EXPLORING THE IDEATIONAL MEANING IN SELENA GOMEZ'S *RARE* ALBUM

THESIS

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IBRAHIM MALANG
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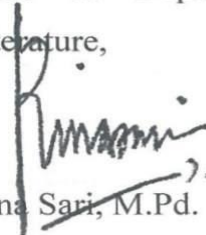
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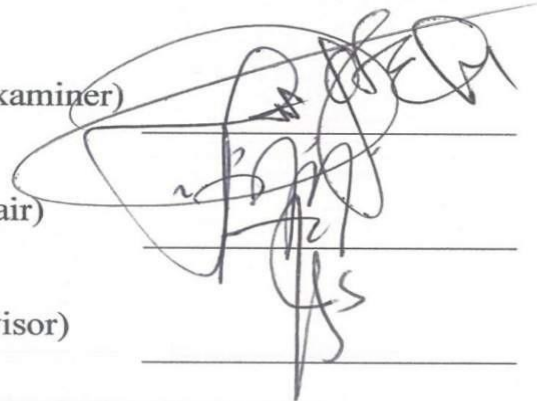
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MOTTO

"We are more often frightened than hurt; and we suffer more from imagination than from reality."

-Seneca

DEDICATION

This thesis is genuinely dedicated to my parents and the good people around me who have been supportive and caring to me throughout my undergraduate education.

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To start with, I want to express my deepest gratitude to Allah SWT, the God of the universe, who has been giving His blessings to me and has been with me ever since day one. I am very grateful that I have come a long way by His grace. I also want to express *shalawat* and *salam* to the prophet Muhammad SAW who has taught me Islam and kindness.

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After that, I also could not be more grateful to have the parents who has been very supportive and caring to me. They have never given up on me from day one. They also have been teaching me many lessons to shape the better version of me. Also, I want to say thank you to my friends, especially the close ones, who have been with me this far. They have been my little happiness to get through the challenging university education. Without them, my university life would be plain and monochrome.

Also, I could not be happier to have the opportunity to dive into Selena Gomez's *Rare* album. This album captivated me as I initially listened to it.

Therefore, I want to thank her for making this beautifully crafted album, so that I could conduct my linguistics research and finish my undergraduate study using her album as the research's object.

Finally, I hope this thesis can be a new insight for the readers in relation to the construal of experience in song lyrics. I also hope this thesis can be a guideline for the future studies in the similar field so that this thesis will have its contribution. This thesis is also open for suggestion so that I can improve my research in the future.

Malang, June 9, 2021

Muhammad Khamaduddin

ABSTRACT

Khamaduddin, Muhammad (2021) Exploring the Ideational Meaning in Selena Gomez's *Rare* Album. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Meinarni Susilowati, M.Ed.

Keywords: *ideational meaning, congruent*, *metaphorical*, *transitivity*, *song lyrics*

Ideational meaning is an essential meaning we inextricably construct and convey every day. It contains our outside and consciousness experiences expressed through the transitivity system. By making ideational meaning, we linguistically encode our experiences so that we can communicate what we experience through language. Pop song is a popular discourse in which singers construe ideational meaning through song lyrics. Song lyrics also hold complexity of language use. From ideational meaning perspective, song lyrics can be construed congruently and metaphorically. Thus, it is significant to explore and examine the complexity of language use in song lyrics through the lens of ideational meaning.

This study aims to explore and examine the congruent and metaphorical ideational meanings in Selena Gomez's *Rare* album. This study uses a qualitative approach to analyze the song lyrics. Also, this study is conducted based on the philosophical worldview of constructivism. Moreover, the album is chosen because it reflects linguistic uniqueness in relation to ideational meaning. There are 79 analyzed lyrics obtained from 17 songs in the album. The lyrics were collected from the lyric videos on the official YouTube channel of Selena Gomez. To collect the data, I directly copied the lyrics provided in the description boxes of each lyric video and pasted them in a word document. Then, the lyrics were selected based on two criteria: the indirect construction of ideational meaning and the non-typical references of participants or pronouns.

