

THE INTERPERSONAL MEANING OF SONGS' LYRICS IN *EVERYDAY*

***LIFE'S* ALBUM OF COLDPLAY**

THESIS



By

EKA PURWANINGSIH

NIM. 210917091

ENGLISH EDUCATION DEPARTMENT

TARBIYAH AND TEACHER TRAINING FACULTY

STATE INSTITUTE OF ISLAMIC STUDIES PONOROGO

2021

ABSTRACT

Purwaningsih, Eka. 2021. *The Interpersonal Meaning of Songs' Lyrics in Everyday Life's Album of Coldplay*. Thesis. English Education Department, Tarbiyah and Teacher Training Faculty, State Institute of Islamic Studies Ponorogo. Advisor: Winantu Kurnianingtyas, S. A., S. S, M. Hum.

Keywords: *Modality, Mood Analysis, Interpersonal Meaning*

People almost hear songs everyday so people as the listeners can memorize the lyrics very well. It is interesting to see how the composer plays with the words and cords to convey the message, and it is very interesting to analyze something that people like very much. This research focus is on interpersonal relationship that can be seen through the interpersonal realized on the songs' lyrics in *Everyday Life's Album of Coldplay*. Interpersonal meaning is one of three metafunctions meaning of Systemic Functional Linguistic, a Modern Grammar that first introduced by Michael Halliday. It is important for student to be understood about interpersonal meaning because it is about the role exchange between peoples. The researcher chooses *Everyday Life's Album* because it has different concept that the other album. The meaning of these songs is so close to people's life and also contains character education. Besides of that, students can easier to learn about interpersonal meaning by use something that close to them like song and music.

The objectives of this study are: (1) to find out MOOD and Modality of Interpersonal Meaning in terms of Declarative, Interrogative, and Imperative; (2) to find out MOOD and Modality of Interpersonal meaning in terms of Modalization and Modulation song's lyrics in *Everyday Life's Album of Coldplay*.

The design of the research was descriptive qualitative and the main source of data were the lyrics in the *Everyday Life's Album of Coldplay*. There were total 16 songs in this album, but only 14 songs that have been analyzed because the two of them did not have lyrics. The analysis of the data used the following steps: specifying the phenomenon to be investigated, selecting the media from which observations are to be made, formulating coding categories do that the verbal or symbolic content can be counted, deciding on the sampling plan to be used, analyzing the data based on in terms of Descriptive, Interrogative and Imperative Mood and in terms of Modalization and Modulation. Then, the last step is drawing the conclusion.

The results of data analysis show that: (1) this album completely structured by Descriptive Mood, Interrogative Mood, and Imperative Mood types. (a) For the lyrics that identified as Declarative MOOD, it has structure Subject + Finite (it can be auxiliary verb/to be/ modality or sometime fused with the predicator) + Predicator + Complement/Adjunct or both of them; (b) For the Interrogative Mood it has two indications, Yes/No Question (Finite (Auxiliary verb/to be/Modality) + Subject + Predicator + Complement/Adjunct or both of them) and WH-Question (W/H + Finite (Auxiliary verb/to be/Modality) + Subject + Predicator + Complement/Adjunct or both of them); (c) Then, for the Imperative Mood, it has structure Predicator + Complement/Adjunct or both of

them. (2) In Modality: (a) for Modalization terms, it has two kind meanings: Possibility and Usuality that showing giving or demanding proposition (information); (b) for Modulation terms, it has two kinds of meanings: Obligation and Inclination that is showing giving or demanding proposal (good and services).





MINISTRY OF RELIGIOUS AFFAIRS
STATE INSTITUTE OF ISLAMIC STUDIES PONOROGO
APPROVAL SHEET

This is to certify that *Saryana's* thesis of:

Name : EKA PURWANINGSIH
Student Number : 210917091
Faculty : Tarbiyah dan Teacher Training
Department : English Education
Title : The Interpersonal Meaning of Songs' Lyrics in *Everyday Life's Album of Coldplay*

has been approved by the advisor and is recommended for approval and acceptance.

Advisor

Winantu K. S. A, S.S, M.Hum
NIP. 19821 1072011012009

Ponorogo, October 6th, 2021

Acknowledge by,

Head of English Education Department of
Tarbiyah and Teacher Training Faculty
State Institute of Islamic Studies Ponorogo




Dr. Dhiniik Puspita Kirana, M.Pd
NIP. 19830327201012007



MINISTRY OF RELIGIOUS AFFAIRS
STATE INSTITUTE OF ISLAMIC STUDIES PONOROGO
RATIFICATION

This is to certify that *Sarjana's* thesis of:

Name : **EKA PURWANINGSIH**
Student Number : 210917091
Faculty : Tarbiyah dan Teacher Training
Department : English Education
Title : The Interpersonal Meaning of Songs' Lyrics in *Everyday Life's* Album of Coldplay

Has been approved by the board of examiners on:



Day : Monday
Date : October 18th, 2021

and has been accepted as the requirement for the degree the *sarjana* in English Education on:

Day : Monday
Date : October 25th, 2021

Ponorogo, October 25th, 2021

Certified by


Faculty of Tarbiyah and Teacher Training
State Institute of Islamic Studies Ponorogo

Dr. H. Mub. Muni, Lc., M.Ag
NIP. 496512171997031003

Board of Examiners :

1. Chairman : Dr. Tintin Susilowati, M.Pd ()
2. Examiner I : Dra. Aries Fitriani, M.Pd ()
3. Examiner II : Winantu K.S.A, M.Hum ()

**SURAT PERSETUJUAN
PUBLIKASI**

Yang Bertanda tangan di bawah ini:

Nama : Eka Purwaningsih
NIM : 210917091
Fakultas : Tarbiyah dan Ilmu Keguruan
Program Studi : Tadris Bahasa Inggris
Judul Skripsi/Tesis : The Interpersonal Meaning of Songs' Lyrics in *Everyday Life's* Album of Coldplay

Menyatakan bahwa naskah skripsi / tesis telah diperiksa dan disahkan oleh dosen pembimbing. Selanjutnya saya bersedia naskah tersebut dipublikasikan oleh perpustakaan IAIN Ponorogo yang dapat diakses di etheses.iainponorogo.ac.id. Adapun isi dari keseluruhan tulisan tersebut, sepenuhnya menjadi tanggung jawab dari penulis.

Demikian pernyataan saya untuk dapat dipergunakan semestinya.

Ponorogo, 26 November 2021
Pembuat Pernyataan,



Eka Purwaningsih
210917091

LETTER OF AUTHENTICITY

Saya yang bertanda tangan di bawah ini:

Name : Eka Purwaningsih
NIM : 210917091
Jurusan : Tadris Bahasa Inggris
Fakultas : Tarbiyah dan Ilmu Keguruan IAIN Ponorogo
Judul Skripsi : The Interpersonal Meaning of Songs' Lyrics in *Everyday Life's*
Album of Coldplay

Dengan ini, menyatakan dengan sebenarnya bahwa skripsi yang saya tulis ini adalah benar-benar merupakan hasil karya saya sendiri, bukan merupakan pengambil-alihan tulisan atau pikiran orang lain yang saya aku sebagai hasil tulisan atau pikiran saya sendiri.

Apabila di kemudian hari terbukti atau dapat dibuktikan skripsi ini hasil jiplakan, maka saya bersedia menerima sanksi atas perbuatan tersebut.

Ponorogo, 5 Oktober 2021

Yang Membuat Pernyataan

A 10,000 Rupiah Indonesian postage stamp is placed over the signature. The stamp features the Garuda Pancasila emblem and the text 'METERAL TEMPEL' and '10000'. The serial number 'MF4AUX188100079' is visible at the bottom of the stamp.

Eka Purwaningsih

CHAPTER I

INTRODUCTION

A. Background of the Study

In communicating, people need something to deliver the message, and mean that called language. In Merriam-Webster Dictionary, language is the system of words or signs that people use to express thoughts and feelings to each other.¹ Charles Kreidler stated that language is a system of symbols through which people communicate. It can be spoken symbols, written symbols or signed with the hand.² In communication, language can be represented by verbal and nonverbal forms. Verbal form is by speaking, and nonverbal form is by writing or sign.

About nonverbal form, Kurkul lists three main categories of nonverbal form cues namely *kinesics* (eye contact, facial expressions, hands gestures, body leaned forward while standing or sitting, head nodding); *proxemics* (physical distance between teachers and students, touching a part of the student's body); and *paralanguage* (silence and voice quality).³

When communicate, people not only use verbal form but also nonverbal form, for instance when the musicians were bringing the

¹ Merriam-Webster, "Dictionary by Merriam-Webster", in <https://www.merriam-webster.com/dictionary/language>, (accessed on February, 9th 2021 at 21.54)

² Charles W. Kreidler, *Introducing English Semantics* (London: Routledge, 1998), 3

³ Jensen *et al*, "A Meta-study of Musicians' Non-verbal Interaction," *The International Journal of Technology Knowledge & Society*, (2010), 2, <https://www.vbn.au.dk/>

music. When singing the songs, musician often used nonverbal form like eye contact, hand gesture, facial expression to express the message of the music.

Furthermore, Richard Wagner stated that music is the universal language.⁴ That is because music can be accepted by all people from all society. Charles Kingsley said,

There is something very wonderful about. Words are wonderful enough; but music is even more wonderful. It speaks not to our thoughts as words do; it speaks through our hearts and spirits, to the very core and root of our souls. Music soothes us, stirs us up, it puts noble feelings in us, it can make us cringe; and it can melt us to tears; and yet we have no idea how.⁵

From that statement, it shows that music can convey emotions and innermost feeling of the people because the musician insert their feeling into the music and the feeling can be sad, happy, angry, or etc. So, when the people hear music, it can make the hearer intercepted the message of the music and felt the musician's feeling that might be similar with the hearer's feeling.

Furthermore, when talk about music, it is closely related to that which is called a song. Songs is a term of music. A song contains music and lyric. It is also one of the forms of music, which uses language.

⁴PreetiBala Sharma, "Music: A Tool of Non Verbal Communication (With Special Reference to Indian Music,)" *Trans Stellar, International Journal of Communication and Media Studies (IJCMS)*, ISSN 2250-0014 Vol. 3 Issue 4 (October, 2013), 1, <https://tjprc.org/>

⁵*Ibid.*, 2

Every song has its own special arrangement in their music and lyrics. It is the way to tell a language that people who use it can tell by different ways.⁶

People almost hear songs everyday so people as the listeners can memorize the lyrics very well. It is very interesting to see how the composer plays with words and cords to convey the message, and it is very interesting to analyze something that people like very much.

Actually, when people hear a song that they like very much, people usually swept away with the lyrics that contain in that song. It must to know that lyrics of the songs usually contain good mean. The songs that show the great meaning can be heard from one of the famous band, Coldplay. Coldplay is a one of the famous alternative rock band that formed in London 1996. Coldplay known with their consistency in their work, beside their clip video concept is very unique, their music and lyrics is very meaningful and easy listening.

Coldplay consists of four persons, they are Chris Martin (main vocal, keyboardist, rhythm guitarist), Jonny Buckland (main guitarist, harmonica, backing vocal), Guy Berryman (bassist, synthesizer, harmonica, backing vocal), and Will Champion (drummer, percussion, pianist, backing vocal). They have released 8 albums studio, 12 Extended Plays (EPs) or mini album, 38 singles, 6 live recording albums, 6

⁶RowiatunAmriMarhamah, "Interpersonal Meaning Analysis of Muse Song Lyrics in Black Holes and Revelations" Album (A Study Based on Systemic Functional Linguistics)," *A Thesis* (Yogyakarta: UNY, 2014), 2, <https://eprints.uny.ac.id>

compilation albums, 47 music videos, 4 video albums, and 20 promotion singles. *Everyday Life* is the 8th studio album by Coldplay, released on 22 November 2019.⁷

Everyday Life's concept is different than the other album and single of them. The songs on this album lift the themes of everyday life which the meaning is so close to people's life. The life's message in those songs also contains character education, so it can very useful for student's future.

For example, in *Everyday Life's* song, the lyrics tell the listeners that life is very hard. Sometimes people feel sad and want to cry, sometimes again feel happy and then want to laugh louder. Sometime, people want to be something but, because afraid to make first step, they were lost. This song have message that God always beside all people and people must to remember and believe it. Besides of that, this song also has message if as human must be strong and never give up to reach the dream, and always must to keep smile in all situation.

To get the message, researchers analyze the songs on this album by Systemic Functional Linguistics approach which is introduced by Michael Halliday. That is because the theory is different from the others theories about language. This theory interprets language as a system of meaning, accompanied by forms through which the meaning can be

⁷ Wikipedia, "Coldplay discography", in https://en.m.wikipedia.org/wiki/Coldplay_discography, (accessed on February, 10th 2021 at 13.34)

realized.⁸

This research focus is on the interpersonal relationship that can be seen through the interpersonal realized on the songs' lyrics. The researcher conducts a linguistics research on interpersonal meaning analysis in the lyrics of Coldplay album *Everyday Life*. The objective of the study is to describe the MOOD element which is used in the lyric of Coldplay's album *Everyday Life*. People use interpersonal meaning to communicate their emotion, desire, feeling, etc. The linguistics theory about it can be seen through Systemic Functional Linguistics by Michael Halliday.

Michael Halliday states that interpersonal meaning is meaning as a form of action: the speaker or writer doing something to the listener or reader by means of language.⁹ Interpersonal meaning function is to sustaining the exchanging roles in rhetorical interaction: statements, question, offers, and commands.¹⁰ The elements of interpersonal meaning are MOOD and Residue. Mood elements carry the interpersonal function of the clause and consist of subject and finite. The other element is called Residue that consists of predicate, compliment, or adjunct.¹¹

For the example to analyze interpersonal meaning in this album is

⁸*Ibid.*, 3

⁹*Ibid.*, 3-4

¹⁰SitiKhoirulMi"rojulUlya, "Mood Analysis on English Script Drama of Peterpan Story by J.M Barrie," A *Thesis* (Semarang: Walisongo State Islamic University, 2019), 6, <https://eprints.walisongo.ac.id>

¹¹RayendrianiFahmeiLubis, M.Ag, dkk., "Interpersonal Meaning Function in Maher Zain's Song Lyrics *Palestine Will be Free*," *English Education*, Vol.5 No.1 (January 2017), 87, <https://jurnal.iain-padangsidempuan.ac.id>

from one lyric of Everyday Life's song, *How in the world I am going to see?* The type of this clause is interrogative. In interrogative clause type, it must contain Finite and Subject in MOOD structure, but for Residue can contain combination of Predicator, Adjunct, and Complement or only use one of that. The explanation of MOOD and Residue of that lyric can be seen below:

How	in the world	I	Am	Going to see?
WH/Complement	Adjunct (Adverb of place)	Subject	Finite	Predicator
Residue		MOOD		Residue

Therefore, it is important for students to be understood about interpersonal meaning. That is because, with interpersonal meaning, students can identify about the role of the speakers or writers. So, the students can get the message and the meaning from the sentences that have been spoken. Then, to easier students to learn about interpersonal meaning, the students can use song as an object to analyzed because almost of them must hear songs every day. Thus, based on the phenomenon, the researcher is encouraged to conduct a research to analyze interpersonal meaning in the lyrics of Coldplay's album *Everyday Life*.

B. Statements of the Problem

To limit the problem and discussion in this research, the researcher attempts to formulate them in the following questions:

1. How are MOOD and Modality of Interpersonal Meaning in terms of Declarative, Interrogative, and Imperative used in songs' lyrics of Coldplay album *Everyday Life*?
2. How are MOOD and Modality of Interpersonal Meaning in terms of Modalization and Modulation in songs' lyrics of Coldplay album *Everyday Life*?

C. Objectives of the Study

Concerning with the problem statements, this study has some objectives described as the following:

1. To find out MOOD and Modality of Interpersonal Meaning in terms of Declarative, Interrogative, and Imperative songs' lyrics of Coldplay album *Everyday Life*
2. To find out MOOD and Modality of Interpersonal Meaning in terms of Modalization and Modulation in songs' lyrics of Coldplay album *Everyday Life*

D. Significances of the Study

The significances of this study in this research are explained clearly as follow: Theoretically, for students and teachers, this research is expected to be

useful and can help them to learn about Systemic Functional Linguistic (SFL). For the writer, especially songs" writer may provide knowledge to make beautiful and meaningful lyrics.

Practically, researchers may re-study the findings for more understand about Systemic Functional Linguistic. This research expected can help readers, researcher, and English Education Department students to be mastering functional grammar, so that they will be able to raise their English Functional Linguistic and can use it in order to realize the interpersonal meaning.

