

Clauses above are talking about the quality or the identity that animals have. The process happened in attributive process can be detected through the attributive column there which show auxiliary verbs leading to Attribute columns which have a tendency to label or call themselves as the biggest. In addition, in the term of attribute which shows a phrase, it contains of circumstantial process of place which makes those clauses has a strong intention to be a label for them. The author found the participant included is “I” which refers to the blue whale and the elephant themselves. The clauses tell that the character “I” has a pride over their identity.

4.2.3 Animal Kinds of Food

Animal kinds of food are also described in several different processes such as following;

Behavioral Process

Through behavioral process, the author found the indirect message about animal’s kind of food in Koala. It says:

(Koala)	(Live)	In eucalyptus trees
Behaver	Behavioral	Circ : place

Cl.66

In a glance, clause above gives a sense of informing Koala’s place to live. It is true, but on the other hand, it also says indirectly that Koala eats eucalyptus leaves since

he lives at the environment around the eucalyptus trees. The circumstantial of place is parallel to its form which shows a prepositional phrase as the explanation to Koala's place to live. It can be concluded that environment and the variety of food for animal has a strong relation. The participant which is Behaver is Koala who is depicted as the third party since the clause is mentioned by a narrator.

Material Process

The kinds of food also can be drawn by the action of the animal such as following:

(Panda)	munch	on bamboo
Actor	Material	Goal

Cl.76

The process contains the word "munch" which describes the action of eating which leads to know the kind of what food that Panda eats. The hint is located in the word "munch" then it is followed by a goal "on bamboo" mentioning Panda's food. While the Actor is Panda which the form is ellipted. The author found that the actor is Panda since in the music video the clause is said by a narrator as if the narrator includes in the song and tells about Panda. The reason why there is a narrator includes in the song because through the narrator, she could convey her observation from her point of view as what she has been seen then she tells it to the children.

Mental and Relational Identifying Process

Oh	(I)	(see)	a school of fish
	Senser	Mental:Perceptive	Phenomenon

Cl. 20

I	Am	Full
Token	Identifying	Value

Cl.21

Clauses that have been mentioned above depict that an information sometimes cannot stand alone since they correlate to each other. The first clause uses a mental process as telling the Blue Whale accidentally notices a group of fish. Then the next clause, the relational identifying process appears to complete previous clause. Moreover, in clause 21, it is shown that the Token and the Value indicate that the Blue Whale has eaten. By identifying both clauses, it shows that the Whale eats a group of tiny fishes called krill that is served in the music video. The participants are considered as Senser-Phenomenon and Token-Value in which they indicate mental and identifying process. The Whale perceives a group of fish and he identifies that he is full.

4.2.4 Animal's Body Appearance

Animal's body appearance is also found in several processes as bellow;

Mental and Identifying Process

The pattern on conveying the ideational meaning in this part is delivered by two process of transitivity as following;

Do	you	Know	the rhino	Has	two horns on his nose?
	Senser	Mental : Cognition	Token	Identifying	Value

Cl. 31

Clause above consists of two processes with question mark. Mental process is depicted as the stimulation realized by a question form that the answer is already

served. The relational identifying process serves result and identification regarding to Rhino and the question from the mental process. Meanwhile, the participant who is pointed is distinguishable. Mental process shows “You” referring to the children that the clause is said by a narrator. Besides, in relational identifying process, the participant as Token is referred to the Rhino. The narrator identifies the Rhino by showing Value in identifying process as the answer of the question in mental process.

The next clauses tell about appearance shown in the song Follow Me Buffalo:

What	(You)	(Think)	About my curly hair style?
	Senser	Mental : Cognition	Circ : Matter

Cl.52

(Let's)	Put on	Mozart's wig
Token	Identifying	Value

Cl.53

(You)	(Have)	Nice horns and body
Carrier	attributive	Attribute

Cl.56

What	(You)	(Think)	About my shiny black skin?
	Senser	Mental : Cognition	Circ : Matter

Cl.58

(I)	Put on	A tailcoat
Actor	Material	Goal

Cl.59

The clauses above use the word “think, put and have” as the process of determining the action of the participants. In clause 53, the word “put” is used only to explain the shape of rhino’s horn (curly hair style) metaphorically and analogize its similarity to Mozart’s shape of hair. The song seems loving to show the way it enters the inner experience of the children by using a question mark and serves a mental process. After that, the next clause is serving an identification in a form of relational identifying process by using “put” which has metaphoric meaning.