The finding shows that the used process types in the lyrics cannot comprehensively reveal the intended ideational meanings. Therefore, we need to pay attention to the field of each song in order to holistically reveal the ideational meanings. The use of figurative expressions (metaphor and idiom) and ideational metaphors is the reason why the used process types cannot directly reveal the ideational meanings in the lyrics. Overall, there are five categories of experiences found in the lyrics; they are material, mental, relational, behavioral, and verbal. Moreover, the linguistic uniqueness of the lyrics also encompasses the non-typical references of participants or pronouns. The participants "she" and "you" are used to refer to Selena, while these pronouns should have referred to third person and second person instead.

ABSTRAK

Khamaduddin, Muhammad (2021) Mengeksplorasi Makna Ideasional di Album *Rare* dari Selena Gomez. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Meinarni Susilowati, M.Ed.

Kata kunci: *makna ideasional*, *kongruen*, *metaforis*, *transitivity*, *lirik lagu*

Makna ideasional adalah makna yang esensial yang tidak dapat dipungkiri kita konstruksikan dan sampaikan setiap hari. Makna tersebut mengandung pengalaman luar dan pengalaman kesadaran yang diekspresikan melalui sistem transitivity. Dengan menciptakan makna ideasional, kita mengodifikasikan pengalaman kita secara linguistik sehingga kita bisa mengomunikasikan apa yang kita alami melalui bahasa. Lagu pop adalah wacana populer yang mana si penyanyi menafsirkan makna ideasional melalui lirik lagu. Lirik lagu juga mengandung kompleksitas dalam penggunaan bahasa. Dari perspektif makna ideasional, lirik lagu bisa dikonstruksikan secara kongruen maupun metaforis. Oleh karenanya, eksplorasi dan analisis kompleksitas penggunaan bahasa dalam lirik lagu menjadi penting melalui lensa makna ideasional.

Penelitian ini bertujuan untuk mengeksplorasi dan menganalisis makna ideasional kongruen dan metafora di album Selena Gomez yang berjudul *Rare*. Penelitian ini menggunakan pendekatan kualitatif untuk menganalisis lirik lagu. Penelitian ini juga dilakukan berdasarkan pandangan filosofis konstruktivisme. Lebih lanjut, album ini dipilih karena album tersebut merefleksikan keunikan linguistik yang berhubungan dengan makna ideasional. Ada 79 lirik yang dianalisis dan diperoleh dari 17 lagu di dalam album. Lirik tersebut dikumpulkan dari video lirik di akun *YouTube* resmi Selena Gomez. Untuk mengumpulkan data, saya menyalin langsung lirik yang disediakan di kolom deskripsi setiap video dan memindahkannya ke dokumen *word*. Kemudian, lirik tersebut dipilih berdasarkan dua kriteria yaitu makna ideasional yang disampaikan secara tidak langsung dan partisipan atau kata ganti yang merujuk ke referensi yang tidak biasa.

Penelitian ini menemukan bahwa tipe proses yang digunakan tidak bisa secara komprehensif mengungkapkan makna ideasional. Oleh karenanya, kita perlu memperhatikan *field* dari setiap lagu untuk secara holistik mengungkap makna ideasional. Penggunaan ekspresi kiasan (metafora dan idiom) dan metafora ideasional menjadi alasan kenapa tipe proses yang digunakan tidak bisa secara langsung mengungkap makna ideasional dalam lirik. Secara keseluruhan, terdapat lima macam kategori pengalaman yang ditemukan di dalam lirik, yaitu *material*, *mental*, *relational*, *behavioral*, dan *verbal*. Lebih lanjut, keunikan linguistik di dalam lirik juga meliputi rujukan tidak umum dari partisipan atau kata ganti. Partisipan "*she*" dan "*you*" digunakan untuk merujuk ke Selena, sedangkan kata ganti tersebut seharusnya merujuk ke orang ke tiga dan orang ke dua.

مستخلص البحث

حمد الدين ، محمد (٢٠٢١) استكشاف *ideational* المعنى في ألبوم سيلينا غوميز *Rare*. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. المستشار: دكتورة. مينارني سوسيلواتي ، ماجستير.