E. Organization of the Research

The organization of study is to make the readers know and understand the content of the research easily. This research is divided into five chapters and explained as follow:

Chapter one is introduction. This chapter introduces foundation of the study which involves background of study, statements of the problem, objectives of the study, significances of the study, and organization of the study.

Chapter two is previous research findings and theoretical background. Previous research findings consist of research's results from the other researcher that had done first, perhaps as research journal, thesis, dissertation, or study report. Then, theoretical background is consisting several explanations based on the title concludes the explanation of kind of meaning

and the function of sentences in Systemic Functional Linguistics interpersonal meaning that consist MOOD and Residue, music, and *Everyday Life's* Album of Coldplay.

Chapter three is research method. This chapter involves research approach and design, data and source of data, data collection technique, and data analysis technique.

Chapter four is findings. This chapter explains about research findings. The research findings are about the interpersonal analysis in the lyrics of Coldplay album *Everyday Life's* that realized in the system of MOOD and Modality.

Chapter five is discussion. This chapter discuss about final data and analysis of the statement problem.

Chapter six is closing. The conclusion of the research and suggestion are explained in this chapter. The conclusion describes the summary of the research result while the suggestions are the recommendations to the other people who interested in the similar topic for the further study to making the better study.

CHAPTER II

PREVIOUS RESEARCH FINDINGS AND THEORETICAL BACKGROUND

This chapter deals with the literature review that used to conduct the research of interpersonal meaning analysis. This chapter is divided into two parts, previous research findings and theoretical background. Previous research findings are a part to help the researcher to conduct the research by looking at the approach and methodologies of the other researches. Then, theoretical background is a part that consists of the literature review about the scope of Systemic Functional Linguistic, Text, Context in Language Use, Situational Context, Tenor, Interpersonal Meaning, Music, and *Everyday Life's* Album of Coldplay.

A. Previous Research Findings

There are some studies that researcher refers to elevate this research. The first is a thesis of RowiatunAmriMarhamah, entitled “Interpersonal Meaning Analysis of Muse Song Lyrics in *Black Holes and Revelations*’ Album (A Study Based on Systemic Functional Linguistics)”. This research focused on describing the types of interpersonal meaning, describing the most dominant Mood Types, and describing the Modality realized in the lyrics in the Muse’s album *Black Holes and Revelations*.¹

¹RowiatunAmriMarhamah, “Interpersonal Meaning Analysis of Muse Song Lyrics in

This research used descriptive qualitative as the design of the research. Then, to analyze the data, that researcher follows some steps; firstly, the researcher listened to the songs found the printed lyrics of the songs. After that, analyzed the clauses based on the Mood-Residue elements, describe the most dominant Mood Types, and found the Modality through Modal Finite and Mood Adjunct. The last step is the researcher drew the conclusion of this study.²

From these research focuses above, this study had some conclusions such people should read the lyric of the songs thoroughly while analyzing based on the interpersonal meaning elements to describe the types of interpersonal meaning. Then, based on the Mood Types analysis, the song writer or singer wants to declare something and give information to the readers or listener through these songs. Last, according to the analysis of Modality through the use of Finite Modal and Mood Adjunct, the results of analysis found only few modalities.³

Subsequently, the similarity of the researcher study to Rowiatun's study is use interpersonal meaning analysis to analyze the data. The difference between the researcher's studies to Rowiatun's studies is in the data source. Rowiatun use Muse album *Black Holes and Revelations*, whereas the researcher use Coldplay album *Everyday Life*.

Black Holes and Revelations' Album (A Study Based on Systemic Functional Linguistics)," A Thesis, (Yogyakarta: UNY, 2014), 6, <https://eprints.uny.ac.id>

²*Ibid.*, 28-30

³*Ibid.*, 50

The second previous finding is a journal by RayendrianiFahmeiLubis, Hamka, and Mukarromah, entitled “Interpersonal Function in Maher Zain’s Song Lyrics *Palestine Will be Free*. This research focused on describing the functions of interpersonal meaning, knowing the types of Mood, and explaining the types of Mood that realized in the song lyrics *Palestine Will be Free* of Maher Zain.⁴

Descriptive qualitative was conducted in this research and content analysis was used to analyze the data. To collect the data, the researcher uses some steps such collecting clauses as the data then classifying it, analyzing the Mood and Residue, analyzing the types of MOOD and the last, getting the conclusion. From these research focuses, the conclusions of this research are interpersonal function’s structure give a more complete understanding, the most dominant types of Mood in this research is declarative. Declarative clause used to give as much information as possible to reader or listener.⁵

Then, the similarity of the researcher study to Rayendriani’s study is use interpersonal meaning analysis to analyze the data. The differences between the researcher study to Rowiatun’s study is in the data source. Rayendriani and friends use Maher Zain’s Song Lyrics *Palestine Will be Free*, whereas the researcher use Coldplay album *Everyday Life*.

The third is a thesis by SitiKhoirulMi’rojul ‘Ulya, entitled “Mood Analysis on English Script Drama of Peter Pan Story by J.M Barrie”. This

⁴RayendrianiFahmeiLubiset all, “Interpersonal Function in Maher Zain’s Song Lyrics *Palestine Will be Free*,” *English Education Vol. 5 No.1*, (January, 2017), 87,<https://jurnal.iain-padangsidempuan.ac.id>

⁵*Ibid.*, 96

research was conducted to describe and explain the process types of Mood analysis that are characterized in the English script drama of Peter Pan story. The research revealed the dominant process type in the scripted drama and also aims to explain the pedagogical implications of the Mood analysis. This study concerned in functional grammar, especially on Mood analysis.⁶

This journal used qualitative as the technique to analysis the data. The procedure to collect the data included reading, selecting, identifying, classifying, and interpreting the data. In analyzing process, the researcher collected the data by reading, identifying, and classifying them into clauses.⁷

There are some conclusions from this research. First, the types of Mood that found are declarative, interrogative, imperative, and exclamative. Second, the dominant Mood type in this thesis is declarative. Then the second overwhelming one is interrogative. Last, the pedagogically implementation of this research are; hypothetically, this research can be a reference for further research; for all intents and purposes, analysts may reconsider the discoveries for further understanding.⁸

The similarity of the researcher study to KhoirulUlya's study is analysis the Mood and modality. The differences between the researcher study to KhoirulUlya's study is in the data source. KhoirulUlya's uses script drama

⁶SitiKhoirulMi'rojul 'Ulya, "Mood Analysis on English Script Drama of Peterpan Story by J. M Barrie," *A Thesis*, (Semarang: Walisongo State Islamic University, 2019), 10, <https://eprints.walisongo.ac.id>

⁷*Ibid.*, 39

⁸*Ibid.*, 56

of Peterpan Story by J.M Barrie, whereas the researcher use Coldplay album *Everyday Life*.

The fourth is a journal by Annisa Kumara Dewi, DwiRukmini, MursidSaleh, entitled “The Interpersonal Meaning of Verbal Text and Visual Image Relation in English Textbook for Junior High School Grade VIII”, *EEJ* 10(1) (2020) 110-114. This journal aimed to explain the relations between verbal text and visual image in English Textbook for Junior High School Grade VIII in terms of interpersonal meaning.⁹

In this journal, the researcher used descriptive qualitative to analyze the data. The steps of analyzing the data are: *first*, identifying the data; *second*, classifying the data into three observation sheets (verbal text, visual images, and text-image relation); *third*, interpreting the data based in research problems of this research; *fourth*, inferring the data, that means the researcher take the conclusion based on the findings and discussions.¹⁰

The similarity of the researcher study to Annisa’s study is analysis the Interpersonal Meaning. The differences of the study between the researcher study to Annisa’s study is in the data source. Annisa uses English Textbook for Junior High School Grade VIII, whereas the researcher use Coldplay album *Everyday Life*.

The fifth is journal by Dias AndrisSusanto and SetiyoWatik, entitled “The Interpersonal Meaning Realized in the Lyrics of Christina Perri’s Album

⁹Annisa Kumara Dewiet *all*, “The Interpersonal Meaning of Verbal Text and Visual Image Relation in English Textbook for Junior High School Grade VIII,” *EEJ* 10 (1) (2020) 110-114, p-ISSN 2087-0108 e-ISSN 2502-4566, (March, 2020), 111, <https://journal.unnes.ac.id>

¹⁰*Ibid.*, 112

LOVESTRONG and the Contribution for Teaching a Modern English Grammar”. The objectives of this study are to describe the interpersonal meaning realized in the lyrics of Christina Perri’s Album *Love Strong*, to know the most dominant Mood Types and Speech Roles, to describe the Modality realized in those lyrics and to describe the contribution of interpersonal meaning in the lyrics of Christina Perri’s Album *Love Strong*.¹¹

This research used descriptive qualitative as the research design. Then, to analyze the data, the researcher following steps: listened to the songs, found the printed lyrics of the songs, analyzed the clauses based on the Mood-Residue elements and found the Modality through Modal Finite and Mood Adjunct. After that, the writer classified the clause to get the most dominant of Mood types and Speech roles. The last step is drew the conclusion of this study.¹²

This study have several conclusions, these are: *first*, the realization of the interpersonal meaning the song lyrics, people should read them thoroughly while analyzing based on the interpersonal meaning elements; *second*, based on the Mood types and speech roles analysis, the song writer or singer wants to declare something and give information to the readers or listener through those songs.

¹¹ Dias AndrisSusanto and SetiyoWatik, “The Interpersonal Meaning Realized in the Lyrics of Christina Perri’s Album *LOVESTRONG* and the Contribution for Teaching A Modern English Grammar,” *DEIKSIS*, Vol.09 No.03, p-ISSN: 2085-2274, e-ISSN 2502-227X, (September 2017), 234, <https://journal.lppmunindra.ac.id>

¹²*Ibid.*, 286-287

The similarity of the researcher study to Dias's study is analysis the Mood and modality. The differences of the study between the researcher study to Dias's study is in the data source. Dias uses Christina Perri album *Love Strong*, whereas the researcher use Coldplay album *Everyday Life*. The other difference is on one of the objective research. Dias' second objectives research is to know the most dominant Mood Types and Speech Roles, but the researcher's second objectives research is to describe the Types of Mood used in the songs" lyrics of Coldplay album *EverydayLife*.

B. Theoretical Background

The researcher finds some relevant theoretical background to support this study. In this chapter, the researcher discusses about the theory of Systemic Functional Linguistic, Text, content in language use, situational context, tenor, Interpersonal Meaning, Music, and *Everyday Life's* Album of Coldplay.

1. Systemic Functional Linguistic

Systemic Functional Linguistics (SFL) also known as Systemic Functional Grammar (SFG) is a theory about grammar that first introduced by Michael Halliday. This theory introduced of him by using discourse analysis. This theory is different from traditional grammar or Universal Grammar (UG) from Chomsky. Systemic theory is a theory that showing if meaning as a choice, by which a language or any other semiotic system. This theory based on the conceptualization of language as a resource of meaning rather than on the conceptualization of language as a system of

rules. It makes clear about how language is used rather than how the language is formed.¹³ According to Burns and Coffin state too, SFL focus is on semantics, which is deals with how people use language to make meaning, and *functionality*, which is concerned with the way people arrange text coherence.¹⁴

Although Halliday's functional grammar deals in detail with the structural organization of English clauses, phrases, and sentences, Halliday's interest has always been with the meanings of language in use in the textual processes of social life, or the socio semantics of text. In Systemic Functional Linguistics, 'clause' rather than 'sentence' is the unit of analysis. In Systemic theory, clause is a unit in which meaning of three different kinds are combined.¹⁵

Halliday states some reasons why language is functional. The first reason is each text unfolds in some context of use. The texts have their own rules in the way they are organized based on the human needs. The second reason is the fundamental parts of meanings in language are functional. There are three metafunctions in language that are the manifestations of fundamental purposes in language: ideational, interpersonal, and textual metafunctions. Thirdly, he views each constituent

¹³Rowiatun Amri Marhamah, "Interpersonal Meaning Analysis of Muse Song Lyrics in Black Holes and Revelations' Album (A Study Based on Systemic Functional Linguistics)," *A Thesis*, (Yogyakarta: UNY, 2014), 9, <https://eprints.uny.ac.id>

¹⁴Idowu Jacob Adetomokun, "A Systemic Functional Linguistics (SFL) Analysis of Yoruba Students' Narratives of Identity at Three Western Cape Universities," *A Thesis*, (Nigeria: University of the Western Cape, 2012), 43, <https://etd.uwc.ac.za>

¹⁵Mohammad Bavali and Firooz Sadighi, "Chomsky's Universal Grammar and Halliday's Systemic Functional Linguistics: An Appraisal and a Compromise," *Pan-Pacific Association of Applied Linguistics* 12(1), 11-28, (2008), 15, <https://eric.ed.gov>

of the language contributes as an organic configuration of functions. Those three reasons then become the basis of the SFL views on language.¹⁶

Halliday has argued too that language is structured to make three metafunctions meanings simultaneously. The semantic complexity, allows for ideational, interpersonal, and textual meaning to merge together in linguistics units. That is possible because language is a semiotic system that organized as sets of choices.

Ideational or clause as representation is meaning what the clause is about. Ideational component are split into two components: experiential and logical. Ideational is also meaning as organization of experience.¹⁷ When people use language, people usually often use it to speak of something or someone to doing something.¹⁸

Interpersonal or clause as exchange is using language to interact with other people. It is mean that what the clause is doing, as a verbal exchange between speaker/writer and audience.¹⁹ Halliday and Mattissen state that this meaning expressed by MOOD structure. Gerot and Wignell also stated that interpersonal meaning is affected by attitude and judgments.²⁰ That is mean interpersonal meaning is a meaning to

¹⁶ Denny Toto Prasetyo, "An Interpersonal Metafunction Analysis of Persuasive Speeches Produced by Speaking 4 Class Students," *A Thesis*, (Yogyakarta: UNY, 2013), 10, <https://eprints.uny.ac.id>

¹⁷ M.A.K. Halliday et al, *An Introduction to Functional Grammar 3rd edition* (Great Britain: Hodder Arnold, 2004), 309

¹⁸ Hanh Thu Nguyen, "Transitivity Analysis of *Heroic Mother* by Hoa Pham," *International Journal of English Linguistics*, (July, 2012), 86, <https://ro.uow.edu.au>

¹⁹ M.A.K. Halliday et al, *An Introduction to Functional Grammar 3rd edition* (Great Britain: Hodder Arnold, 2004), 309

²⁰ Dias AndrisSusanto and SetiyoWatik, "The Interpersonal Meaning Realized in the

expressing attitudes and judgments of the speaker of each other so people can take up a role.

Textual or clause as message is organizing language to fit in its context. Graham Lock stated that textual meaning has to do with the ways in which a stretch of language is organized in relation to its context.²¹ Halliday also stated that in textual meaning, the distinction between two modes of meaning is not just made from outside; when the grammar is represented systemically, it shows up as two distinct networks of systems.²²

The distinctive feature of semiotics system is that each choice in the system acquires its meanings against the background of the other choices which could have been made. This semiotic interpretation of the system of language allow people to consider the appropriacy or inappropriacy of different linguistics choices in relation to their context of use, and to view language as a resource which people use, and to view language as a resource which people use by choosing to make meanings in concert.²³

2. Text

Lyrics of Christina Perri's Album *LOVESTRONG* and the Contribution for Teaching A Modern English Grammar," *DEIKSIS*, Vol.09 No.03, p-ISSN: 2085-2274, e-ISSN 2502-227X, (September 2017), 285, <https://journal.lppmunindra.ac.id>

²¹ Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (Cambridge: Cambridge University Press, 1996), 10

²² M.A.K. Halliday et al, *An Introduction to Functional Grammar 3rd edition* (Great Britain: Hodder Arnold, 2004), 30

²³ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 5

The term of text refers to any instance of language, in any medium, that makes sense to someone who knows the language.²⁴ People can characterize text as language functioning in context. Language is, in the first instance, a resource for making meaning; so text is a process of making meaning in context.²⁵ Text not only written but also spoken, and the important thing about the text is when people make words and sentences, it is have a meaning. Then, the meanings of it have to be expressed.