Although the clauses imply some participants and processes, the author can decide it directly right after seeing the context of the music video. The participants in the clause 52 and 58 are referred to “You” that is the children since the clause is said by the rhino directly asking for an opinion. In the clause 53 which means “You and I” is mentioned by Rhino to their friends in the music video who have the same horn which resembles to Mozart’s curly hair style. It also occurs for the explanation of the clause 58 and 59. The circumstantial of matter in the clause 52 and 58 are constructed by prepositional phrase using the word “about” to ask an opinion.

Four clauses that the identification is said by the rhino are different to clause 56. Clause 56 is said by narrators within the song who assign Rhino’s appearance which leads to a relational attributive. The participant is referred to the Rhino which is shown by “You” and the important information is on the part of Attribute.

Identifying and Attributive Process

Identifying process still appears in the explanation of animal’s body appearance. If two explanations above put identifying process in the second place, this time is the reverse as following;

(It)	(has)	Fuzzy, cuddly fur
Token	Identifying	Value

Cl.61

(It)	(is)	Koala
Carrier	Attributive	Attribute

Cl. 62

(It)	(has)	A waterproof coat.
Token	Identifying	Value

Cl.63

The author found the almost similar form of the above clauses to the previous explanation. The clause is trying to play a riddle which does not use a question mark but the next clause shows the answer right after it. The pattern from the above clauses is reversed to make it become a riddle compared to the previous explanation. Therefore, identifying process is put at the beginning by placing the value first as if a question. The clause 61 uses the word “has” as the representation of the identification clause. Meanwhile the attributive process is used to assign that Koala is an animal who has fuzzy cuddly fur and his fur has the same function as a waterproof coat. The author decided to put “It” as the participant since those part of clause senses like a riddle that is mentioned by a narrator on the music video. Thus, “It” is used as the participant which is referred to Koala.

Relational Identifying and Verbal Clause

(It)	(has)	A black-and-white suit, so cute!
Token	Identifying	Value

Cl.71

(Let's)	(call)	Panda baobao, ni hao!
Sayer	Verbal	Target

Cl.72

(It)	(has)	Round and round eye patches, so cute!
Token	Identifying	Value

Cl.73

Three clauses above show relational identifying and verbal process which is said by narrators in the music video. It still has the same pattern as several previous explanations above. The difference is those grouped clause uses verbal process to introduce Panda with his original language of greeting. The narrator then introduces Panda by the identification of Panda's body appearance by saying Panda's features of body. Meanwhile the clause 71 and 73, the participant is "It" which refers to Panda, and "Let's" on the clause 72 means "You and I" which refers to narrators and the children.

Such clauses also appear in the Mr. Fun Elephant song by using verbal and identifying process as following;

(Let's)	(Call)	Oh, Mr. Fun, Fun! Mr. Elephant!
Sayer	Verbal	Target

Cl.82

(I)	(am)	Big and fat and strong
Carrier	Attributive	Attribute

Cl.83

(I)	(have)	A Long, very long trunk
-----	--------	-------------------------

Token	Identifying	Value
-------	-------------	-------

Cl.84

(I)	(have)	Two big flappy ears
Token	Identifying	Value

Cl.89

The clauses remain the same as the previous explanation that use attributive process to give a label according to the elephant's prominent of body and use identifying process as the identification of elephant's body appearance. Clause 82 is done by a narrator. Therefore, the participant is "We (narrator and the children)" as the representation from the word "Let's" in inviting the children to imitate what she does. After calling the elephant, the next clause is the elephant tells about himself by saying "I" as the Carrier which is implied in the clauses. Value and Attribute take a big role in conveying the main message of elephant's body appearance.