الكلمات المفتاحية: المعنى *ideational* ، المتطابق ، المجازي ، *transitivity* ، كلمات الأغنية

المعنى ideational هو معنى أساسي نبني وننقله كل يوم بشكل لا ينفصم. يحتوي على تجاربنا الخارجية والوعي التي يتم التعبير عنها من خلال نظام transitivity. من خلال صنع المعنى ideational ، نقوم بترميز تجاربنا لغويًا حتى نتمكن من توصيل ما نختبره من خلال اللغة. أغنية البوب هي خطاب شائع يفسر فيه المغنون المعنى ideational من خلال كلمات الأغاني. تحتوي كلمات الأغاني أيضًا على تعقيد في استخدام اللغة. من منظور المعنى الفكري ، يمكن تفسير كلمات الأغاني بشكل متطابق ومجازي. وبالتالي ، من المهم استكشاف ودراسة مدى تعقيد استخدام اللغة في كلمات الأغاني من خلال عدسة المعنى ideational.

تهدف هذه الدراسة إلى استكشاف وفحص المعاني المتطابقة والمجازية *ideational* في ألبوم سيلينا جوميز *Rare*. تستخدم هذه الدراسة مقاربة نوعية لتحليل كلمات الأغنية. كما أجريت هذه الدراسة على أساس النظرة الفلسفية للعالم *constructivism*. علاوة على ذلك ، تم اختيار الألبوم لأنه يعكس التفرد اللغوي فيما يتعلق بالمعنى *ideational*. هناك ٧٩ كلمات تم تحليلها تم الحصول عليها من ١٧ أغنية في الألبوم. تم جمع كلمات الأغاني من مقاطع الفيديو الغنائية على القناة الرسمية يوتيوب لسيلينا غوميز. لجمع البيانات ، قمت بنسخ كلمات الأغاني المتوفرة في مربعات الوصف لكل مقطع فيديو يحتوي على كلمات غنائية ولصقها في مستند *word*. بعد ذلك ، تم اختيار الكلمات بناءً على معيارين: التأويل غير المباشر للمعنى *ideational* والمراجع غير النموذجية للمشاركين أو الضمائر.

تظهر النتائج أن أنواع العمليات المستخدمة في الكلمات لا يمكنها الكشف بشكل شامل عن المعاني المقصودة*ideational*. لذلك ، نحتاج إلى الانتباه إلى*field* كل أغنية من أجل الكشف بشكل كلي عن المعاني *ideational*. إن استخدام التعبيرات التصويرية (الاستعارة والمصطلح) والاستعارات *ideational* هو السبب في عدم قدرة أنواع العمليات المستخدمة على الكشف بشكل مباشر عن المعاني *ideational* في كلمات الأغاني. بشكل عام ، هناك خمس فئات من الخبرات الموجودة في كلمات الأغاني ؛ هم *material* ، *mental* ، *relational* ، *behavioral* ، و *verbal*. علاوة على ذلك ، فإن التفرد اللغوي للكلمات يشمل أيضًا المراجع غير النموذجية للمشاركين أو الضمائر. يتم استخدام المشاركين "she*" و "you*" للإشارة إلى سيلينا ، بينما يجب أن تشير هذه الضمائر إلى الشخص الثالث والأشخاص الثاني بدلاً من ذلك.

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CHAPTER I

INTRODUCTION

This chapter covers this research's essential aspects consisting of the background of the study, the research questions, the objectives of this study, the scope and limitation, the significance of this study, the definition of key terms, and the research method.

A. Background of the Study

We, humans, constantly construe our experience through language in order to communicate with each other. Our experience is stored in our mind. That is, to convey it, we need to use language to transfer meaning to each other. This type of meaning is called ideational meaning in Halliday's Systemic Functional Linguistics (hereafter SFL). Ideational meaning conveys the semantic system as an expression of experience. The experience covers the outside and consciousness environments (Halliday, 2002).