The extension of text is not only grammatical theory. Text is more than other linguistics units because of its nature as a semantic entity. Text must be seeing from two perspectives; as product and as process. Text as product in the sense is an output, something that can be recorded and studied, having a certain construction that can be represented in systematic terms. Then, text as process in the sense of a continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set.²⁶ By the sort of social-semiotic perspective, exactly text as process is a social exchange of meanings. Text is a form of exchange; and the fundamental form of text is that of dialogue, of interaction between speakers.²⁷

²⁴ M.A.K. Halliday *et al*, *An Introduction to Functional Grammar 3rd edition* (Great Britain: Hodder Arnold, 2004), 3

²⁵ M.A.K Halliday, *Introduction to Functional Grammar fourth Edition* (London and New York: Routledge, 2014), 3

²⁶ M. A. K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspect of Language in a Social-semiotic Perspective* (Oxford: Oxford University Press, 1989), 8

²⁷ *Ibid.*, 9

According to Butt statement that text as a harmonious collection of meaning which is suitable with its context, text is divided into two: texture and structure. Texture refers to how the meanings in the text coherence with each other, than structures relates to how the text makes use of the structural elements based on the purpose and context of the text.²⁸

Furthermore, according to Halliday, the texture consists of two components: coherence and cohesion. Coherence is about the relationships of the text and its extra-textual context. Whereas, cohesion is about how each element of the text bind together form a unified text. The combination of coherence and cohesion results a meaningful language within a situational context and cultural context. Cohesion contributes the creation of coherence in the explicit textual aspects, such as grammatical and lexical elements, while coherence determines the text to be understood as a whole. Coherence and cohesion have to work together as a unity in order to create a meaningful text and can't be separated from each other.²⁹

3. Context in Language Use

Eggins stated that context and language are interconnected each other because context can be found in the text.³⁰ It means that language and context can be identified. Context of a text can be identified by paying attention to the language which is applied in it. On the other hand, the

²⁸ AlviLaelawati, "The Realization of Interpersonal Meaning in the Speech *I Have A Dream* by Martin Luther King," *A Final Project*, (Semarang: UniversitasNegeri Semarang, 2019), 29, <https://lib.unnes.ac.id>

²⁹ *Ibid.*, 29-30

³⁰ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 7

language might be used to construct the text can be predicted by knowing the context of the text.³¹

Egins explain an example by following sentence: *I suggest we attack the reds*. Taken out of context, this sentence is ambiguous in a number of respects. The word 'red' can mean: a) playing a game: time to move out the red soldiers, or; b) choosing from a box of sweets: take the ones with red wrappers. Without contextual information, it is not possible to determine which meaning is being made. Technically, the sentence is not clear which dimensions of reality are being referred to.³²

Halliday also stated that context is a higher-order semiotic system. It includes both "first-order" context and "second-order" context. First-order context is a semiotic model of social process (modeled as first-order field) and social roles and relations (modeled as first-order tenor). Second order context is a semiotic model of linguistics and other semiotic processes in terms of second-order field (the domain of experiences created by semiosis), second-order tenor (the speech roles and relations created by semiosis), and mode (which is inherently second-order: the role played by language and other semiotic system in context).³³

According to Egins, context of language divided into two, context of culture and context of situation. Context of culture can be stated as genre

³¹AlviLaelawati, "The Realization of Interpersonal Meaning in the Speech *I Have A Dream* by Martin Luther King," *A Final Project*, (Semarang: UniversitasNegeri Semarang, 2019), 32, <https://lib.unnes.ac.id>

³² Suzanne Egins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 8

³³ Christian M.I.M Matthiessen *et al*, *Key Terms In Systemic Functional Linguistics* (London, New York: Continuum International Publishing Group, 2010), 77

and context of situation as register. Context of culture is to understand the history behind a speech event, and it relates to the values and norms of a speech community. Then, context of situation is the particular context in which a text is produced.³⁴

4. Situational Context

Context of situation or register is the particular context in which a text is produced. Halliday defined it as the immediate environment in which a text is actually functioning.³⁵ The notions of context of situation and context of culture originate by Bronislaw Malinowski, an anthropologist working in the first half of this century. Doing field work in the Trobriand Islands, he came to recognize and argue for the importance of context in the interpretation of text. His work on context was further developed within linguistics first by Firth and then Halliday and others.³⁶

Malinowski stated that it was impossible to make sense of literal or word-to-word translations into English without including contextual glosses. Malinowski claimed that language only becomes intelligible when it is placed within its context of situation.³⁷

J. R. Firth pointing out that in a given description of a context people can predict what language will be used or people can make predictions what was going on at the time that it was produced. To

³⁴ Maxine Lipson, *Exploring Functional Grammar 2nd Edition* (Bologna: University of Bologna, 2004), 10

³⁵ *Ibid.*, 10

³⁶ Christian M.I.M Matthiessen *et al.*, *Key Terms In Systemic Functional Linguistics* (London, New York: Continuum International Publishing Group, 2010), 78

³⁷ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 88

determine the significant variables in the context of situation, Firth suggested the following dimensions of situations:

- a. The participants in the situation: referred to as persons and personalities
- b. The action of participants: what people doing
- c. Other relevant features of the situation: the surrounding objects and events
- d. The effect of the verbal action: what changes were brought about by what the participants in the situation had to say.³⁸

According to Halliday, the context of situation consists of three variables; Field, Tenor, and Mode. Field refers to what is happening and it is expressed through the experiential function in the semantics. Tenor refers to who is taking part and is expressed through the interpersonal function in the semantics. Mode refers to what part the language is playing and it is expressed through the textual function in the semantics.³⁹

5. Tenor

Michael Halliday said tenor refers to who is taking part, to the nature of participants, their statuses and roles.⁴⁰ Suzan Eggins also stated that tenor was the social role relationships played by interactions.⁴¹ This means that the social role people playing in a situation will have an effect

³⁸ M. A. K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspect of Language in a Social-semiotic Perspective* (Oxford: Oxford University Press, 1989), 6

³⁹ *Ibid.*, 10

⁴⁰ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 29

⁴¹ *Ibid.*, 99

on how people use a language. For example, students do not talk to the greengrocer the same way as they talk to their teacher.

Cate Poynton has suggested that tenor classified into three dimensions, there are power, contact, and affective involvement. Power is also called as status relation positions situation in terms of whether the roles people play are those in which are they of equal or unequal power. Then, contact is position situations in terms of whether the roles people play roles to each other into frequent or infrequent contact. The last, affective involvement positions situations is according to whether the roles people play in the affective involvement between each other is high or low. This dimension refers to the extent to which people emotionally involved or committed in situation.⁴²

According to Eggins, based on the typical tenor dimensions, it is divided into two situational types, formal and informal. An informal situation would typically involve interactants who are of equal power, who see each other frequently, and who are affectively involved. It is different with a formal situation where the power between the interactants is not equal, the contact is infrequent, and the affective involvement low.

Beside of that, the differences between both are in informal situations people tend to use words that express the attitude, but in formal situations, people tend to keep the attitudes. Then in informal situations,

⁴²*Ibid.*, 100

people can use *slang* and abbreviated forms of words, but in formal situation people must use the complete lexical item and avoid *slang*.⁴³

Table 2.1 Formal and Informal Situations⁴⁴

TENOR: typical situations of language use	
INFORMAL	FORMAL
Equal power	Unequal, hierarchic power
Frequent contact	Infrequent, or one-off contact
High affective involvement	Low affective involvement

6. Interpersonal Meaning

Interpersonal meaning is a technical term in Systemic Functional Linguistic that related to someone's attitude and judgment. According to Butt, interpersonal meaning is one of the most basic interactive distinctions between using language to exchange information and using it to exchange goods and services.⁴⁵ Interpersonal meaning is concern in interaction between speaker or writer and listener or reader. Gerot and Wignell state that the interpersonal meanings are meanings which express a speaker's attitudes and judgments. These are meanings for acting upon

⁴³*Ibid.*, 100-101

⁴⁴ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 101

⁴⁵HernoviantiPuspa Sari, et al, "Interpersonal Meaning Analysis of Adele's Song Lyric in 21 Album," *PROJECT, Volume 2 No.1*, p-ISSN 2614-6320, e-ISSN 2614-6258, (January 2019), 94, <https://pdfs.semanticscholar.org>

and with others.⁴⁶ Halliday also explain that interpersonal meaning language is a way of acting.⁴⁷

Interpersonal is not only about construing people experience of some realm of phenomena according to a theoretical model. It is also about exchanging meanings in the community, thereby enacting the roles and relations within the institution of science. That's why interpersonal meaning also named as Clause as Exchange. Interpersonal meanings are certainly lexicalized; lexicalized interpersonal meanings are part of the resources of modal assessment in the clause and attitudinal epithesis in the nominal group, and appraisal.⁴⁸

The function is to enabling of exchanging roles in rhetorical interaction: statements, question, offers, and commands. According to Halliday, the interpersonal functions play the role of setting up and maintaining social relations, and indicate the role of the participants in the communication. The interpersonal metafunction comprehends a text's tenor or interactivity which is again comprised with three components: the speaker/writer persona, social distance, and relative social status.⁴⁹ The

⁴⁶ Dias AndrisSusanto and SetiyoWatik, "The Interpersonal Meaning Realized in the Lyrics of Christina Perri's Album *LOVESTRONG* and the Contribution for Teaching A Modern English Grammar," *DEIKSIS*, Vol.09 No.03, p-ISSN: 2085-2274, e-ISSN 2502-227X, (September 2017), 285, <https://journal.lppmunindra.ac.id>

⁴⁷ RowiatunAmriMarhamah, "Interpersonal Meaning Analysis of Muse Song Lyrics in Black Holes and Revelations' Album (A Study Based on Systemic Functional Linguistics)," *A Thesis*, (Yogyakarta: UNY, 2014), 10, <https://eprints.uny.ac.id>

⁴⁸ Christian Matthiessen, dkk., *Key Terms: In Systemic Functional Linguistics* (New York: Continuum International Publishing Group, 2010), 11-12

⁴⁹ LusiAyuSetyowati, "Interpersonal Meaning Analysis in Short Story of Hans Christian Andersen *The Real Princess*," *An Article Publication*, (Surakarta: Muhammadiyah University of Surakarta, 2016), 7, <https://eprints.ums.ac.id>

analysis of interpersonal meaning are classified into two constituents, there are Mood element and Residue element. Mood element and Residue element usually called as MOOD System.

a. MOOD System

Mood is composed of functional elements of subject and finite in which subject approves or disapproves argument whereas finite show primary tense and aspect. Halliday states that MOOD system consist of two elements, they are Mood element and residue.⁵⁰

Halliday states that Mood elements consist of two parts; Subject and Finite. Subject is a nominal group and Finite is operator, the part of verbal group. The subject is realizes the thing by reference to which the proposition can be affirmed denied. The subject, in the first place may be any nominal group. If it is a personal pronoun like *he* in the rhyme, it is simply repeated each time. But, sometimes if it anything else, like *the duke*, then it is only use at the first, and then after it use the personal pronoun, for *the duke* is *he*. Nominal groups functioning as Subject included embedded, down-ranked clauses serving as head. In ‘circumstantial’ relation clauses, the subject may be prepositional phrase or an adverbial group.⁵¹

⁵⁰HernoviantiPuspa Sari, dkk., “Interpersonal Meaning Analysis of Adele’s Song Lyric in 21 Album,” *PROJECT, Volume 2 No.1*, p-ISSN 2614-6320, e-ISSN 2614-6258, (January 2019), 94, <https://pdfs.semanticscholar.org>

⁵¹ M.A.K Halliday, *Introduction to Functional Grammar Fourth Edition* (London and New York: Routledge, 2014), 140

The finite element is one of a small number of verbal operators expressing tense or modality. For your note, that in some instance that the Finite element and the lexical verb are ‘fused’ into a single word, for example *loves*. This happen when the verb is in simple past or present (tense), active (voice), positive (polarity), and neutral (contrast). From all above it can be known that, Subject and Finite are closely linked together, and combined to form one constituent which call it as **Mood**.⁵²

Furthermore, still according to Halliday, besides Mood there is the remainder of the clause that can call it as Residue. Sometimes, Residue been labeled as ‘Proposition’, but this term is also not very appropriate. It is because the concept of proposition applies only to the exchange of information.⁵³ Residue consists of predicator, complement, and adjunct. Predicator is realized by the non-tensed (non-finite) element or elements of the verbal group; Complement typically realized by nominal group; then the last is adjunct that realized by an adverbial group or prepositional phrase.

A MOOD System is a system which describes the types of clauses which is being carried in a verbal interaction. In that interaction, the clauses are determined by the role relationships in the situation. As Butt says, “choices function to construct text and social order”, it can

⁵²*Ibid.*, 140-142

⁵³*Ibid.*, 143

make individuals identify other individuals, so people can change their communicative role, by making assertions, asking, demanding, etc.⁵⁴

Halliday said that the most fundamental types of speech roles are just two; giving and demanding.⁵⁵ The things that can do with this are giving and demanding good and services or information. For example, if a people say something to other with the aim of getting him/her to do something for him/her, such as ‘get out of my daylight’ or ‘pass the salt’, this is an exchange of goods and service. The other example, people say something to other with the aim to tell something, such as ‘is it Tuesday?’ or ‘when did you last see the concert?’, this is an exchange of information.

In English, the basic speech functions such as statement, question, and demand are expressed grammatically in the system network of Mood. Halliday classifying the system network of Mood into three types of Mood, there are declarative/statement, interrogative/question, and imperative/request, but in interrogative’s type there is also divided into two too, interrogative yes/no and interrogative WH-question.⁵⁶

⁵⁴LiseFontainet all, *Systemic Functional Linguistics Exploring Choice* (New York: Cambridge University Press, 2013),190-191

⁵⁵ M.A.K Halliday, *Introduction to Functional Grammar* (London and New York: Routledge, 2014), 135

⁵⁶LiseFontainet all, *Systemic Functional Linguistics Exploring Choice* (New York: Cambridge University Press, 2013),192

Table 2.2 Speech Function and Typical Mood Clause⁵⁷

SPEECH FUNCTION	TYPICAL MOOD IN CLAUSE
Statement	Declarative
Question	Interrogative
Command	Imperative
Offer	Modulated interrogative
Answer	Elliptical declarative
Acknowledgement	Elliptical declarative
Accept	Minor clause
Compliance	Minor clause

Table 2.3 MOOD Structure⁵⁸

MOOD	+/- Subject	Order	Example
Declarative	+ Subject	Subject + Finite	Bruna is cooking pizza
Interrogative yes/no	+ Subject	Finite + Subject	Is Brunna cooking pizza?
Interrogative WH-	+ Subject	WH- + Finite + Subject	What is Brunna cooking?
Imperative	- Subject	Finite	Cook some pizza Brunna!

⁵⁷ Suzanne Egins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 147

⁵⁸ LiseFontainet all, *Systemic Functional Linguistics Exploring Choice* (New York: Cambridge University Press, 2013),191

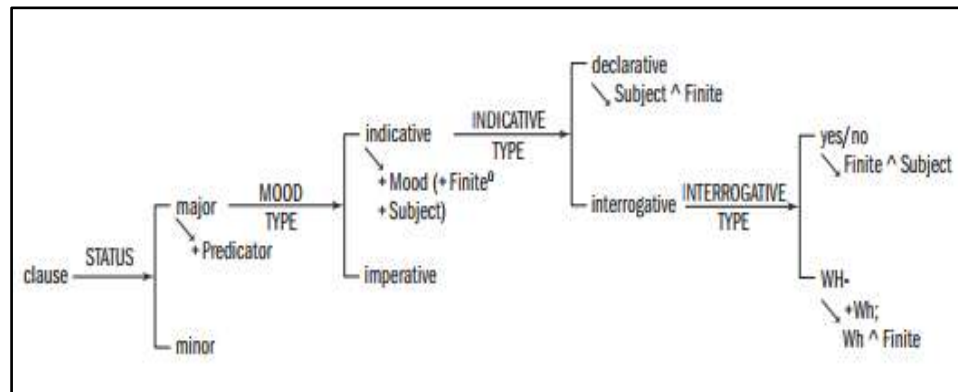


Figure 2.1 The MOOD System network⁵⁹

b. Modality

Matthiessen state that the interpersonal metafunction gives a value to the clause as a proposition or a proposal that is open to do negotiation. The speaker can intrude with various modal assessments, assessing the proposition or proposals itself or further specifying its speech functional value.⁶⁰

Modality system does to construe the region of uncertainty that lies between ‘yes’ and ‘no’. But, there is more than one route between the two, 1) one for propositions, and 2) one for proposals. First, in between the certainties of ‘it is’ and ‘it isn’t’ lie the relative probabilities of ‘it must be’, ‘it will be’, ‘it may be’. Second, likewise, in between the definitive ‘do!’ and ‘don’t!’ lie the discretionary options ‘you must do’, ‘you should do’, ‘you may do’. The space between ‘yes’ and ‘no’ thus has different

⁵⁹ M.A.K Halliday, *Introduction to Functional Grammar* (London and New York: Routledge, 2014), 24

⁶⁰Christian M.I.M. Matthiessen, *Lexicogrammatical Cartography: English System* (Tokyo: International Language Sciences Publishers, 1995), 497

significance for propositions and for proposals.⁶¹

Modality divided into two, those are modalization and modulation. According to Matthiessen, modalization is a type of modality which is used to assess the probability or usuality of a position. When we exchange information we are arguing about whether something IS (positive polarity) or IS NOT (negative polarity).⁶²

Michael Halliday presents that modalization involves the expression of two kinds of meaning: Probability, where the speaker expresses judgments as to the likelihood or probability of something happening or being; and Usuality, where the speaker expresses judgments as to the frequency with which something happens or is. To expressing modalization in a clause, we can use modal finites like *must, should, will, can, could, may, might*; and mood adjuncts of either probability, like *certainly, often, typically, sometimes, surely, maybe, perhaps, probably, always, usually*.⁶³

Mathiessen defines modulation as a type of modality which is concerned with the expression of a proposal, either of obligation or readiness. Eggins elaborates modulation as a way for speakers to express their judgments or attitudes about actions and events.