4.2.5 Acronym Identification and Its Meaning

In Rhinoceros the Ballerino song, there is an identification of rhino's acronym name and its meaning as following;

Your full name	Is	Rhinoceros!
Token	Identifying	Value

Cl.29

The name	Means	Nose Horn
Token	Identifying	Value

Cl..30

Two clauses above indicate relational identifying process even the word used is different. The clause 29 is leaned on the identification of “Your full name” as the participant called Token and the realization of the identification is leaned on the Value. Meanwhile, the clause 30 uses the word “means” as the identification of the “The name” as Token and shows the result in “nose horn” on the Value. The clauses have intention to make clear the name of Rhinoceros by informing the full name of Rhino. Besides, the song wants to inform the etymological name of Rhinoceros since the name was made according to his feature which is a horn located in his nose.

4.2.6 Animal’s Origin

Animal’s origin is mentioned by a verbal process as following:

(Everybody)	(say)	“Viva!”
Sayer	Verbal	Material

Cl.48(Buffalo)

(Let’s)	(greet)	Panda bao bao, Ni Hao!
Sayer	Verbal	Target

Cl.72(Panda)

Verbal process is used to greet or say a greeting in each language where the animals come from. The clause 48 signifies the word “say” as the process and the clause 72 signifies the word “greet” which both of them are implied. In clause 48, the material takes a huge role in conveying the ideational meaning since that is the main idea of what the clause will deliver. It proves that the word “Viva” is usually used by people

in south Africa to express a support or just to cheer something. By the verbal process served, it is describable that Buffalo comes from Africa. Meanwhile the clause 72, the Sayer is greeting the Target directly using Panda's original greeting language which is "Ni Hao!" from China. For the participants, the Sayer of clause 48 refers to "Everybody" since the clause is said by the Rhinoceros himself to invite the other animals inside the music video and the children to cheer together. While the clause 72 is said by narrator inside the music video to invite the children to greet the panda together.

4.2.7 Spring Ritual

Spring ritual is an ideational meaning which is introduced in Hibernation song. The song tells about a group of animals who wake up after a long time doing hibernation. Furthermore, it is explained such as following;

Wow,	Spring	has come!
	Behaver	Behavioral

Cl.92

Firstly, the clause is mentioned by a mouse in the opening song who is the first who wakes up. The clause above consists of behaver as the participant and "has come" as the action or behavioral process. The behavioral process on the clause shows that the mouse just realized the spring has come. It is considered from the background knowledge about spring that the mouse knows about it. Moreover, the behaver is written as inanimate thing that is "spring" as the reason why the clause becomes behavioral process.

Secondly, mental process is used to give a sense that hibernation time is so long till makes the mouse misses his friends. The participant is still the mouse.

I	Have missed	My friends!
Senser	Mental : Feeling	Phenomenon

Cl.93

Thirdly, the author found the attempt of the mouse to wake up his friends in the clauses bellow;

An itty-bitty mouse	Said	(To his friends)
Sayer	Verbal	Target

Cl.94

He	and tiptoed	To wake up (his friends)
Actor	Material	Goal

Cl.95

The clause 94 presents verbal process as picturing the action of the mouse on trying to wake up his friend to inform that season has changed. The Sayer is clearly referred to the mouse with a cute addition call that is constructed by a noun phrase to show how tiny and cute he is. The target is clearly his friend. The clause 95 is presented by a material process in order to release the action of the mouse who wants to say and slowly wake up his friends from a long hibernation. The actor in clause 95 is "He" which is pointed to a mouse and the Goal is to wake up his friends. Both clauses are said by a narrator as if she joins the music video. Therefore, the Actor and the Sayer are described in a third party.

The last is the picture of spring ritual which is shown a warm and joyful time to go outside as following;

(He)	(Says)	“Flip-flap butterfly!
Sayer	verbal	Material

Cl.99

Let’s	Go	Together
Actor	Material	Goal

Cl.100

The participants remain the mouse who is the main character appeared. Both clauses are the direct speech from the mouse who feels the atmosphere of spring. The verbal process shows that the mouse says to a butterfly to flip flap his wing as the representation of dry and fresh air. Meanwhile the clause 100 is a material process which explain that spring is a good time to do activities in the outside for the mouse and his friends. The participants are the mouse and his friends which is shown the word “Let’s”.