More precisely, ideational meaning is derived from language metafunctions. Language metafunctions deal with the functions of construing experience and enacting social relationships that are related to human's ecological and social area (Halliday, 2004). The first metafunction is the ideational. This metafunction deals with the theory encompassing human experience and the lexicogrammatical resources which fit in with this metafunction. Another metafunction is the interpersonal. This metafunction encompasses the activity of enacting individual

and social relationships. The other metafunction is the textual. This metafunction deals with the meaning of textual construction. This study focused on the dimension of ideational metafunction or meaning since this study attempts to analyze how one's experience is construed within a particular discourse. Moreover, the previous studies used as the references showed that ideational meaning analysis is significantly sufficient as a toolkit to analyze a wide range of discourses in relation to language as representation, such as father's letters (Yang, 2017), PhD examiners' reports (Starfield, 2017), courtroom discourse (Bartley, 2018), and scam emails (Anafo & Ngula, 2020).

Ideational meaning comprises two functions and it can be broken down into two metafunction or meaning, namely experiential metafunction and logical metafunction (Halliday, 2004). Experiential metafunction or meaning operates to represent experience directly (Halliday, 2002). Based on experiential metafunction or meaning, a clause is construed as a figure comprising a load of change. More specifically, according to Halliday (2004), a figure encompasses a configuration of process, participant, and circumstance. On the other side, he stated that logical metafunction or meaning comprises the relation of clauses linked by logico-semantics which then come together to mold clause complexes. This study focused on the component of experiential meaning since it holds the fundamental resources to convey ideational meaning through the transitivity system. Furthermore, in relation to context, ideational meaning corresponds with the value of field (Halliday, 2014). Field encompasses the character of social and semiotic activity

and the experiential domain or topic. That is, the value of field can assist the ideational meaning analysis by providing the context of the analyzed discourse.

Furthermore, ideational meaning is prominently derived from phenomena that are witnessed by humans. Phenomena encompass the basic experiential category that can be construed as a human experience (Halliday and Matthiessen, 1999). They are typically construed congruently. However, there is also the incongruent construal of phenomena named ideational metaphor. Ideational metaphor differs from ordinary grammar used by children to communicate (Halliday, 2004). Rather, ideational metaphor is related to particular discourses, including educational, scientific, bureaucratic, and legal discourses. Ideational metaphor can occur if the grammatical domain derived from the semantics is downgraded into another domain. Nominalizations are the instances of ideational metaphors in which processes and qualities are reconstrued as entities (Halliday, 2004). By using metaphorical expression constantly, we simultaneously reshape our experience of the world by making it noun-like (steady in time) while it is viewed, explored, evaluated, and rationalized (Halliday, 2004). The ideational metaphor's grammar infers the complexity of human experience in which its construal can be taken from several angles (Halliday, 2000). Therefore, it is essential to include both congruent and metaphorical ideational meanings when analyzing ideational meaning in order to acquire a comprehensive ideational meaning analysis.

Pop song is one of the discourses where humans construe their experience. Pop songs are a widespread type of music. They are available to be heard in any

public or private space. The availability of pop music could not be easier today (Summer, 2018). Some platforms such as *YouTube* and *Spotify* enable us to listen to pop music whenever we want to. Today, pop song lyrics have become a well-researched type of linguistic data (Motschenbacher, 2016). Pop song lyrics initially received skepticism from linguists in relation to their authenticity. Initially, pop song lyrics were argued to be crafted with particular communicative and commercial goals. However, this can be a motivation of linguistic research to demonstrate how language is crafted in a way to achieve specific goals.

Through song lyrics, an artist makes his/her music meaningful for the audience to listen to (Machin, 2010). Some lyrics may be incoherently written, but they are still tied up together to narrate the singers' identities, values, and actions. Also, sociology and psychology consider popular music as the fragment of shared experiences of a community that articulates happiness, struggle, and narratives of love, sex, gender, and hope (Brabazon, 2012). Moreover, it becomes a crucial source and groundwork of daily lives and research because it is the site of experience captured in the "pop" way. Popular music has shifted in terms of its narratives, from shared social experience to personal experience since the 19th century due to the growth of the music industry driven by the advancement of recording technology and the individual consumption (Eckstein, 2010). Hence, song lyrics are inextricably associated with a singer's experience, and it becomes interesting to investigate how the singer's experience is construed in the form of lyrics through the dimension of ideational meaning.