⁶¹ M.A.K Halliday, *Introduction to Functional Grammar* (London and New York: Routledge, 2014), 176

⁶² Christian M.I.M. Matthiessen, *Lexicogrammatical Cartography: English System* (Tokyo: International Language Sciences Publishers, 1995), 497

⁶³ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 179

Modulation can be expressed in clause though: 1) using finite expressing by *must, will, may, have to*; 2) a *be + -ed* clause with personal subject, example *you are allowed to get a degree*; 3) an impersonal *it + -ed* clause, example *it is permitted that you get a degree*.⁶⁴

Table 2.4 Kinds of Modality⁶⁵

Kind of Modality	Finite: Modal	Mood Adjuncts
(Modalization) Probability	May, might, can, could, will, would, should, must	Probably, possibly, certainly, perhaps, maybe
Usuality	May, might, can, could, will, would, should, must	Usually, sometimes, always, never, ever, seldom, rarely
(Modulation) Obligation	May, might, can, could, should, must	Definitely, absolutely, possibly, at all costs, by all means
Readiness: Inclination Ability	May, might, can, could, will, would, must, shall can, could	Willingly, readily, gladly, certainly, easily

Table 2.5 Modal Operators⁶⁶

	Low	Medium	High
Positive	Can, may, could, might, (dare)	Will, would, should, is/was	Must, ought to, need, has/had to

⁶⁴*Ibid.*, 178⁶⁵J.R. Martin *et al*, *Working With Functional Grammar* (London:, Great Britain: Arnold, 1997), 64⁶⁶ M.A.K Halliday, *Introduction to Functional Grammar* (London and New York: Routledge, 2014), 145

		to	
Negative	Needn't, doesn't/didn't + need to, have to	Won't, wouldn't, shouldn't, (isn't/wasn't to)	Mustn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/hadn't to)

7. Music

Music is not only a kind of entertainment, but music is the language of emotions.⁶⁷ Music can be a tool to share feeling between human beings. It's because human beings have sense of music. Actually, music is not only music itself but also lyrics. Actually, the lyrics, the readers or listeners will know the topic of the songs. Songs is term of music. Song used by the singer to tell the listener about their feelings that come from their heart. Songs speak to people directly about experiences; it reassures them in their moments of trouble.⁶⁸

The lyrics or words of songs typically are poetic, rhyming nature, though they may be religious verses or free prose that uses figurative language. The structure of the song lyric is different to the magazines,

⁶⁷ Kristine Forney and Joseph Machlis, *The Enjoyment of Music* (New York, London: W.W. Norton & Company, 2011), 4

⁶⁸RowiatunAmriMarhamah, "Interpersonal Meaning Analysis of Muse Song Lyrics in Black Holes and Revelations' Album (A Study Based on Systemic Functional Linguistics)," *A Thesis*, (Yogyakarta: UNY, 2014), 20, <https://eprints.uny.ac.id>

newspaper, or any other articles. However, the song lyrics used to deliver message or information to the listeners or the readers.⁶⁹

8. *Everyday Life's* Album of Coldplay

Everyday Life is the eight studio album of Coldplay. It was released on 22 November 2019 by Parlophone in the United Kingdom and Atlantic Records in the United States. It is a double album (released as a single CD), with the first half titled *Sunrise* and *Sunset* (similar to X&Y, which is split into an “X” half and a “Y” half).⁷⁰

The total songs in this album are 16, and each of parts has eight songs; *Sunrise* is eight songs and *Sunset* is eight songs too. The songs in the *Sunrise* are Sunrise, Church, Trouble in Town, Broken, Daddy, WOTW/POTP, Arabesque, and When I Need a Friend. Whereas the songs in the *Sunset* are Guns, Orphans, Eko, Cry CryCry, Old Friends, Bani Adam, Champion of the World, and *Everyday Life*.⁷¹

Everyday Life's concept is different than the other album and single of them. The songs on this album lift the themes of everyday life which the meaning is so close to people's life. Every track in this album conveys message about beliefs, wars, racial issues, and how people should

⁶⁹ Dias AndrisSusanto and SetiyoWatik, “The Interpersonal Meaning Realized in the Lyrics of Christina Perri's Album *LOVESTRONG* and the Contribution for Teaching A Modern English Grammar,” *DEIKSIS*, Vol.09 No.03, p-ISSN: 2085-2274, e-ISSN 2502-227X, (September 2017), 286, <https://journal.lppmunindra.ac.id>

⁷⁰ Wikipedia, “*Everyday Life* (Coldplay album)”, in [https://en.m.wikipedia.org/wiki/Everyday_Life_\(Coldplay_album\)/](https://en.m.wikipedia.org/wiki/Everyday_Life_(Coldplay_album)), (accessed on December, 9th 2020 at 13.34)

⁷¹ Coldplay, “*Everyday Life*”, in <https://www.coldplay.com/music>, (accessed on April, 2nd 2021 at 20.17)

stand up to all these differences. From this album, people can hear everyday life; where the people pray for their God, streets with kids playing and running, rain's sound, ranting of peace and hatred.⁷² Beside of that, the life's message in those songs also contains character education, so it can very useful for student's future.

For example, in Everyday Life's song, the lyrics tell the listener that to life is very hard. Sometimes people feel sad and want to cry, sometimes again feel happy and then want to laugh louder. Sometime, people want to be something but, because afraid to make first step, they were lost. In this song, people can get the message that as human that have God must always remember that God always beside all people. This son always have message as human, must be strong and must to never give up to reach the dream, and must always keep smile in all situation.⁷³

The other song that can be taking of the message life is Orphans. This song tells the listener about the bombing of Damascus at 2018, the Capital City of Syria that are done by USA, England, and France. The bombing made some victims, Rosaleen and her father is one of the victims. From this song, the listener can get the message if war only made misery and pain. The character educations that can get from this song don't be selfish and believer in issues that circulate before knowing the

⁷²Cultura, "Coldplay: Everyday Life Album Review", in <https://google.com/amp/s/cultura.id/coldplay-everyday-life-album-review/amp>, (accessed on April, 2nd April at 23.10)

⁷³InterpretasiLirik, "MaknaDibalikLagu: Everyday Life ~ Coldplay", in <https://www.interpretasilirik.com/2019/11/arti-makna-everyday-life-coldplay-lagu.html?m=1>, (accessed on April, 2nd 2021 at 21.09)

truth, because it could be a trap. That attitude can cause problems in the future.⁷⁴



⁷⁴Interpretasi Lirik, “Makna Dibalik Lagu Coldplay ~ Orphans”, in <https://www.interpretasilirik.com/2019/10/makna-lagu-orphans-coldplay-arti.html?m=1>, (accessed on April, 2nd 2021 at 22.00)

CHAPTER III

RESEARCH METHOD

This chapter is focused on research method. Researcher divided this chapter into four parts, there are research approach and design – describing the approach and design of the research that researcher used; data and data source – including the data; technique of data collection – including the technique about how the researcher got the data; technique of data analysis and interpretation – including the technique about how the researcher analyze the data.

A. Research Approve and Design

Research designs are plans and the procedures for research that span the decisions of from broad assumptions to detailed methods of data collection and analysis. This plan involves several decisions which design should be used to study a topic. The selection of a research design is based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study.¹

Research designs are types of inquiry within qualitative, quantitative, and mixed methods approaches that provide specific direction for procedures in a research study.² This is a process that used to collect and analyze the data that have been people get to give more understanding

¹ John W. Creswell, research Design: Qualitative, Quantitative, and Mixed Methods Approaches Third Edition (California: SAGE Publications Inc., 2009), 3

² John W. Creswell and J. David Creswell, research Design: Qualitative, Quantitative, and Mixed Methods Approaches Fifth Edition (California: SAGE Publications Inc., 2018), 53

about a topic or issue. In this research, researcher use library research that is one of the types of qualitative as the research design. In qualitative research design, there are some types of methods that can used to carry out the research.

Research method is the instruments used in selecting and constructing research technique. Research techniques is instruments people use in performing research operations such as making observations, recording data, techniques of processing data and the like. For this research, the researcher use documentary as the method to collect the data and content analysis as the technique to analyze the data.

Content analysis is one of many types of research techniques to analyzing data in qualitative research. In addition, the researcher use documentary as the method to analyze the data because the document to be analyzed is songs' lyrics of Coldplay from the album *Everyday Life*. The researcher uses descriptive qualitative because wants to know and analyze the interpersonal meaning that contain in the songs' lyrics of Coldplay's *Everyday Life* album.

Denzin& Lincoln state that, qualitative research is a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practice that makes the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative

research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.³

Qualitative research is generally characterized by inductive approaches to knowledge building aimed at generating meaning. Researchers use this approach to explore; to robustly investigate and learn about social phenomenon; to unpack the meanings people ascribe to activities, situations, events, or artifacts; or build a depth of understanding about some dimension of social life.⁴ Researchers conduct qualitative research in natural settings and produce descriptive data collected by interviewing, observing, and studying documents. In this research, researchers use qualitative approaches because what they want to be analyzed are documents, that are songs' lyrics of Coldplay album's *Everyday Life*.

B. Data and Data Source

Source of data is the subject from which the data that will be obtained. The data is in the form of discourse, sentence, phrases, clauses, or words which can be obtained from the book, magazines, newspaper, mass media, etc. Research data divided into two there are primary data and secondary data source.

³ John W. Creswell, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches 3rd Edition* (London: SAGE Publications, 2013), 34

⁴ Patricia Leavy, *Research Design* (New York: The Guildford Press, 2017), 19

Primary data source is one in which the creator was a direct witness or in some other way directly involved in or related to the event. For examples, diary, original map, a song or ballad, a transcript of an oral interview conducted with a person who participated in an event, etc. Secondary data source is one that was created from primary sources, other secondary sources, or some combination of primary and secondary sources.⁵

A secondary data source is a source that was created from primary sources, secondary sources, or some combination of the two. A secondary source is therefore at least one step removed from direct contact, involvement, or relationship with the event being researched.⁶ The most useful and accurate secondary sources are probably those that have been created by scholarly historians using primary sources. Other secondary sources are history textbooks or encyclopedias.

The primary data source in this research is transcript of songs' lyrics of *Everyday Life* album of Coldplay. Then, the secondary data is from theory of Michael Halliday that researcher use to analyze the songs' lyrics that is Systemic Functional Linguistic (SFL) which focused on interpersonal meaning. In analyzing the selected songs' lyrics of Coldplay from "*Everyday Life's* Album", the data were in the form of clauses in the

⁵ R. Burke Johnson and Larry Christensen, *Educational Research: Quantitative, Qualitative, and Mixed Approaches* (USA: SAGE Publications, 2014), 631

⁶*Ibid.*,

lyrics. The lyric was downloaded from the official website of Coldplay www.coldplay.com and from the official You Tube of Coldplay, Coldplay.

C. Technique of Data Collection

Data collection is a methodical process of gathering and analyzing specific information to proffer solutions to relevant question and evaluate the results. It focuses on finding out all there is to a particular subject matter. Data is collected to be further subjected to hypothesis testing which seeks to explain a phenomenon.⁷

In this research, the researcher uses documentary technique to collect the data, by getting the data from internet to get the lyrics. Documentary technique is the technique used to categories, investigate, interpret and identify the limitations of physical sources, most commonly written documents, whether in the private or public domain (personal papers, commercial records, or state archives, communications or legislation).⁸ Other, the data source can from transcript, books, newspaper, magazine, script, etc.

In this research, the researcher necessary following steps to collecting the data as follows:

⁷Formplus, “7 Data Collection Methods & Tools for Research”, in <https://www.formpl.us/blog/amp/data-collection-method>, (accessed on December, 27th 2020 at 06.50)

⁸ SAGE research methods, “*Documentary Methods*,” in <https://methods.sagepub.com/book/key-concepts-in-social-research/>, (accessed on December, 29th at 11.42)

1. Listening the songs in the You tube channel of Coldplay more than once or download the songs to listen it by offline
2. Read the lyrics while listening the songs
3. Insert the lyrics in the form that have been made
4. Analyze every lyric one by one.

D. Technique of Data Analysis and Interpretation

Qualitative methods employ observations, interviews, and/or the analysis of some types of text. The text includes spoken words, written text, cultural group, or visual representation.⁹ In this research, researcher employed the content analysis in written words of the songs' lyrics in the *Everyday Life* album of Coldplay because content analysis consists of analyzing the contents of documentary materials such as books, magazines, newspapers and the contents of all other verbal materials which can be either spoken or printed.¹⁰

Content analysis is a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, assumptions, and meanings. Content analysis is performed on forms of human communications; this may include permutations of written documents, photographs, film or video, and audiotapes, but can also include street signs, graffiti, personalized license

⁹RowiatunAmriMarhamah, "Interpersonal Meaning Analysis of Muse Song Lyrics in Black Holes and Revelations' Album (A Study Based on Systemic Functional Linguistics)," A Thesis, (Yogyakarta: UNY, 2014), 30, <https://eprints.uny.ac.id>

¹⁰ C.R. Kothari, *Research Methodology: Methods and Techniques (Second Revision)* (New Delhi: New Age Internasional Ltd, 2004), 110

plates, and names of online avatars. Content analysis is chiefly a coding operation and data interpreting process.¹¹

The several basic steps involved in a content analysis are:

1. Specifying the phenomenon to be investigated. This is a first step for the researcher to start a research. In this step the researcher picked up an interesting phenomenon to be investigated.
2. Selecting the media from which the observations are to be made. There so many media that can researcher choose to do the research. For example, book, web, You Tube, newspaper, magazines, etc.
3. Formulating coding categories do that the verbal or symbolic content can be counted. In this step, the researcher makes a form that adapted to the need of being adapted to the focus of research to break down the topic.
4. Deciding on the sampling plan to be used. In this step, researcher determines count of the sampling that will be used. For example, if the research is about analysis song, the researcher must determine is going to use a song or a full album.
5. Analyzing the data. In this step, researcher analyzes the data that have been got before from the form.¹²
6. The last is drawing conclusion of the research based of the data that have been got.

¹¹ Howard Lune and Bruce L. Berg, *Qualitative Research Methods for the Social Sciences (Ninth Edition)* (Essex: Pearson Education Limited, 2017), 182

¹² Donald Aryet all, *Introduction to Research in Education Nine Edition* (Wardsword:Cengage Learning, 2014), 489

E. Research Procedure

Research procedure or research process is a part of research method that consists of series of actions or steps necessary to effectively carry out research and the desired sequencing of these steps.¹³ Based on the explanation above about the basic steps in content analysis, to analyze the lyrics, the researcher following some steps, there are:

1. Specifying the phenomenon to be investigated. In this first step, the researcher specifying the phenomenon that will be investigated, that is *interpersonal meaning in Everyday Life Album of Coldplay*.
2. Selecting the media from which the observations are to be made. In this step, the researcher choose the official website of Coldplay, www.coldplay.com and the official YouTube channel, Coldplay, to get the lyrics.
3. Formulating coding categories do that the verbal or symbolic content can be counted. In this step, the researcher makes a form to break down the clauses of the lyrics. The researcher break down the clause into some part, there are Subject, Finite, Predicator, Complement, and Adjunct. For the example the breakdown of the clauses is such as following:

SR/IM/S4/C.01/D.01: Lord when I'm broken

Lord	When	I	'm	Broken
Compl ement	Adjunct	Subject (stated)	Finite (present)	Predicato r Complem ent

¹³ C.R. Kothari, *Research Methodology: Methods and Techniques (Second Revision)* (New Delhi: New Age Internasional Ltd, 2004), 10

Residue	MOOD	Residue
(positive) Declarative		

In that form above, there are some code of the part the clauses that researcher made to make the application easier. The annotation of the each code as following:

Code	Meaning
SR	: Sunrise
SS	: Sunset
IM	: Interpersonal Meaning
S1	: Song 1
C.01	: Clause 01
D.01	: Datum 01

4. Deciding on the sampling plan to be used. For this research, researcher uses all songs in the album *Everyday Life* of Coldplay to get the full message of the songs.
5. Analyzing the data. After all those steps, the next step is analyzing the data that is the songs' lyrics by categorizing the clauses into the element in the form. The categorizing in the form consists of Mood and Residue column, Mood Types column, and Modal degree column.
6. The last step is drawing the conclusion after the data have been analyzed.