4.2.8 Animal’s Place to Sleep

A bear	Is sleeping	in a cave
Behaver	Behavioral	Circ : place

Cl.96

A turtle	is sleeping	in a burrow
Behaver	behavioral	Circ : place

Cl.98

A hedgehog	Is sleeping	In a log
Behaver	Behavioral	Circ : place

Cl.101

(It)	sleep up	in the treetops
Behaver	Behavioral	Circ:Place

Cl.77(Panda)

Circumstantial of place takes a necessary role on that clauses because it is used to complete the message that is given. It shows a construction of a prepositional phrase that correlates to show an information of a place. Sleeping is a representation of an everyday needs or unconscious activity that animals do. Therefore, that is a natural behavioral which can represent a behavioral process. The participant is clearly mentioned there and it is said by a narrator since the Behavers do not mention themselves. The exception is on the clause 77 which the participant is represented by “It” referred to Panda.

4.2.9 Animal’s Living Place

I	Live	In in the savanna
Behaver	Behavioral	Circ:place

Cl.105(Cheetah)

(It)	(Live)	In eucalyptus trees
Behaver	Behavioral	Circ:place

Cl.66(Koala)

African Savanna	This	Is	my home
Circ:Place	Token	Identifying	Value

Cl.51(Buffalo)

It is shown that clause 105 and 66 use behavioral process as the representation of the verb “live”. Circumstantial of place is needed to give the exact message where the animal live. The circumstantial of place is only used by the Cheetah and Koala that represent a prepositional phrase as the adverb of place. The clause 105 presents “I” as the Behaver which refers to Cheetah since those part is said by Cheetah who directly informs where she lives. While the clause 66 represents “It” which refers to Koala. If it is compared to the clause 105, the Behaver is ellipted and said by a narrator. The author found it as the participation of narrator in conveying the information on the music video as mediator between Koala and the children since Koala shown in the music video doesn’t take a role to talk.

The last clause is presented in a completely different pattern. It uses an identifying process to inform where the buffalo lives. Clause 51 consists circumstantial of place in the beginning to emphasize the important message to deliver or to put attention in the place where the Buffalo lives. The Token as the participant points the word “This” as the participant that replaces the phrase African savanna. The value is decided to be “my home” as the result of the previous information given by the participant. Since the main ideational meaning is placed in the beginning, the Value (my home) can be categorized into the identification of circumstantial of place.

CHAPTER 5

CONCLUSION

According to the discussion, the author can draw a conclusion regarding to the results. The results show that material process appears more within 10 songs. It indicates that the songs focus on the animal's activities within the song. It implies that it is suitable to deliver to children since attractive songs and also cheerful melodies can attract children to listen to the songs and imitate the action such as in the song.

Animal songs in Pinkfong Youtube channel indicate that all songs are made to educate children; for instance, animal's characteristic which is seen by its feature and habit. It shows the strong intention from the song to introduce and broaden children's knowledge over new things that they are curious on which exist on this world.

Moreover, the songs that are delivered are mostly shortened or implied to show that the songs were delivered in simple words in order to make it easy to be understood by the children. Furthermore, several lyrics use a question mark that contains mental and existential process as a tactic to stimulate curiosity through cognition and existence. Besides, it can be pinned down that mental process is used as an introduction of the animals. There is also a new way of finding an ideational meaning after identifying two clauses at the same time. Therefore, it is related to a couple of clauses that cannot be separated because the ideational meaning is making

sense if two clauses have been identified together. The author also concludes that one ideational meaning can be represented by many different processes.