One of the recent pop albums that has some linguistic uniqueness in relation to ideational meaning is Selena Gomez's *Rare* album. This album was released in 2020, in which it interests huge attention from numerous music consumers, including her fans after her long hiatus from the music industry. Mostly, the songs of the album talk about love, self-acceptance, and self-empowerment. This album is worth investigating since the album's topics linguistically affect how the lyrics are narrated and constructed. This study qualitatively attempted to explore the ideational meaning of Selena Gomez's *Rare* album. This study analyzed the selected lyrics that were congruently and metaphorically construed in unique ways to narrate the album's stories. More specifically, I selected the lyrics that convey ideational meaning indirectly in congruent and metaphorical forms. I also selected the lyrics that have participants or pronouns that refer to non-typical references. Moreover, this study is significant to untangle the complexity of language expressions in song lyrics, specifically in Selena Gomez's *Rare* album. The complexity includes the way of delivering the album's messages through ideational meaning congruently and metaphorically.

There are six previous studies motivating this research to be conducted. First, Starfield et al. (2017) show that Ph.D. examiners' roles in their reports can be unconcealed through the ideational meaning construed in the reports. Second, Dreyfus (2017) reveals that language users' responsibility can be investigated through ideational meaning analysis, focusing on transitivity and ergativity. Third, Yang (2017) suggests that the two fathers' identities can be revealed by analyzing the ideational meaning in their letters written for their daughters. Fourth, Bartley

(2018) suggests that ideational meaning analysis is beneficial in forensic linguistics, in which it can reveal the manipulation of language use in the courtroom. Fifth, Kiernan (2019) reveals that ideational meaning analysis is helpful to investigate the narratives of the Japanese students in relation to translingual identity. Last, Anafo and Ngula (2020) argue that the lexicogrammatical patterns of scam email messages can be investigated using ideational meaning analysis to get to know the scammers' strategy to deceive their targets. This research resembles the six previous studies in terms of analyzing ideational meaning of particular discourses. However, this research included the discussion of ideational metaphor. This component is significant to be included in order to gain a more comprehensive finding in relation to ideational meaning analysis, specifically in Selena Gomez's *Rare* album.

B. Research Question

Drawing on this study's background, the research question is "How are the congruent and metaphorical ideational meanings construed in Selena Gomez's *Rare* album?"

C. Objective of the Study

Based on the formulated research question, this study's objective is to reveal the ideational meanings in Selena Gomez's *Rare* album, and describe how such meanings are congruently and metaphorically construed.

D. Scope and Limitation

This research focuses on the dimension of ideational meaning in Selena Gomez*'s Rare* album in order to reveal the congruently and metaphorically construed ideational meaning in the album. Furthermore, the ideational meaning analysis includes the discussion of ideational metaphor. This research is limited in terms of the analyzed data. I did not analyze the whole lyrics of the songs, but rather solely analyzed some lyrics that were congruently and metaphorically construed in unique ways. More specifically, I selected the lyrics that convey ideational meaning indirectly in congruent and metaphorical forms. I also selected the lyrics that have participants or pronouns that refer to non-typical references.

E. Significances of the Study

This study also has some implications. Theoretically, this research sheds some light on the complexity of language use in song lyrics through the dimension of ideational meaning, specifically in Selena Gomez*'s Rare* album. This research covers some practical implications as well. This research has the potential to be the guideline for the readers to really understand how people construct their experience congruently and metaphorically in language, specifically in song lyrics. Moreover, since the analyzed data are song lyrics, this research is potential to be the guideline for the future research in the area of stylistic studies using SFL lens.

F. Definition of Key Terms

To restrict misinterpretation, the terms used in this study are defined as follows:

1. Ideational Meaning: The meaning of world representation manifested in the linguistic form.

2. Congruent Ideational Meaning: The straightforward ideational meaning conveying human experiences.

3. Ideational Metaphor: The variation of ideational meaning derived from the downgraded domain of semantics realized in lexicogrammar.