CHAPTER IV

RESEARCH FINDINGS

This chapter presented the findings of the research and data analysis to answer the problem as mentioned in chapter one. There were about the interpersonal meaning analysis in the lyrics of Coldplay album *Everyday Life* that realized in the system of MOOD and Modality.

A. MOOD of Interpersonal Meaning in Terms of Declarative, Interrogative, and Imperative

The interpersonal meanings in the transcript have been identified and analyzed. From the data and the analysis, the researcher found that there were 342 clauses in Coldplay's Album *Everyday Life*, but the clauses that have been analyzed only English text, so there are only 336 clauses that have been analyzed. The clauses were classified into three MOOD types these are Declarative, Interrogative, and Imperative. In Declarative type, it is divided into two polarities: positive and negative. It is influenced by the existence of the subject and finite in MOOD. The MOOD types that use in the clause will be influences the MOOD meaning.

Based the theory of Halliday, the MOOD System in Interpersonal Meaning is constructed by Mood and Residue. The Mood part consists of Subject, Finite, and Modal Adjunct. The subject carries the burden of the

clause as an interactive event and the Finite shows tense, polarity, and modality. Then, the Residue is the remaining part such as Predicator, Complement, and Adjunct. Adjunct has some types that are circumstantial, mood, polarity, conjunctive, comment, continuity, and vocative. For modal adjunct, this part is divided into mood adjunct and comment adjunct. The difference between mood adjunct and comment adjunct is mood adjunct has three elements: adverbs in temporality, modality and intensity, while comment adjunct is included in mood part.

1. Declarative

According to Halliday, a clause that have characteristic to express of a statement is called Declarative. The indicative of the Declarative Mood types of clause is the order Subject is before the Finite.¹ The Declarative clause that contains a statement only gives information but does not command people to do anything. Declarative sentences or clause usually have subject + verb word order, but sometimes there is no subject. The Indicative Declarative Mood has two types of polarity system there are Indicative Declarative Positive and Indicative Declarative Negative. The formula of declarative mood is: **Subject + Finite + Predicator** (*sometimes fuse with the finite*) + **Complement/Adjunct** (*or both of them*).

The following showed the example of Declarative MOOD analysis from *Everyday Life's* album of Coldplay. For the complete

¹ M.A.K Halliday, *Introduction to Functional Grammar Fourth Edition* (London and New York: Routledge, 2014), 143

analysis is in the appendix sheet.²

SR/IM/S2/C.02/D.02: When I'm with you I'm walking on air - *Church*

When	I	'm		With you	I'm walking on air
Adjunct	Subject (stated)	Finite (present)	Predicator	Adjunct	Adjunct
Residue	MOOD		Residue		
(positive) Declarative					

SR/IM/S2/C.03/D.03: Watching you sleeping there - *Church*

Watching you	Sleeping		There
Subject (stated)	Finite (present)	Predicator	Adjunct
MOOD		Residue	
(positive) Declarative			

SR/IM/S3/C.02/D.02: Because they cut my brother down – *Trouble in Town*

Because	They	Cut		My brother down
Adjunct	Subject (stated)	Finite (present)	Predicator	Complement
Residue	MOOD		Residue	
(positive) Declarative				

SR/IM/S3/C.03/D.03: Because my sister can't wear her crown – *Trouble in Town*

Because	My sister	Can't	Wear	Her crown
Adjunct	Subject (stated)	Finite (inclination) (present)	Predicator	Complement
Residue	MOOD		Residue	
(negative) Declarative				

SR/IM/S4/C.01/D.01: Lord when I'm broken - *BrokEn*

Lord	When	I	'm		Broken
Comple	Adjunct	Subject	Finite	Predicator	Comple

²Appendix, 118-199.

ment	(stated)	(present)	ent
Residue	MOOD		Residue
(positive) Declarative			

SR/IM/S4/C.02/D.02: And I'm in need - *BrokEn*

And	I	'm	In need
Adjunct	Subject (stated)	Finite (present)	
Residue	MOOD		Residue
(positive) Declarative			

SR/IM/S5/C.05/D.05: I know you're hurting too - *Daddy*

I	Know	You	're	Hurting too
Subject (stated)	Finite (present)	Complement	Predicator	Complement
MOOD			Residue	
(positive) Declarative				

SR/IM/S5/C.06/D.06: But I need you I do - *Daddy*

But	I	Need		You	I do
Adjunct	Subject (stated)	Finite (present)	Predicator	Complement	Adjunct
Residue	MOOD			Residue	
(positive) Declarative					

SR/IM/S6/C.02/D.02: I shall be strong – *POTP/WOTW*

I	Shall		Be	Strong
Subject (stated)	Finite (usuality) (future)		Predicator	Complement
MOOD			Residue	
(positive) Declarative				

SR/IM/S6/C.04/D.04: I will not want – *POTP/WOTW*

I	Will		Not want	
Subject (stated)	Finite (inclination) (future)		Predicator	
MOOD			Residue	
(positive) Declarative				

SR/IM/S7/C.01/D.01: I could be you - *Arabesque*

I	Could	Be	You
Subject (stated)	Finite (probability) (present)	Predicator	Complement
MOOD		Residue	
(positive) Declarative			

SR/IM/S7/C.02/D.02: You could be me - *Arabesque*

You	Could	Be	Me
Subject (stated)	Finite (probability) (present)	Predicator	Complement
MOOD		Residue	
(positive) Declarative			

SR/IM/S8/C.04/D.04: When I'm near the end - *When I need a friend*

When	I	'm	Near the end
Complement	Subject (stated)	Finite (present)	Predicator Adjunct
Residue	MOOD		Residue
(positive) Declarative			

SR/IM/S8/C.08/D.08: When I need a friend - *When I need a friend*

When	I	'm	Need	A friend
Complement	Subject (stated)	Finite (present)	Predicator	Complement
Residue	MOOD		Residue	
(positive) Declarative				

SS/IM/S1/C.05/D.05: All the kids make pistols - *Guns*

All the kids	Make	Pistols
Subject (stated)	Finite (present)	Predicator Complement
MOOD		Residue
(positive) Declarative		

SS/IM/S1/C.09/D.09: We're cooking up the zeroes - *Guns*

We	're	Cooking up	The zeroes
Subject (stated)	Finite (present)	Predicator	Complement
MOOD		Residue	

(positive) Declarative

SS/IM/S2/C.01/D.01: I want to know - *Orphans*

I	Want	To know
Subject (stated)	Finite (present)	Predicator
MOOD		Residue
(positive) Declarative		

SS/IM/S2/C.02/D.02: When I can go - *Orphans*

When	I	Can	Go
Adjunct	Subject (stated)	Finite (probability) (present)	Predicator
Residue	MOOD		Residue
(positive) Declarative			

SS/IM/S3/C.01/D.01: Joseph rode in on a beam of light - *Èkó*

Joseph	Rode	In on a beam of light
Subject (stated)	Finite (past)	Predicator Adjunct
MOOD		Residue
(positive) Declarative		

SS/IM/S3/C.02/D.02: Stray dogs to welcome him - *Èkó*

Stray dogs	To welcome	Him
Subject (stated)	Finite (present)	Predicator Complement
MOOD		Residue
(positive) Declarative		

SS/IM/S4/C.05/D.05: There are trees and flowers growing – *Cry CryCry*

There	Are	Trees and flowers	Growing
Subject (stated)	Finite (present)	Complement	Predicator
MOOD		Residue	
(positive) Declarative			

SS/IM/S4/C.09/D.09: When you cry crycry baby - *Cry CryCry*

When	You	Cry	Cry cry	Baby
Adjunct	Subject	Finite	Residue	Complement

	(stated)	(present)	
Residue	MOOD		Residue
(positive) Declarative			

SS/IM/S5/C.01/D.01: Tony was a friend of mine – *Old Friends*

Tony	Was		A friend	Of mine
Subject (stated)	Finite (past)	Predicator	Complement	Adjunct
MOOD		Residue		
(positive) Declarative				

SS/IM/S5/C.02/D.02: We were together all the time – *Old Friends*

We	Were		Together all the time	
Subject (stated)	Finite (past)	Predicator	Adjunct	
MOOD		Residue		
(positive) Declarative				

SS/IM/S7/C.01/D.01: I tried my best to be just like – *Champion of the World*

I	Tried		My best	To be just like
Subject (stated)	Finite (past)	Predicator	Complement	Adjunct
MOOD		Residue		
(positive) Declarative				

SS/IM/S7/C.03/D.03: I tried my best to get it right – *Champion of the World*

I	Tried		My best	To get it right
Subject (stated)	Finite (past)	Predicator	Complement	Adjunct
MOOD		Residue		
(positive) Declarative				

SS/IM/S8/C.05/D.05: Cause everyone hurts – *Everyday Life*

Cause	Everyone		Hurts	
Adjunct	Subject (stated)		Finite (present)	
Residue	MOOD			
(positive) Declarative				

SS/IM/S8/C.06/D.06: Everyone cries – *Everyday Life*

Everyone	Cries
Subject (stated)	Finite (present)
MOOD	
(positive) Declarative	

2. Interrogative

Halliday stated that a clause that of a question is called as Interrogative. This Mood type is usually used to offering something. The indicative of this type Mood clause is the order Finite is before the Subject. The interrogative Mood has two categories, the first is Yes/No Interrogative, and the second one is WH-Interrogative. Yes/No Interrogative for polar question, while the WH-Interrogative for content questions. Beside of that, the interrogative Mood also used in formal situation to making a demand of the other person. The words usually used like *would, could, mind*. Those words are functioning to modulate or attenuate the request. The formula of interrogative mood is: **Finite/Modality + Subject + Predicator (sometimes fuse with the finite) + Complement/Adjunct (or both of them).**

In a WH-Interrogative, the order is: 1) Subject before Finite if the WH-element is the Subject; 2) Finite before Subject otherwise. For the example: “**What are you** doing here?”, in this clause shows a formula **WH + Finite (auxiliary/to be) + Subject + Adjunct**. Then, in Yes/No Interrogative, the order is: 1) Finite (auxiliary/to be) before Subject; 2) Modality before Subject. For the example: “**Do you** not care?”, this clause

shows a formula **Finite + Subject + Complement** or “**Would you help me, please?**”, this clause shows a formula **Modality + Subject + Complement**.

The following showed the example of Interrogative MOOD analysis from *Everyday Life's* album of Coldplay. For the complete analysis is in the appendix sheet.³

SR/IM/S2/C.01/D.01: What can I tell you? - Church

What	Can	I	Tell	You
Adjunct	Finite (probability) (present)	Subject (questioned)	Predicator	complement
Residue	MOOD		Residue	
Interrogative				

SR/IM/S2/C.04/D.04: What can't I get through? - Church

What	Can't	I	Get through
Adjunct	Finite (probability) (present)	Subject (questioned)	Predicator
Residue	MOOD		Residue
Interrogative			

SR/IM/S5/C.01/D.01: Daddy, are you out there? - Daddy

Daddy	Are	You	Out there?
Vocative Adjunct	Finite (present)	Subject (questioned)	Adjunct
Residue	MOOD		Residue
Interrogative			

SR/IM/S5/C.02/D.02: Daddy won't you come and play? - Daddy

Daddy	Won't	You	Come and play?
Vocative Adjunct	Finite (probability) (future)	Subject (questioned)	Predicator

³Appendix, 118-199.

Residue	MOOD	Residue
Interrogative		

SS/IM/S8/C.01/D.01: What in the world are we going to do? –
Everyday Life

What in the world	Are	We	Going to do
Complement	Finite (present)	Subject (questioned)	Predicator
Residue	MOOD	Residue	
Interrogative			

SS/IM/S8/C.03/D.03: What kind of world do you want it to be? –
Everyday Life

What kind of the world	Do	You	Want	It to be
Complement	Finite (present)	Subject (questioned)	Predicator	Complement
Residue	MOOD	Residue		
Interrogative				

3. Imperative

The Imperative Mood clause has a different system of person from the indicative (declarative and interrogative). The imperatives mood clause used to convey a command. The use of imperative clause in a song usually the singer/writer of the song has a great power or position than the readers or listeners. Imperative sentences usually express directives, such as order, instructions, request, invitation etc. Imperative is realized by the omission of the Subject and Finite elements, leaving only the Predicator. For the example, *Cry!*

The following showed the example of Imperative MOOD analysis from *Everyday Life's* album of Coldplay. For the complete analysis is in

the appendix sheet.⁴

SR/IM/S2/C.20/D.20: Freedom Oh God - Church

Freedom	Oh God
Predicator	Complement
Residue	
Imperative	

SR/IM/S2/C.21/D.21: Love Oh God - Church

Love	Oh God
Predicator	Complement
Residue	
Imperative	

SR/IM/S4/C.07/D.07: Oh Lord come shine your light on me - BrokEn

Oh	Lord	Come	Shine	Your light	On me
Adjunct	Vocative Adjunct	Finite (present)	Predicat or	Compleme nt	Adjunct
Residue	Residue	MOOD	Residue		
Imperative					

SR/IM/S4/C.12/D.12: Send this raindrop - BrokEn

Send	This raindrop
Predicator	Complement
Residue	
Imperative	

SR/IM/S5/C.15/D.15: Look dad we got the same hair - Daddy

Look	Dad	We	Got		The same hair
Predicator	Vocative Adjunct	Subject	Finite	Predicator	Complement
Residue		MOOD		Residue	
Imperative					

SR/IM/S5/C.23/D.23: Please stay, please stay - Daddy

Please stay, please stay
Predicator

⁴Appendix, 118-199.

Residue
Imperative

SR/IM/S6/C.09/D.09: Holding on to the steeple – *POTP/WOTW*

Holding on	To the steeple
Finite (present)	Adjunct
MOOD	Residue
Imperative	

SR/IM/S6/C.14/D.14: Walk away – *POTP/WOTW*

Walk away
Finite
MOOD
Imperative

SS/IM/S1/C.01/D.01: Take it from the playgrounds - *Guns*

Take	It	From the playgrounds
Predicator	Complement	Adjunct
Residue		
Imperative		

SS/IM/S1/C.02/D.02: And take it from the bums - *Guns*

And	Take	It	From the playgrounds
Adjunct	Predicator	Complement	Adjunct
Residue			
Imperative			

SS/IM/S4/C.01/D.01: Cry crycry baby – *Cry CryCry*

Cry crycry	Baby
Predicator	Complement
Residue	
Imperative	

SS/IM/S4/C.02/D.02: Cry crycry – *Cry CryCry*

Cry crycry
Predicator
Residue
Imperative

SS/IM/S8/C.02/D.02: Look at what everybody's going through –
Everyday Life

Look at	What everybody	's going through
Predicator	Complement	Predicator
Residue		
Imperative		

SS/IM/S8/C.10/D.10: Got to keep dancing when the lights go out –
Everyday Life

Got to keep	Dancing	When the lights go out
Predicator	Complement	Adjunct
Residue		
Imperative		

B. Modality of Interpersonal Meaning in Terms of Modalization and Modulation

For the Modality system, this term consists of modal finite (can, should, will, etc.) and mood adjuncts (certainly, often, probably, etc.). Modality system has two main elements they are modalization which has possibility and usability as its elements. Modalization is a type of modality which concerned to expression/exchanging of a proposition (information). Meanwhile, modulation is a type of modality to expression/exchanging of a proposal (good and services) and which has obligation and inclination as its elements.

1. Modalization

Michael Halliday presents that modalization involves the expression of two kinds of meaning: probability and usability. To expressing modalization in a clause can use modal finites like *must*,

should, will, can, could, may, might; and mood adjuncts of either probability, like *certainly, often, typically, sometimes, surely, maybe, perhaps, probably, always, usually*.⁵

a. Possibilities/Probabilities

Probability is where the speaker expresses judgments as to the likelihood or probability of something happening or being. Modal finite usually used in probabilities are *May, might, can, could, will, would, should, and must*. Then the mood adjuncts are *probably, possibly, certainly, perhaps, maybe, etc.*

From the analysis, the researcher found 24 possibilities/probabilities. The following showed the example of Modalization of Possibilities analysis from *Everyday Life's* album of Coldplay. For the complete analysis is in the appendix sheet.⁶

SR/IM/S2/C.01/D.01: What can I tell you?