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APPENDIX

1. THE PENGUIN DANCE

1. Penguins attention!
2. Penguins begin!
3. Have you ever seen a penguin dancing here?
4. When you look at me,
5. A penguin you will see
Penguins attention! Penguins begin!
6. Right Flipper!
Have you ever seen a penguin dancing here?
When you look at me, a penguin you will see
Penguins attention! Penguins begin!
Right Flipper!
7. Left Flipper
Have you ever seen a penguin dancing here?
When you look at me, a penguin you will see
Penguins attention! Penguins begin!
Right Flipper! Left Flipper!
8. Right foot!
Have you ever seen a penguin dancing here?
When you look at me, a penguin you will see
Penguins attention! Penguins begin!
Right Flipper! Left Flipper! Right foot!
9. Left foot!
Have you ever seen a penguin dancing here?
When you look at me, a penguin you will see
Penguins attention! Penguins begin!
Right Flipper! Left Flipper! Right foot! Left foot!

10. Nod your head!

Have you ever seen a penguin dancing here?

When you look at me, a penguin you will see

Penguins attention! Penguins begin!

Right Flipper! Left Flipper! Right foot! Left foot! Nod your head!

11. Turn around!

Have you ever seen a penguin dancing here?

When you look at me, a penguin you will see

Penguins attention!

12. Penguin dismissed!

2. WHOOSH WHOOSH BLUE WHALE

13. Take a deep breath

14. and go!

15. Blue, blue, blue whale.

16. Here comes a blue whale.

17. I'm the biggest animal in the world.

Blue, blue, blue whale.

Here comes a blue whale.

La la la la la la.

18. Splash, splash!

19. Water splash!

Blue, blue, blue whale.

Here comes a blue whale.

20. Oh, a school of fish!

21. I'm full.

22. Pardon me.

23. Whoosh, Good bye!

3. RHINOCEROS THE BALLERINO

24. Rhino-no-no-Rhinoceros!

“OUCH!”

Rhino-no-no-Rhinoceros!

“Hmm~”

Rhino-no-no-Rhinoceros!

Rhino-no-no-Rhinoceros!

25. Mud shower!

26. Do you know the Rhino, the Rhino, the ballerino?

27. Do you know the Rhino has poor eyesight?

Oh! Yes!

28. I'm the Rhino, the Rhino, the ballerino.

Oh! Yes!

I'm the Rhino.

“Uh, uh, uh, uh, BUMP!”

Rhino! Rhino!

29. Your full name is Rhinoceros.

Rhino! Rhino!

30. The name means ‘Nose Horn’!

Do you know the Rhino, the Rhino, the Ballerino?

31. Do you know the Rhino has two horns on his nose?

Oh! Yes!

I'm the Rhino, the Rhino, the Ballerino.

Oh! Yes!

I'm the Rhino.

“One-two-three-four,”JUMP!”

Rhino-no-no-Rhinoceros!

Rhino-no-no-Rhinoceros!

4. WHOSE TAILS?

32. T A I L

33. Shake shake shake shake,

34. Shake your tails.

T A I L

Shake shake shake shake shake!

35. Curly tail, curly tail, curly tail, Whose tails?

36. Pig's and Lizard's tails.

37. Striped tail, striped tail, striped tail, Whose tails?

38. Zebra's and Tiger's tails.

39. Long tail, long tail, long tail, Whose tails?

40. Mouse's and Monkey's tails.

41. Short tail, short tail, short tail, Whose tails?

42. Rabbit's and Bear's tails.

T A I L

Shake shake shake shake,

Shake your tails.

T A I L

Shake shake shake shake shake!

43. Bushy tail, bushy tail, bushy tail, Whose tails?

44. Raccoon's and Squirrel's tails.

45. Splash tail, splash tail, splash tail, Whose tails?

46. Whale's and Lobster's tails.

5. FOLLOW ME BUFFALO

“Yo-ho!”

47. “Buffalo!”

“Yo-ho-ho!”

48. “Viva!”
49. Follow me!
50. Follow, follow buffalo.
51. African savanna, this is my home.
52. What about my curly hair style?
53. Put on Mozart’s wig;
54. let’s sing together.
55. Hello, Buffalo! Hello, Buffalo!
Hello, Buffalo.
56. Nice horns and body.
What about my curly hair style?
Put on Mozart’s wig;
let’s sing together.
“Stop!
Phew!
Everybody, say VIVA!”
“VIVA! Yeah!”
Follow me!
Follow, follow buffalo.
57. African Savanna, this is my home.
58. What about my shiny black skin?
59. Put on a tailcoat;
let’s sing together.
“Everybody!”
Hello, Buffalo!
Hello, Buffalo!
Hello, Buffalo.
Nice horns and body.
What about my shiny black skin?
Put on a tailcoat;

let's sing together.