G. Research Method

This research method demonstrates the research design, the research instrument, the data source, the data collection, and the data analysis.

G.1. Research Design

I establish the research questions using qualitative paradigm to come up with an in-depth finding of the ideational meaning analysis of Selena Gomez's *Rare* album. According to Croker (2009), qualitative research is a term used to describe a complex and dynamic research methodology. This kind of methodology has been widely used in many different fields, including anthropology, philosophy, sociology, linguistics, and other social sciences. More specifically, noted in Creswell (2014), qualitative method will take texts and images as the data to be analyzed. It is usually concerned with the data analysis conducted using various research designs. Qualitative method requires a clear and comprehensive

explanation of how the data are compiled and analyzed, as well as how the researcher takes a role in the study. As noted above, using a qualitative paradigm in the research may produce an in-depth analysis of texts and/or images. This study analyzed the song lyrics of the *Rare* album, and the lyrics indeed require a holistic comprehension in order that their meanings can be unconcealed. Furthermore, this study aims to investigate the lyrics thoroughly in which it includes the analysis of both congruent and metaphorical forms of the lyrics, hence qualitative paradigm suits best for this research.

Also, this study is conducted based on the philosophical worldview of constructivism. Constructivism is a philosophical perspective believing that there is no generally fixed reality or universal "truth" (Merriam, 2002, as cited in Croker, 2009). Instead, in a social context, meaning is made by people in socialization with their society. Therefore, each person constructs his or her own personal comprehension of the world, so there are complex conceptions and construals of reality. Moreover, these conceptions and construals reorganize based on time and situations (Croker, 2009). Consequently, reality is not universal but rather embedded to a certain person, context, and time. According to constructivism, the researchers are aware that their social circumstances mold their interpretation, and they put themselves in the research to recognize how their interpretation develops out of their own individual, societal, and historical experiences (Creswell, 2007). This research uses a constructivist worldview because it suits the goal of this study. This research aims to reveal the ideational meaning and its context in Selena Gomez's *Rare* album. Constructivism, as noted above, provides a flexible

worldview towards reality, and this research is inevitably motivated by multiple personal perspectives towards reality. The first perspective comes from Selena Gomez and her team in the songwriting process. Selena and her team poured their personal experiences of self-esteem into the lyrics. That is, the lyrics flow from their own understanding of reality. The second perspective comes from myself as the researcher. My interpretation of the album was inextricably driven by my own comprehension of the world. Therefore, song lyrics are best analyzed under constructivism since they are not universally fixed but rather personally established.

This research can be categorized into a descriptive discourse analysis, in which it explores texts comprehensively using particular theories. The theory used in this research is Halliday's Systemic Functional Linguistics. More specifically, this study focuses on the dimension of ideational meaning which can be investigated through the lexicogrammatical stratum and the semantic stratum (language metafunctions). This study is expected to unravel the complexity of language use in song lyrics, especially in the *Rare* album.

G.2. Research Instrument

Primarily, this research's prominent instrument was myself as the researcher since this research is a descriptive qualitative study in which the researcher's role is crucial to collect, observe, and analyze the data. Additionally, to collect the data, I used my laptop as well as an internet connection to access the official YouTube account of Selena Gomez to collect the lyrics of the selected songs.

G.3. Data Source

The data investigated in this research were collected from the official YouTube account of Selena Gomez. The song lyrics have already been provided by her and her team on her YouTube account in the form of song lyric videos. Also, the data is valid and credible since the song lyric videos are provided by Selena Gomez herself as the subject of this research. There are 17 song lyric videos that were analyzed. The lyrics were provided in the description section of the song lyric videos. That is, I did not have to manually transcribe the lyrics and could directly copy them into a word to document.