What	Can	I	Tell	You
Adjunct	Finite (probability) (present)	Subject (questioned)	Predicator	Complement
Residue	MOOD		Residue	
Interrogative				

b. Usualities

Usuality means the speaker expresses judgments as to the frequency with which something happens or is. Modal finite usually used in probabilities are *May, might, can, could, will, would, should,*

⁵ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 179

⁶Appendix, 118-199.

and must. Then the mood adjuncts are *usually, sometimes, always, never, ever, seldom, rarely, etc.*

From the analysis, the researcher found 9 usualities in this album. The following showed the example of Modalization of Modality analysis from *Everyday Life's* album of Coldplay. For the complete analysis is in the appendix sheet.⁷

SR/IM/S2/C.23/D.23: I worship in your church, baby, always

I	Worship		In your church	Baby	Always
Subject (stated)	Finite (present)	Predicator	Adjunct	Complement	Comment Adjunct (usuality)
MOOD		Residue			MOOD
(positive) Declarative					

2. Modulation

Mathiessen defines modulation as a type of modality which is concerned with the expression of a proposal, either of obligation or readiness and inclination. Eggins elaborates modulation as a way for speakers to express their judgments or attitudes about actions and events.⁸

According to the analysis in the Coldplay songs' lyrics in the Album *Everyday Life*, the researcher only found 2 obligations and 4 inclinations.

a. Obligation

Modulation of obligation can be expressed in clause though: 1) using

⁷Appendix, 118-199.

⁸Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 177

finite expressing by *must, will, may, have to*; 2) a *be + -ed* clause with personal subject, example *you are allowed to get a degree*; 3) an impersonal *it + -ed* clause, example *it is permitted that you get a degree*.⁹

The following showed the example of Modulation of obligation analysis from *Everyday Life's* album of Coldplay. For the complete analysis is in the appendix sheet.¹⁰

SR/IM/S8/C.07/D.07: Shield me should me

Shield	Me	Should	Me
Predicator	Complement	Finite (obligation) (present)	Subject (questioned)
Residue		MOOD	
Imperative			

b. Inclination

Modulation of inclination can be expressed in clause through: 1) a personal Subject + attitudinal adjective structure, e.g. *I'm willing/I'm keen*; 2) An impersonal structure with a dummy *it* as Subject and a nominalized mental process as head, e.g. *it's a commitment*.¹¹

The following showed the example of Modulation of obligation analysis from *Everyday Life's* album of Coldplay. For the complete analysis is in the appendix sheet.¹²

SR/IM/S6/C.02/D.02: I shall be strong

I	Shall	Be	Strong
Subject	Finite (inclination)	Predicator	Complement

⁹*Ibid.*, 40

¹⁰Appendix, 13-99.

¹¹Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 178

¹²Appendix, 118-199.

(stated)	(future)		
MOOD		Residue	
(positive) Declarative			



CHAPTER V

DISCUSSION OF THE RESEARCH

This chapter is discussion about explaining all the findings before in chapter four about the song lyrics of Coldplay Album *Everyday Life*.

A. MOOD of Interpersonal Meaning in Terms of Declarative, Interrogative, and Imperative

Based on Halliday, interpersonal meaning is a technical term in Systemic Functional Linguistic that related to someone's attitude and judgment.¹ Interpersonal meaning is concern in interaction between speaker or writer and listener or reader to know about the situation from the language that used to exchange information or good and services between both of them. The Interpersonal Meaning is identified on MOOD structure that consists of Mood and Residue. The MOOD structure of the clause divided into three, there are: Declarative Mood, Interrogative Mood, and Imperative Mood.

1. Declarative

According to Halliday, a clause that have characteristic to express of a statement is called Declarative. The indicative of the Declarative

¹HernoviantiPuspa Sari, et al, "Interpersonal Meaning Analysis of Adele's Song Lyric in 21 Album," *PROJECT, Volume 2 No.1*, p-ISSN 2614-6320, e-ISSN 2614-6258, (January 2019), 94, <https://pdfs.semanticscholar.org>

Mood types of clause is the order Subject is before the Finite.² The Declarative clause that contains a statement only gives information but does not command people to do anything. The Indicative Declarative Mood has two types of polarity system there are Indicative Declarative Positive and Indicative Declarative Negative. The formula of declarative mood is: **Subject + Finite + Predicator (sometimes fuse with the finite) + Complement/Adjunct (or both of them).**

The following showed the Declarative Mood analysis that has been found in *Everyday Life's* album of Coldplay. In this analysis, the *Sunrise* and *Bani Adam* songs aren't identified because haven't lyrics.

a. Church

The *Church* song totally has 24 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 24 lyrics, 15 lyrics have been indicated as Declarative Mood types.³ It means that the writer dominantly want to give information to the reader or listener of this songs.

Church is written by Chris Martin, Jonny Buckland, Guy Berryman, Will Champion, AmjadSabri, David Rossi, MikkelStorleerEriksen, Tor Erik Hermansen, Jacob Collier, and Norah Shaqur.⁴ The text of the song is about the loves of Chris

² M.A.K Halliday, *Introduction to Functional Grammar Fourth Edition* (London and New York: Routledge, 2014), 143

³Appendix, 118-123

⁴LirikdanTerjemahan, "Coldplay - Church", in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-church.html?m=1>, (accessed on September, 20th 2021 at

Martin to his God. It tells about how loves he to his God because the God always give him answer of all his pray. This song also tells that Chris Martin will go to the church when he fells hurt. He make church as the best place to take the pain away.⁵

This is a lyric as Declarative Mood types in the *Church* song:

- SR/IM/S2/C.13/D.13: ‘Cause when **I’m** hurt, then I go to your church

The location of this lyric is in the Sunrise part, Church song, and seventh clause. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*’m*). In this lyric, the Finite is fused with the Predicator. In addition, there are Residue elements in the phrase (*when*) and (*hurt*) that identified as Adjunct and in the phrase (*then I go to your church*) as Complement. Then the type is Positive Indicative Declarative.

b. Trouble in Town

10.01)

⁵LirikTerjemahan.id, “*Lirik Coldplay – Church danTerjemahanLagu*”, in <https://www.google.com/amp/s/www.lirikterjemahan.id/2019/coldplay-church-lirik-terjemahan.html>, (accessed on September, 20th 2021 at 10.18)

The *Trouble in Town* song totally has 24 lyrics and most used of the clause are Declarative Mood than the other Mood types. All lyrics in this song have been indicated as Declarative Mood types.⁶ It means that the writer fully giving information to the reader or listener of this songs.

Trouble in Town is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.⁷ The text of this song is theorized to encapsulate Coldplay's empathy for non-White people due to the persecution they face in certain parts of the world. This is made most evident during the interlude. This interlude features an actual recording of innocent African-American pedestrians being harassed by a White police officer. In the line "*My sister can't wear her crown*" references to the issues Muslim women who prefer or are forced to wear hijabs have to deal with. Then, the specific "*trouble in town*" which is mentioned in the title is the fact that the aforementioned types of individuals can't find adequate 'shelter' or 'peace' in said areas. What they get in returns is instead 'more police'. The 'more police' basically alludes to official law enforcement who basically devoid them of the aforementioned, as well as other basic rights. The center of this song is focused on a specific type of issue of minorities face in

⁶Appendix, 124-129

⁷LirikdanTerjemahan, "*Coldplay – Trouble in Town*", in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-trouble-in-town.html?m=1>, (accessed on September, 21th 2021 at 09.14)

countries run by White people.⁸

Those are some lyrics as Declarative Mood types in the *Church* song:

- SR/IM/S3/C.03/D.03: Because **my sister can't** wear her crown

The location of this lyric is in the Sunrise part, Trouble in Town song, and third clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*They*) and the Finite is (*can't*). In addition, there are Residue elements in the phrase (*wear*) as Predicator and in the phrase (*her crown*) as Complement. Then the type is Negative Indicative Declarative.

c. BrokEn

The *BrokEn* song totally has 22 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 22 lyrics, 16 of it have been indicated as Declarative Mood types.⁹ It means that the writer dominantly want giving information to the reader or listener of this songs.

⁸Song Meaning + Facts, "Coldplay's "Trouble in Town" Lyrics Meaning", in <https://songmeaningsandfacts.com/coldplays-trouble-in-town-lyrics-meaning/>, (accessed on September, 21th 2021 at 09.38)

⁹Appendix, 130-134

BrokEnis written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.¹⁰ This song was inspired by producer Brian Eno's taste in gospel music. As a tribute, the song title was stylized with the initials of Eno's name, as well as a liner note on the album booklet, saying, "For Brian Eno with love and thanks".¹¹

This is some lyrics as Declarative Mood types in the *Church* song:

- SR/IM/S4/C.17/D.17: And **I know** that in darkness I'm alright

The location of this lyric is in the Sunrise part, Trouble in Town song, and seventeenth clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*know*). In this lyric, the Finite is fused with the Predicator. In addition, there are Residue elements in the phrase (*that in the darkness*) as Complement and in the phrase (*I'm alright*) as Complement. Then the type is Positive Indicative Declarative.

¹⁰LirikdanTerjemahan, "Coldplay – Trouble in Town", in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-trouble-in-town.html?m=1>, (accessed on September, 21th 2021 at 09.14)

¹¹Coldpedia, The Coldplay Wiki, "Broken", in <https://coldplay.fandom.com/wiki/Broken>, (accessed on September, 21th 2021 at 11.14)

d. Daddy

The *Daddy* song totally has 25 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 25 lyrics, 14 of it have been indicated as Declarative Mood types.¹² It means that the writer dominantly want giving information to the reader or listener of this songs.

Daddy is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.¹³ This song tells a child that missing her Father because he go so far away from her. This song was inspired from Chris Martin experience. This is tells about his kid's feeling that always missing him when he was on touring. This song also showed Chris Martin's repentance because leaves them often.¹⁴

- SR/IM/S5/C.21/D.21: **You're** so far away

The location of this lyric is in the Sunrise part, Daddy song, and twenty first clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From

¹²Appendix, 135-140

¹³Interpretasi Lirik, "Makna Dibalik Lagu Coldplay ~ Daddy: Lagu Tentang Ayah", in <https://www.interpretasilirik.com/2019/11/makna-arti-daddy-coldplay-lagu.html>, (accessed on September, 30th 2021 at 07.52)

¹⁴*Ibid.*,

the analysis text in appendix, the Subject of this lyric is (*you*) and the Finite is (*'re*). In this lyric, the Finite is fused with the Predicator. In addition, there is Residue elements in the phrase (*so far away*) as Adjunct. Then the type is Positive Indicative Declarative.

e. WOTW/POTP

The *WOTW/POTP* song totally has 16 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 16 lyrics, 13 of it have been indicated as Declarative Mood types.¹⁵ It means that the writer dominantly want giving information to the reader or listener of this songs.

WOTW/POTP is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.¹⁶ *WOTW/POTP* is abbreviation of **Wonder of The World, Power of The People**. Chris Martin said that the song is actually a voice memo recording from the last day of the A Head Full of Dreams Tour, on Buenos Aires. This song is about portrays people's determination to make difference in spite of adversity.¹⁷

- SR/IM/S6/C.02/D.02: **I shall** be strong

¹⁵Appendix, 140-144

¹⁶LirikdanTerjemahan, "Coldplay - *WOTW/POTP*", in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-wotw-potp.html?m=1>, (accessed on September, 30th 2021 at 08.02)

¹⁷Coldpedia, The Coldplay Wiki, "*Wonder of the world/Power of the people*", in <https://coldplay.fandom.com/wiki/Broken>, (accessed on September, 30th 2021 at 08.12)

The location of this lyric is in the Sunrise part, WOTW/POTP song, and second clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*shall*). In addition, there is Residue elements in the phrase (*be*) as Predicator and in a phrase (*strong*) as Complement. Then the type is Positive Indicative Declarative. Then the type is Positive Indicative Declarative.

- SR/IM/S6/C.03/D.0: Wonder of the world, power of the people

The location of this lyric is in the Sunrise part, WOTW/POTP song, and third clause. In this lyric, the researcher can't find the Subject and Finite because this is a beta clause. The Alpha clause of this song is in the second lyrics. Although the researcher can't find the Subject and Finite in this clause, the researcher can describe this lyric as a Declarative Mood type because the alpha clause of the full sentence is Declarative Mood type. This clause is Residue elements in this clause (*wonder of the world, power of the people*) as Complement. Then the type is Positive Indicative Declarative.

f. Arabesque

The *Arabesque* song totally has 24 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 24 lyrics, 19 of it have been indicated as Declarative Mood types.¹⁸ It means that the writer dominantly want giving information to the reader or listener of this songs.

Arabesque is written by Chris Martin, Stromae, Femi Kuti, Drew Goddard, Jonny Buckland, Guy Berryman, and Will Champion.¹⁹ This song is applies to the people of the Middle East. They put the Islamophobia issue. In this song, they proclaim that they have a same blood and they would be the entire human race. It represented in lyric *“I could be you, you could be me, two raindrops in the same sea. You could be me, I could be you, and we share the same blood”*.²⁰

- SR/IM/S7/C.07/D.07: And **we share** the same blood

The location of this lyric is in the Sunrise part, Arabesque song, and seventh clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From

¹⁸Appendix, 144-148

¹⁹ Song Meaning + Facts, *“Coldplay’s “Arabesque” Lyrics Meaning”*, in <https://www.songmeaningsandfacts/coldplays-arabesque-lyrics-meaning/>, (accessed on September, 30th 2021 at 08.25)

²⁰Coldpedia, The Coldplay Wiki, *“Arabesque”*, in <https://coldplay.fandom.com/wiki/Arabesque/>, (accessed on September, 21th 2021 at 11.14)

the analysis text in appendix, the Subject of this lyric is (*we*) and the Finite is (*share*). In this clause, the Finite fused with the Predicator. In addition, there is Residue elements in the phrase in a phrase (*the same blood*) as Complement. Then the type is Positive Indicative Declarative.

g. When I Need a Friend

The *When I Need a Friend* song totally has 12 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 12 lyrics, 11 of it have been indicated as Declarative Mood types.²¹ It means that the writer dominantly want giving information to the reader or listener of this songs.

The *When I Need a Friend* is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.²² This song was inspired by the interest of Chris Martin in listening to church and gospel music as child. He also said that this song was made for his mother, Aliso Martin.²³

- SR/IM/S8/C.08/D.08: When **I need** a friend

The location of this lyric is in the Sunrise part, Arabesque song, and eighth clauses. In this lyric, the researcher can

²¹Appendix, 148-151

²²Coldpedia, The Coldplay Wiki, “*When I Need a Friend*”, in <https://coldplay.fandom.com/wiki/When-I-Need-a-Friend/>, (accessed on September, 30th 2021 at 08.52)

²³*Ibid.*,

identify as a Declarative Mood type because it have **Subject** + **Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*'m*). In this clause, the Finite is fused with the Predicator. In addition, there is Residue elements in the phrase in a phrase (*when*) and (*a friend*) as Complement, and in a phrase (*need*) as Predicator. Then the type is Positive Indicative Declarative.

h. Guns

Guns song totally has 29 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 29 lyrics, 14 of it have been indicated as Declarative Mood types.²⁴ It means that the writer dominantly want giving information to the reader or listener of this songs.

The *Guns* is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.²⁵ The *Guns* is a song that contain a criticism about the loved of American to weapon like gun and they guided to believe if gun violence can be repaired by arming themselves. This song brings a peace message by focusing on the

²⁴Appendix, 151-158

²⁵Coldpedia, The Coldplay Wiki, "*Guns*", in <https://coldplay.fandom.com/wiki/Guns/>, (accessed on September, 30th 2021 at 08.52)

case mass shouting in America.²⁶

- SS/IM/S1/C.29/D.29: Maybe **I'm** crazy too

The location of this lyric is in the Sunset part, Guns song, and twenty ninth clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*'m*). In this lyric, the Finite fused with the Predicator. In addition, there is Residue elements in the phrase (*crazy too*) as Complement. Then the type is Positive Indicative Declarative.

i. Orphans

The *When I Need a Friend* song totally has 43 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 43 lyrics, 27 of it have been indicated as Declarative Mood types.²⁷ It means that the writer dominantly want giving information to the reader or listener of this songs.