“Follow, follow Buffalo!”

6. KOALA LALALA

60. I'm a Koala la la la,

Koala la la la la.

Koala la la la,

koala la la la la.

61. Fuzzy, cuddly fur.

62. “Koala!”

63. A waterproof coat.

“Koala!”

64. Hello, nice to meet you.

“Koala!”

Oh, Koala la la, koala.

“Yeah!”

65. Sleep during the day,

“Koala!”

66. In eucalyptus trees.

“Koala!”

67. Sweet dreams.

“Koala!”

Oh, Koa-la la la, koala.

“Yeah!”

68. Let's sing koala la la la,

koala la la la la.

Koala la la la,

koala la la la.

7. NI HAO PANDA

69. Panda!

70. Bamboo!

Panda!

Bamboo!

71. A black-and-white suit, so cute!

72. Panda baobao, Ni hao!

73. Round and round eye patches, so cute!

Panda baobao, Ni hao!

74. Climb up in the trees

75. Their favorite bamboo trees

Panda baobao,

panda baobao,

panda baobao, Ni hao!

76. Munch on bamboo,

yum, yum, yum!

Panda baobao, Ni hao!

77. Sleep up in the treetops,

Woops!

Panda baobao, Ni hao!

Panda!

Bamboo!

Panda baobao,

panda baobao,

panda baobao, Ni hao!

8. MR. FUN ELEPHANT

78. Do the elephant's stomp

79. Stomp, stomp, stomp
80. And, the elephant's swing.
81. Swing, swing, swing!
82. Oh, Mr. Fun, Fun! Mr. Elephant!
83. Big and fat and strong.
Oh, Mr. Fun, Fun! Mr. Elephant!
84. A Long, very long trunk.
85. You can make a shower with it.
86. You can carry food with it.
Oh, Mr. Fun, Fun! Mr. Elephant!
87. Play the trumpet for us.
88. The biggest land mammal, yeah!
Oh, Mr. Fun, Fun! Mr. Elephant!
Big and fat and strong.
Oh, Mr. Fun, Fun! Mr. Elephant!
89. Two big flappy ears.
90. You can make a breeze to cool down.
91. You can shoo flies.
Shoo! Shoo!
Oh, Mr. Fun, Fun! Mr. Elephant!
Play the trumpet for us.
Mr. Elephant!

9. HIBERNATION SONG

92. "Wow, spring has come!
93. I've missed my friends!"
94. An itty-bitty mouse said.
95. And he tiptoed to his friends to wake them up.
A bear is sleeping,

96. A bear is sleeping in a cave, in a cave.
97. “Wake up my dear friend,
wake up my dear friend.
Spring has come,
Spring has come.”
A turtle is sleeping,
98. A turtle is sleeping, in a burrow, in a burrow.
“Wake up my dear friend,
wake up my dear friend.
Spring has come,
spring has come.”
99. “Flip-flap butterfly!
100. Let’s go together!”
A hedgehog is sleeping,
101. A hedgehog is sleeping, in a log, in a log.
“Wake up my dear friend,
wake up my dear friend.
Spring has come,
spring has come.”
102. “Happy spring!”

10. CHEETAH CHEETAH BANG BANG

103. Cheetah cheetah bang bang
Where, where are cheetah?
104. I am a cheetah
105. I live in the savanna
Cheetah cheetah bang bang
106. As fast as a car, I spring really far
Cheetah cheetah bang bang
107. Black spots, sharp claws, long flat tail, fashionista!

Cheetah cheetah bang bang

I am a cheetah

108. I am a really good mama

Cheetah cheetah bang bang

109. I like to climb

Cheetah cheetah bang bang

110. I see well all the time

Cheetah cheetah bang bang