G.4. Data Collection

The issue that was discussed in this research is the complexity of language use in the song lyrics in Selena Gomez*'s Rare* album released in 2020. To collect the data, I did not transcript the lyrics by myself to avoid mishearing the lyrics that may mess up the accuracy of the intended meaning of the lyrics. Therefore, I collected the data from the official YouTube account of Selena Gomez, where the song lyrics are already stored in the form of song lyric videos. This inquiry analyzed the deluxe version of Selena Gomez's *Rare* album. The first edition of the album has 13 songs in total, but Selena added four additional songs for the deluxe edition. The deluxe version of the *Rare* album contains 17 songs in total. They are *Boyfriend*, *Lose You To Love Me*, *Rare*, *Souvenir*, *Look At Her Now*, *She*, *Crowded Room*, *Vulnerable*, *Dance Again*, *Ring*, *A Sweeter Place*, *People You Know*, *Cut You Off*, *Let Me Get Me*, *Kinda Crazy*, *Fun*, and *Feel Me*. I copied the lyrics that

were already provided on the description section of the song lyric videos and pasted them into a word document to collect the data. Therefore, I did not have to transcribe the lyrics manually. For this research, the lyrics were selected based on how the lyrics were uniquely construed in congruent and metaphorical forms. More specifically, I selected the lyrics that convey ideational meaning indirectly in congruent and metaphorical forms. I also selected the lyrics that have participants or prounouns that refer to non-typical references. Hence, this research did not analyze the complete lyrics of each song but instead selected them.

G.5. Data Analysis

The data analysis was divided into two main sections: finding and discussion. In the finding section, I provided the result of ideational meaning analysis of the 17 songs of Selena Gomez's *Rare* album. The 17 songs were put in order as data 1 to data 17. Each datum was analyzed based on ideational meaning and ideational metaphor. To begin with, the field of each song was provided to show the song's context. By doing this, the intended ideational meaning of each song can be revealed easily, since the value of field gives the context of how the lyrics should be interpreted. Next, the ideational meaning of each song was analyzed. Finally, the findings were discussed further in the discussion section to reveal the linguistic uniqueness in Selena Gomez's *Rare* album. The discussion section was conducted to untangle the complexity of language use in the album's lyrics from the perspective of ideational meaning.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the essential theory, concepts, and previous studies being used in this inquiry. It encompasses three main sections: **Metafunction**, **Pop Song Lyrics as a Discourse**, and **Previous Studies**. The metafunction section comprises two sub-sections: **Ideational Meaning** and **Ideational Metaphor**. These sections will thoroughly discuss the theory, concepts, and previous studies used in this research to assist the *Rare* album's lyrics analysis concerning its ideational meanings.

A. Metafunction

Language metafunctions are rooted in Halliday's "**Systemic Functional Linguistics**" (hereafter SFL). SFL is a functional theory concerning the language system linked to its structure (Halliday, 2016). It also demonstrates how language relates to context. This theory is widely used within any textual analysis, such as discourse, cohesion, appraisal, and so on. Moreover, this theory is regarded as "applicable" in terms of linguistics theory. It can be used in numerous fields, such as education, translation, computational linguistics, multimodal analysis, and so on.

Grammatically, this theory comprises two principles: systemic and functional (Halliday, 2004). Being a systemic grammar means viewing language as systematically and theoretically driven. A functional grammar means to view

grammar from "above" or the semantics, denoting that grammar is the resource of meaning-making.

Furthermore, in SFL, language encompasses the five dimensions with their principles and orders: structure, system, stratification, instantiation, and metafunction (Halliday, 2014). **Structure** refers to the composition of language named "constituency". The layers of composition is put in order within rank. Structure deals with syntagmatic order in which lexicogrammar comprises clauses, group/phrases, word and morpheme. **System** deals with paradigmatic order. Specifically, it revolves around patterns in language. These patterns comprise what suitable within the structure. The principle of system is delicacy dealing with grammar and lexis or lexicogrammar. **Stratification** is the idea that a language is "a complex semiotic system" consisting of strata. The principle of stratification is realization consisting of semantics, lexicogrammar, phonology, and phonetics. **Instantiation** is the concept that a text is the instance of a language system. An English text cannot have meaning unless it is constructed by referring to the English system. Hence, someone cannot understand the meaning of a text, if he/she does not know the language. The principle of instantiation is instantiation comprising potential, subpotential, and instance. **Metafunction** is the basic language functions dealing with human ecological and social area. Fundamentally, the functions encompass construing experiences and enacting social relationships. The principle of metafunction is metafunction comprises ideational, interpersonal, and textual. These five principles of language are interrelated. By considering the five

principles, we can produce and understand written and spoken language that is grammatically correct and able to convey meanings within specific context.