Orphans is written by Chris Martin, Jonny Buckland, Guy Berryman, Will Champion, Moses Martin.²⁸ This song takes a

²⁶*Ibid.*,

²⁷*Appendix*, 158-167

²⁸Coldpedia, The Coldplay Wiki, "*Orphans*", in

story about the bombing in Damascus, Syria by US, England, and France. That bombing leaving many casualties and family members was scattered. This song have message that war is only made misery and sadness.²⁹

- SS/IM/S2/C.43/D.43: **I want** to be with you til the whole world ends

The location of this lyric is in the Sunset part, Orphans song, and forty third clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*want*). In this lyric, the Finite is fused with the Predicator. In addition, there is Residue elements in the phrase (*to be*) as Predicator and in the phrase (*with you til the whole world ends*) as Adjunct. Then the type is Positive Indicative Declarative.

j. Èkó

The Èkó song totally has 28 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 28 lyrics,

<https://coldplay.fandom.com/wiki/Orphans/>, (accessed on September, 30th 2021 at 08.52)

²⁹*Ibid.*,

18 of it have been indicated as Declarative Mood types.³⁰ It means that the writer dominantly want giving information to the reader or listener of this songs.

Èkó is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.³¹ *Èkóis* mean Lagos in Yoruba language, and this is a country in south-west of Nigeria, Africa. This song is drawn a life in there that have so many crisis. One of that is famine which all mother in there always sing a song to their child to make them sleep and forgetting the feel of hungry.³²

- SS/IM/S3/C.15/D.15: **The mothers will** sing you to sleep

The location of this lyric is in the Sunset part, *Èkó* song, and fifteenth clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*the mothers*) and the Finite is (*will*). In addition, there is Residue elements in the phrase (*sing*), in the phrase (*you*) as Complement and in the phrase (*to sleep*) as Adjunct. Then the type is Positive Indicative Declarative.

³⁰Appendix, 167-174

³¹Coldpedia, The Coldplay Wiki, "*Èkó*", in <https://coldplay.fandom.com/wiki/Èkó/>, (accessed on September, 30th 2021 at 08.52)

³²*Ibid.*,

k. Cry CryCry

The *Cry CryCry* song totally has 22 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 22 lyrics, 17 of it have been indicated as Declarative Mood types.³³ It means that the writer dominantly want giving information to the reader or listener of this songs.

Cry CryCry is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.³⁴ This song tells about accompany their love and never let them go.³⁵

- SS/IM/S4/C.10/D.10: **I'll** be by your side

The location of this lyric is in the Sunset part, *Cry CryCry* song, and tenth clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*I*) and the Finite is (*'ll*). In addition, there is Residue elements in the phrase (*be*) as Predicator and in the phrase (*by your side*) as Adjunct. Then the type is Positive Indicative Declarative.

l. Old Friends

³³Appendix, 174-179

³⁴Coldpedia, The Coldplay Wiki, "*Cry CryCry*", in https://coldplay.fandom.com/wiki/Cry_Cry_Cry, (accessed on September, 30th 2021 at 08.52)

³⁵*Ibid.*,

The *Old Friends* song totally has 16 lyrics and all of the lyrics are indicated as Declarative Mood types.³⁶ It means that the writer dominantly want giving information to the reader or listener of this songs.

Old Friends is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.³⁷ This song is have message that people can't life individually cause they are social creatures. This song tells about Chris Martin's feeling to his friend that he was so happy had a friend like Tony.³⁸

- SS/IM/S5/C.01/D.01: **Tony was** a friend of mine

The location of this lyric is in the Sunset part, *Old Friends* song, and first clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*Tony*) and the Finite is (*was*). In this lyric, the Finite is fused with the Predicator. In addition, there is Residue elements in the phrase (*a friend of mine*) as Complement. Then the type is Positive Indicative Declarative.

³⁶Appendix, 180-183

³⁷Coldpedia, The Coldplay Wiki, "*Old Friends*", in https://coldplay.fandom.com/wiki/Old_Friends/, (accessed on September, 30th 2021 at 08.52)

³⁸*Ibid.*,

m. Champion of the World

The *Champion of the World* song totally has 34 lyrics and all of the lyrics are indicated as Declarative Mood types.³⁹ It means that the writer dominantly want giving information to the reader or listener of this songs.

Champion of the World is written by Chris Martin, Jonny Buckland, Guy Berryman, and Will Champion.⁴⁰ This song is written for Scott Hutchison, the main singer of Frightened Rabbit that was died on May 2018 after battling depression. In this song, the lyrics contain message to not give up easy for all people, and we must do the best of us although we know that we might be fail.⁴¹

- SS/IM/S7/C.14/D.14: **Everyone can** see I'm hurt

The location of this lyric is in the Sunset part, *Champion of the World* song, and fourteenth clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*everyone*) and the Finite is (*can*). In addition, there is

³⁹Appendix, 183-191

⁴⁰Coldpedia, The Coldplay Wiki, "*Champion of the World*", in https://coldplay.fandom.com/wiki/Champion_of_the_World/, (accessed on September, 30th 2021 at 08.52)

⁴¹*Ibid.*,

Residue elements in the phrase (*see*) as Predicator and in the phrase (*I'm hurt*) as Adjunct. Then the type is Positive Indicative Declarative.

n. Everyday Life

The *Everyday Life* song totally has 24 lyrics and most used of the clause are Declarative Mood than the other Mood types. From 24 lyrics, 19 of it have been indicated as Declarative Mood types.⁴² It means that the writer dominantly want giving information to the reader or listener of this songs.

Everyday Life is written by Chris Martin, Jonny Buckland, Guy Berryman, Will Champion, and John Metcalfe.⁴³ This song takes a global approach, similar to the tune Coldplay's song other, Arabesque. Indeed in chorus is, to a degree, based on the oremise of emotional paon being a common factor amongs all of mankind, but in the ends with an admonishment for listeners to *keep dancing*. This song give a feel of lie, in general is something to be appreciated, and no matter what the negativity is going on internally or externally, it is always worth striving for a brighter day.⁴⁴

⁴²Appendix, 191-199

⁴³Song Meaning + Facts, "*Everyday Life by Coldplay*", in <https://www.songmeaningsandfacts/everyday-life-by-coldplay/>, (accessed on September, 30th 2021 at 08.36)

⁴⁴*Ibid.*,

- SS/IM/S8/C.09/D.09: **Everybody dreams** and doubts

The location of this lyric is in the Sunset part, Everyday Life song, and ninth clauses. In this lyric, the researcher can identify as a Declarative Mood type because it have **Subject + Finite** component. According to Halliday, the Declarative Mood types construct by Subject and followed by Finite. From the analysis text in appendix, the Subject of this lyric is (*everybody*) and the Finite is (*dreams*). In this lyric, the Finite is fused with the Predicator. In addition, there is Residue elements in the phrase (*and doubt*) as Complement. Then the type is Positive Indicative Declarative.

2. Interrogative

According to Halliday, a clause that have characteristic to asking a question is called Interrogative. The indicative of the Declarative Mood types of clause is the order Finite is before the Subject.⁴⁵ The interrogative Mood has two categories, the first is Yes/No Interrogative and the second one is WH-Interrogative. Yes/No Interrogative for polar question, while the WH-Interrogative for content questions. The formula of interrogative mood is: **Finite + Subject + Predicator (sometimes fuse with the finite) + Complement/Adjunct (or both of them).**

⁴⁵ M.A.K Halliday, *Introduction to Functional Grammar Fourth Edition* (London and New York: Routledge, 2014), 143

The following showed the Interrogative Mood analysis that has been found in *Everyday Life's* album of Coldplay.

a. Church

- SR/IM/S2/C.01/D.01: What can I tell you?

The location of this lyric is in the Sunrise part, Church song, and first lyric. In this lyric, the researcher can identify as an Interrogative Mood type because it have **Finite + Subject** component. According to Halliday, the Interrogative Mood types construct by Finite and followed by Subject. Based on appendix, this lyric identified as Interrogative Mood because there is Finite in (*can*) and then followed by Subject in the word (*I*). It can be concludes that the utterance is to demand the information which is included in proposition, which have meaning the writer will make a question for demand information. Meanwhile, based on the question the singer asks a question to himself for demand information to his God about what something he can tells. Then the type is WH-Interrogative.

b. Daddy

- SR/IM/S5/C.02/D.02: Daddy **won't** you come and play?

The location of this lyric is in the Sunrise part, Daddy song, and second lyric. In this lyric, the researcher can identify as an

Interrogative Mood type because it have **Finite + Subject** component. According to Halliday, the Interrogative Mood types construct by Finite and followed by Subject. Based on appendix, this lyric identified as Interrogative Mood because there is Finite in (*won't*) and then followed by Subject in the word (*you*). It can be concludes that the utterance is to demand an information which is included in proposition which have meaning the writer will make a question for demand an information. Meanwhile, based on the lyric, the writer is demand an answer to his Dad will he come to home and play with his child. Then the type is Yes/No-Interrogative.

c. Guns

- SS/IM/S1/C.17/D.17: Who needs education

The location of this lyric is in the Sunset part, Guns song, and seventeenth lyrics. In this lyric, the researcher can identify as an Interrogative Mood type because it have **Finite + Subject** component. According to Halliday, the Interrogative Mood types construct by Finite and followed by Subject. But, this lyric is an exception because it is a rhetoric clause. Based on appendix, this lyric identified as Interrogative Mood because a rhetoric clause that there is Subject in (*who*) and then followed by Finite in the word (*needs*). It can be concludes that the

utterance is to demand an information which is included in proposition which have meaning the writer will make a question for demand an information. Meanwhile, based on the lyric, the writer is demand an answer although actually he doesn't need an answer. Then the type is WH-Interrogative.

d. Everyday Life

- SS/IM/S8/C.01/D.01: **What** in the world are we going to do

The location of this lyric is in the Sunset part, Everyday Life song, and first lyrics. In this lyric, the researcher can identify as an Interrogative Mood type because it have **Finite + Subject** component. According to Halliday, the Interrogative Mood types construct by Finite and followed by Subject. Based on appendix, this lyric identified as Interrogative Mood because there is Finite in (*are*) and then followed by Subject in the word (*we*). It can be concludes that the utterance is to demand an information which is included in proposition which have meaning the writer will make a question for demand an information. Meanwhile, based on the lyric, the writer is demand an answer about activity that can people do. Then the type is WH-Interrogative.

3. Imperative

The Imperative Mood clause has a different system of person from the indicative (declarative and interrogative). The imperatives mood clause used to convey a command. The use of imperative clause in a song usually the singer/writer of the song has a great power or position than the readers or listeners. Imperative sentences usually express directives, such as order, instructions, request, invitation etc. Imperative is realized by the omission of the Subject and Finite elements, leaving only the Predicator, in the other word, the structure of imperative mood clause is **no Subject + no Finite**. For the example, *Cry!*

a. Church

- SR/IM/S2/C.20/D.20: Freedom Oh God

The location of this lyric is in the Sunrise part, Church song, and twentieth lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*Freedom*) and Complement (*Oh God*).

b. BrokEn

- SR/IM/S4/C.07/D.07: Oh Lord come shine your light on me

The location of this lyric is in the Sunrise part, BrokEn song, and seventh lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*come shine*) and Complement (*your light*).

c. Daddy

- SR/IM/S5/C.15/D.15: Look dad we got the same hair

The location of this lyric is in the Sunrise part, BrokEn song, and eighteenth lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because the first word is Predicator (*look*) and followed by Complement (*Dad*). This lyric has meaning command her dad to do look their hair.

d. WOTW/POTP

- SR/IM/S6/C.08/D.08: Get it right

The location of this lyric is in the Sunrise part, WOTW/POTP song, and eighth lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*get*), Complement (*it*), and Adjunct (*right*).

e. When I Need a Friend

- SR/IM/S8/C.07/D.07: Shield me should me

The location of this lyric is in the Sunrise part, When I Need a Friend song, and seventh lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*shield*) and Complement

(*me*).

f. Guns

- SS/IM/S1/C.01/D.01: Take it from the playgrounds

The location of this lyric is in the Sunset part, Guns song, and first lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*take*), Complement (*it*), and Adjunct (*from the playgrounds*).

- SS/IM/S1/C.02/D.02: And take it from the bums

g. Orphans

- SS/IM/S2/C.34/D.34: Come sailing us home by the light of the moon

The location of this lyric is in the Sunset part, Guns song, and thirty fourth lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as

Imperative Mood because there is no MOOD element, only consist of Predicator (*come sailing*), Complement (*us*), and Adjunct (*home by the light of the moon*).

h. Èkó

- SS/IM/S3/C.03/D.03: Fights, corrugate cathedrals

The location of this lyric is in the Sunset part, Èkó song, and third lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*fights*) and Complement (*corrugate cathedral*).

i. Cry CryCry

- SS/IM/S4/C.01/D.01: Cry crycry baby

The location of this lyric is in the Sunset part, Cry CryCry song, and first lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood

because there is no MOOD element, only consist of Predicator (*cry cry cry*) and Complement (*baby*).

- SS/IM/S4/C.11/D.11: Don't want us to hurt each other

The location of this lyric is in the Sunset part, Cry CryCry song, and eleventh lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*don't want*), Complement (*us*), and Adjunct (*to hurt each other*).

j. Champion of the World

- SS/IM/S7/C.13/D.13: Oh referee don't stop the flight

The location of this lyric is in the Sunset part, Champion of the World song, and thirteenth lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*don't stop*), Complement

(the flight).

k. Everyday Life

- SS/IM/S8/C.20/D.20: Hold tight for everybody life

The location of this lyric is in the Sunset part, Everyday Life song, and twentieth lyrics. In this lyric, the researcher can identify as an Imperative Mood type because there is no MOOD element. According to Halliday, the Imperative Mood types construct by Predicator or Predicator followed by Complement or Adjunct. Based on appendix, this lyric identified as Imperative Mood because there is no MOOD element, only consist of Predicator (*hold tight*) and Adjunct (*for everybody life*).

B. Modality of Interpersonal Meaning in Terms of Modalization and Modulation

1. Modalization

Michael Halliday presents that modalization involves the expression of two kinds of meaning: probability and usuality. To expressing modalization in a clause can use modal finites like *must*, *should*, *will*, *can*, *could*, *may*, *might*; and mood adjuncts of either probability, like *certainly*,

*often, typically, sometimes, surely, maybe, perhaps, probably, always, usually.*⁴⁶

a. Possibilities/Probabilities

Probability is where the speaker expresses judgments as to the likelihood or probability of something happening or being. Modal finite usually used in probabilities are *May, might, can, could, will, would, should, and must*. Then the mood adjuncts are *probably, possibly, certainly, perhaps, maybe, etc.*

From the analysis, the researcher found 24 possibilities/probabilities. The following showed the example of Modalization Probabilities that has been found in *Everyday Life's* album of Coldplay.

- SR/IM/S2/C.01/D.01: What **can** I tell you?

The modality that found in this lyric is (*Can*). The kind of modality is Modalization-finite modal and the type is (*probability*). The use of (*can*) in this lyric showed the weakness authority of him. In the case, in this song, the opposite is the God so the writer want to show that he feel low in presence of the God.

- SR/IM/S4/C.22/D.22: Oh the Lord **will** shine a light for me

The modality that found in this lyric is (*will*). The kind of modality is Modalization-finite modal and the type is

⁴⁶ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 179

(*probability*). The use of (*will*) in this lyric showed the strong wish and determination of him. In the case, in this song, the writer has a big wish to his God to give him enlightenment.

- SR/IM/S5/C.02/D.02: Daddy **won't** you come and play?

The modality that found in this lyric is (*won't*). The kind of modality is Modalization-finite modal and the type is (*probability*). The use of (*won't*) in this lyric showed the strong wish and determination of him because (*won't*) is acronym of (*will not*) that have a same function as (*will*). In the case, in this song, the writer has a hope that his father can comeback home and play with him.

- SR/IM/S7/C.01/D.01: I **could** be you

The modality that found in this lyric is (*Could*). The kind of modality is Modalization-finite modal and the type is (*probability*). The use of (*could*) in this lyric showed the strong wish and determination of him. In the case, in this song, the writer has a big wish to his God to give him enlightenment.

- SS/IM/S1/C.29/D.29: **Maybe** I'm crazy too

The modality that found in this lyric is (*maybe*). The kind of modality is Modalization- modal adjunct and the type is (*probability*). The use of (*maybe*) in this lyric showed the strong wish and determination of him. In the case, in this song, the writer has a big wish to his about it.

b. Usualities

Usuality means the speaker expresses judgments as to the frequency with which something happens or is. Modal finite usually used in probabilities are *May, might, can, could, will, would, should, and must*. Then the mood adjuncts are *usually, sometimes, always, never, ever, seldom, rarely, etc.*

From the analysis, the researcher found 11 usualities in this album. The following showed the example of Modalization Usualities that has been found in *Everyday Life's* album of Coldplay.

- SS/IM/S3/C.15/D.15: The mothers **will** sing you to sleep

The modality that found in this lyric is (*will*). The kind of modality is Modalization-finite modal and the type is (*usuality*). The use of (*will*) in this lyric showed the strong wish and determination of him. In the case, i the writer tells that all mother in there usually always sing a song to their child when will sleep.

2. Modulation

Mathiessen defines modulation as a type of modality which is concerned with the expression of a proposal, either of obligation or readiness and inclination⁴⁷. Eggins elaborates modulation as a way for

⁴⁷ Suzanne Eggins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New

speakers to express their judgments or attitudes about actions and events.⁴⁸

According to the analysis in the Coldplay songs' lyrics in the Album *Everyday Life*, the researcher only found 2 obligations and 4 inclinations.

a. Obligation

Modulation of obligation can be expressed in clause though: 1) using finite expressing by *must, will, may, have to*; 2) a *be + -ed* clause with personal subject, example *you are allowed to get a degree*; 3) an impersonal *it + -ed* clause, example *it is permitted that you get a degree*.⁴⁹ The following showed the Modulation Obligation that has been found in *Everyday Life's* album of Coldplay.

- SR/IM/S8/C.07/D.07: Shield me **should** me

The modality that found in this lyric is (*should*). The kind of modality is Modulation-finite modal and the type is (*obligation*). The use of (*can't*) in this lyric showed the medium authority of him. In this song, the writer tells people that he must to protect his self.

b. Inclination

York: Continuum International Publishing Group, 2004), 172

⁴⁸Suzanne Egging, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 188

⁴⁹*Ibid.*, 40

Modulation of inclination can be expressed in clause through: 1) a personal Subject + attitudinal adjective structure, e.g. *I'm willing/I'm keen*; 2) An impersonal structure with a dummy *it* as Subject and a nominalized mental process as head, e.g. *it's a commitment*.⁵⁰ The following showed the Modulation Obligation that has been found in *Everyday Life's* album of Coldplay.

- SR/IM/S3/C.03/D.03: Because my sister **can't** wear her crown

The modality that found in this lyric is (*Can't*). The kind of modality is Modulation-finite modal and the type is (*inclination*). The use of (*can't*) in this lyric showed the weakness authority of him. In this song, the writer tells people that his sister wants to do something but she can't.

⁵⁰Suzanne Egins, *An Introduction to Systemic Functional linguistics 2nd Edition* (New York: Continuum International Publishing Group, 2004), 178

CHAPTER VI

CLOSING

Closing is the last chapter of this thesis. This chapter presents conclusions and suggestion which based on the findings and discussion. In conclusion part, the researcher concludes the results of the problem statements in the first chapter. For suggestion, the researcher gives some recommendation for the lecturer/teacher, students that want to learn about Systemic Functional Linguistic (SFL) more, and also to the next researcher that wants to take the similar research.

A. Conclusions

Based on the analysis of the interpersonal meaning of songs' lyrics of Coldplay album *Everyday Life*, the results of the research can be concluded as follows:

1. The found showed that the formula's patterns of Declarative MOOD is **Subject + Finite (Auxiliary verb/to be/Modality - sometime fused with the Predicator) + Predicator + Complement/Adjunct or both of them.** For formula's patterns of Interrogative Mood are **Finite (Auxiliary verb/to be/Modality) + Subject + Predicator + Complement/Adjunct or both of them** for Yes/no Question Indicative Interrogative, and **W/H + Finite (Auxiliary verb/to be/Modality) + Subject + Predicator + Complement/Adjunct or both of them** for WH-Question Indicative Interrogative. Then for the formula's patterns of Imperative Mood is **no Subject + no Finite**, so there's only **Predicator** only or **Predicator + Complement/Adjunct or both of them.**

2. The found showed that Modalization terms have two kinds of meanings there are Possibility/Probability and Usuality. To expressing modalization in a clause can use modal finites like *must, should, will, can, could, may, might*; and mood adjuncts of either probability, like *certainly, often, typically, sometimes, surely, maybe, perhaps, probably, always, usually*. Then, the Modulation terms also have two kinds of meanings there are Obligation and Inclination. Obligation is marked with: 1) using finite expressing by *must, will, may, have to*; 2) a *be + -ed* clause with personal subject, example *you are allowed to get a degree*; 3) an impersonal *it + -ed* clause, example *it is permitted that you get a degree*. Then the inclination is marked with: 1) a personal Subject + attitudinal adjective structure, e.g. *I'm willing/I'm keen*; 2) An impersonal structure with a dummy *it* as Subject and a nominalized mental process as head, e.g. *it's a commitment*.

B. Suggestions

Based on the conclusions of the analysis, the suggestion that could the researcher drawn as follows:

1. To English Lecturer or Teacher

Discussing about Systemic Functional Linguistic is very important for English students' to give them more knowledge about one system of the language in use. The theory about SFL was first introduced by Michael Alexander Kirkwood Halliday. For the more students, SFL is one of the most difficult materials to learn. In the complete clause it would be easy to analyze it, but when analyze the incomplete clause, like a song lyric, the student maybe will find the difficulties. For that reason, the researcher

suggest that the English lecturers/teacher to give more material in class about Systemic Functional Linguistics.

2. To the English Student

If you have more understanding about interpersonal meaning analysis, it means you get gained. There is not easy to understanding about interpersonal analysis, where you must break down the clause and classify it into the right element. To get more understanding, as English Student must be diligent to read and practice analysis with the basic theory that used. One of the references that can used to improve the skill to analysis is read the journal or thesis that takes the theme interpersonal meaning. In the future, this research about the interpersonal meaning used in the songs' lyrics of Coldplay Album *Everyday Life* can help the English students easier to learn about interpersonal meaning.

3. To the Next Researcher

For the next researcher, if you want to make a research about Interpersonal Meaning, this paper can be used as a reference.

BIBLIOGRAPHY

- Ary, Donald et al. *Introduction to Research in Education 9th edition*. Wardsword: Cengage Learning, 2014
- Creswell, John W. and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches 5th edition*. California: SAGE Publications Inc., 2018
- Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches 3rd edition*. California: SAGE Publications Inc., 2009
- *Qualitative Inquiry & Research Design: Choosing Among Five Approaches 3rd edition*. California: SAGE Publications, 2013
- Eggs, Suzanne. *An Introduction to Systemic Functional linguistics 2nd Edition*. London: Continuum International Publishing Group, 2004
- Fontain, Lise et al. *Systemic Functional Linguistics Exploring Choice*. New York: Cambridge University Press, 2013
- Forney, Kristine and Joseph Machlis. *The Enjoyment of Music*. California: W.W. Norton & Company, 2011
- Halliday, M. A. K. and Ruqaiya Hasan. *Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective*. Oxford: Oxford University Press, 1989
- Halliday, M. A. K. and Christian M.I.M. Matthiessen. *An Introduction to Functional Grammar 3rd edition*. Great Britain: Arnold, 2004
- *Halliday's Introduction to Functional Grammar Fourth Edition*. Oxon OX14 4RN: Routledge, 2014
- Johnson, R. Burke and Larry Christensen. *Educational Research: Quantitative, Qualitative, and Mixed Approaches Fifth Edition*. USA: SAGE Publications, 2014
- Kothari, C. R. *Research Methodology: Methods and Techniques (2nd edition Revised)*. New Delhi: New Age International Ltd, 2004
- Kreidler, Charler W. *Introducing English Semantics*. London: Routledge, 1998
- Leavy, Patricia. *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. New York: The Guildford Press, 2017
- Lipson, Maxine. *Exploring Functional Grammar 2nd edition*. Bologna: CLUEB, 2006
- Lock, Graham. *Functional English Grammar: An Introduction for Second Language Teachers*. Cambridge: Cambridge University Press, 1996
- Lune, Howard and Bruce L. Berg. *Qualitative Research Methods for the Social Sciences 9th*. Essex: Pearson Education Limited, 2017
- Martin, J. R. et al. *Working With Functional Grammar*. Great Britain: Arnold, 1997
- Matthiessen, Christian M.I.M. et al. *Key Terms: In Systemic Functional Linguistics*. London: Continuum International Publishing Group, 2010
- Matthiessen, Christian M.I.M. *Lexicogrammatical Cartography: English System*. Tokyo: International Language Sciences Publishers, 1995

E-journals and Websites:

- Adetomokun, Idowu Jacob. A Systemic Functional Linguistics (SFL) Analysis of Yoruba Students' Narratives of Identity at Three Western Cape Universities. A Thesis. Nigeria: University of the Western Cape, 2012. <https://etd.uwc.ac.za>.
- Bavali, Mohammad and FiroozSadighi. Chomsky's Universal Grammar and Halliday's Systemic Functional Linguistics: An Appraisal and a Compromise. *Pan-Pacific Association of Applied Linguistics* 12(1), 11-28, 2008. <https://eric.ed.gov>.
- Coldpedia, The Coldplay Wiki, "Arabesque", in <https://coldplay.fandom.com/wiki/Arabesque/>, (accessed on September, 21th 2021 at 11.14)
- , The Coldplay Wiki, "Broken", in <https://coldplay.fandom.com/wiki/Broken>, (accessed on September, 21th 2021 at 11.14)
- , The Coldplay Wiki, "Champion of the World", in [https://coldplay.fandom.com/wiki/Champion of the World/](https://coldplay.fandom.com/wiki/Champion_of_the_World/), (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "Cry Cry Cry", in [https://coldplay.fandom.com/wiki/Cry Cry Cry](https://coldplay.fandom.com/wiki/Cry_Cry_Cry), (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "Èkó", in <https://coldplay.fandom.com/wiki/Èkó/>, (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "Guns", in <https://coldplay.fandom.com/wiki/Guns/>, (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "Old Friends", in [https://coldplay.fandom.com/wiki/Old Friends/](https://coldplay.fandom.com/wiki/Old_Friends/), (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "Orphans", in <https://coldplay.fandom.com/wiki/Orphans/>, (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "When I Need a Friend", in <https://coldplay.fandom.com/wiki/When-I-Need-a-Friend/>, (accessed on September, 30th 2021 at 08.52)
- , The Coldplay Wiki, "Wonder of the world/Power of the people", in <https://coldplay.fandom.com/wiki/Broken>, (accessed on September, 30th 2021 at 08.12)
- Coldplay, "Everyday Life", in <https://www.coldplay.com/music>, (accessed on April, 2nd 2021 at 20.17)
- Cultura, "Coldplay: Everyday Life Album Review", in <https://google.com/amp/s/cultura.id/coldplay-everyday-life-album-review/amp>, (accessed on April, 2nd April at 23.10)
- Dewi, Annisa Kumara. et.al. The Interpersonal Meaning of Verbal Text and Visual Image Relation in English Textbook for Junior High School Grade VIII, *English Education Journal (EEJ) Vol.10 No.1, March 2020*. <https://journal.unnes.ac.id>.
- Formplus, "7 Data Collection Methods & Tools for Research", in <https://www.formpl.us/blog/amp/data-collection-method>, (accessed on December,

- 27th 2020 at 06.50)
- Interpretasi Lirik, “Makna Dibalik Lagu Coldplay ~ Daddy: Lagu Tentang Ayah”, in <https://www.interpretasilirik.com/2019/11/makna-arti-daddy-coldplay-lagu.html>, (accessed on September, 30th 2021 at 07.52)
- , “Makna Dibalik Lagu Coldplay ~ Orphans”, in <https://www.interpretasilirik.com/2019/10/makna-lagu-orphans-coldplay-arti.html?m=1>, (accessed on April, 2nd 2021 at 22.00)
- , “Makna Dibalik Lagu: Everyday Life ~ Coldplay”, in <https://www.interpretasilirik.com/2019/11/arti-makna-everyday-life-coldplay-lagu.html?m=1>, (accessed on April, 2nd 2021 at 21.09)
- Jensen, et.al. A Meta-study of Musicians’ Non-verbal Interaction. *The International Journal of Technology Knowledge & Society Vol.6 No.5*, 2010. <https://www.vbn.au.dk/>
- Laelawati, Alvi Laelawati. The Realization of Interpersonal Meaning in the Speech I Have A Dream by Martin Luther King. *A Final Project*. Semarang: Universitas Negeri Semarang, 2019. <https://lib.unnes.ac.id>.
- Lirik dan Terjemahan, “Coldplay - Church”, in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-church.html?m=1>, (accessed on September, 20th 2021 at 10.01)
- , “Coldplay - Trouble in Town”, in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-trouble-in-town.html?m=1>, (accessed on September, 21th 2021 at 09.14)
- , “Coldplay - WOTW/POTP”, in <https://lirikterjemahan-lagu.blogspot.com/2020/11/coldplay-wotw-potp.html?m=1>, (accessed on September, 30th 2021 at 08.02)
- Lirik Terjemahan.id, “Lirik Coldplay - Church dan Terjemahan Lagu”, in <https://www.google.com/amp/s/www.lirikterjemahan.id/2019/coldplay-church-lirik-terjemahan.html>, (accessed on September, 20th 2021 at 10.18)
- Lubis, Rayendriani Fahmei et.al. Interpersonal Function in Maher Zain’s Song Lyrics Palestine Will be Free. *English Education*, Vol.5 No.1, January 2017. <https://jurnal.iain-padangsidempuan.ac.id>
- Marhamah, Rowiatun Amri. Interpersonal Meaning Analysis of Muse Song Lyrics in Black Holes and Revelations Album (A Study Based on Systemic Functional Linguistics). A Thesis. Yogyakarta: UNY, 2014, <https://eprints.uny.ac.id>
- Merriam-Webster, “Dictionary by Merriam-Webster”, in <https://www.merriam-webster.com/dictionary/language>, (accessed on February, 9th 2021 at 21.54)
- Nguyen, Thu Hanh. Transitivity Analysis of Heroic Mother by Hoa Pham. *International Journal of English Linguistics Vol.2 No.4*, July 2012. <https://ro.uow.edu.au>.
- Prasetyo, Denny Toto. An Interpersonal Metafunction Analysis of Persuasive Speeches Produced by Speaking 4 Class Students. A Thesis. Yogyakarta: UNY, 2013. <https://eprints.uny.ac.id>.
- SAGE research methods, “Documentary Methods,” in <https://methods.sagepub.com/book/key-concepts-in-social-research/>, (accessed on December, 29th at 11.42)

- Sari, HernoviantiPuspa.et.al, "Interpersonal Meaning Analysis of Adele's Song Lyric in 21 Album." *Professional Journal of English Education (PROJECT)*, Volume 2 No.1, January 2019. <https://pdfs.semanticscholar.org>.
- Setyowati, LusiAyu. Interpersonal Meaning Analysis in Short Story of Hans Christian Andersen The Real Princess. *An Article Publication*, Surakarta: Muhammadiyah University of Surakarta, 2016. <https://eprints.ums.ac.id>.
- Sharma, PreetiBala. Music: A Tool of Non Verbal Communication (With Special Reference to Indian Music). *Trans Stellar, International Journal of Communication and Media Studies (IJCMS)*, Vol. 3 Issue 4, October 2013. <https://tjprc.org/>
- Song Meaning + Facts, "Coldplay's "Arabesque" Lyrics Meaning", in <https://www.songmeaningsandfacts/coldplays-arabesque-lyrics-meaning/>, (accessed on September, 30th 2021 at 08.25)
- , "Coldplay's "Trouble in Town" Lyrics Meaning", in <https://songmeaningsandfacts.com/coldplays-trouble-in-town-lyrics-meaning/>, (accessed on September, 21th 2021 at 09.38)
- , "Everyday Life by Coldplay", in <https://www.songmeaningsandfacts/everyday-life-by-coldplay/>, (accessed on September, 30th 2021 at 08.36)
- Susanto, Dias Andris and SetiyoWatik. The Interpersonal Meaning Realized in the Lyrics of Christina Perri's Album LOVESTRONG and the Contribution for Teaching a Modern English Grammar. *DEIKSIS*, Vol.09 No.03, September 2017. <https://journal.lppmunindra.ac.id>,
- Ulya, SitiKhoirulMi"rojul, Mood Analysis on English Script Drama of Peterpan Story by J.M Barrie. *A Thesis*.Semarang: Walisongo State Islamic University, 2019. <https://eprints.walisongo.ac.id>
- Wikipedia, "Coldplay Discography", in https://en.m.wikipedia.org/wiki/Coldplay_discography, (accessed on February, 10th 2021 at 13.34)
- , "Everyday Life (Coldplay album)", in [https://en.m.wikipedia.org/wiki/Everyday_Life_\(Coldplay_album\)](https://en.m.wikipedia.org/wiki/Everyday_Life_(Coldplay_album)), (accessed on December, 9th 2020 at 13.34)