This research focused more on the dimension of metafunction since this research attempted to examine the language functions in the song lyrics, specifically through the lens of ideational meaning. There are three metafunctions: ideational, interpersonal, and textual (Halliday, 2004). The first one is **idetional metafunction**. This metafunction deals with the theory encompassing human experience and the lexicogrammatical resources that fit this metafunction. This metafunction comprises experiential and logical. Another one is **interpersonal metafunction**. It encompasses the activity of enacting individual and social relationships and produces more active meaning. That is, it is called "language as action," while the ideational "language as a reflection." The last one is **textual metafunction**. This metafunction deals with the meaning of textual construction. It means that this metafunction enables the ideational and interpersonal meanings to be expanded within particular sequential discourses. Moreover, the term "metafunction" is used to denote that each function is interrelated within the whole theory (Halliday, 2014). However, this study solely focused on ideational metafunction or meaning. The previous studies used as the references also focused on ideational meaning to analyze a wide range of discourses (Starfield et al., 2017; Dreyfus, 2017; Yang, 2017; Bartley, 2018; Kiernan, 2019; Anafo and Ngula, 2020). Their findings showed that ideational meaning analysis is significantly sufficient as a toolkit to analyze a wide range of discourses, including the Ph.D reports, the material clauses reflecting various degrees of responsibility, the fathers' letters, the language

manipulation in a courtroom, the Japanese student's narratives, and the scam emails. Their research goals are varied, but the core idea is to reveal the linguistically encoded experiences of the speakers or writers.

Moreover, in relation to context, there is the term "context of situation," which encompasses the systemic relationship between language and environment (Halliday, 2019). The context of situation covers the theoretical foundation relating the simultaneous relations among text, linguistic system, and social system. By this, the situation is regarded as a semiotic structure, the instance of meanings molding the social system. The situation comprises:

- **Field**: The social context of language covering significant social action.
- **Tenor**: The role of relationships.
- **Mode**: The symbolic organization covering the text's context of situation.

Each component corresponds with the options available in the semantics. More precisely, field corresponds to experiential meaning, tenor corresponds to interpersonal meaning, and mode corresponds to textual meaning. This study solely focused on the field dimension since it corresponds to experiential meaning as the part of ideational meaning.

The field covers the term "subject-matter," meaning that one element of the field reflecting the context governed by the social action (Halliday, 2002). For example, football is the social action in the football-related text, while the other parts such as instructions and rules are the parts of this social action. Social action refers to what is going on (the content or topic). It has identifiable meaning in the

social system. This meaning comprises complex acts within a particular systematic configuration, in which text and subject-matter (the special aspect) function to carry out the social action.

A.1. Ideational Meaning

To begin with, there are four bases of ideational meaning: phenomena, sequence, figure, and element (Halliday & Mattheissen, 1999). **Phenomena** encompass the most basic experiential category comprising anything potentially construed as human experiences. **A sequence** refers to the related events within a figure, and it is classified into several classes based on its kind of relationships within a figure. **A figure** refers to the representation of human experience realized as a configuration comprising a process, participants, and circumstances. **Elements** refer to the roles within a figure. These roles are participant (things, qualities), circumstances (time, space, causes, etc.), and process (process/verbal group). These four ideational bases are the resources of ideational meaning. Ideational meaning is typically expressed congruently, in which human experiences are construed based on what really happens in reality. Congruent form is the earlier and basic form of language; it is comprehended earlier by children; and it is commonly used earlier in the text (Halliday and Matthiessen, 1999). Moreover, ideational meaning can also be expressed metaphorically using ideational metaphors (Halliday, 2014). These ideational metaphors are the reconstruals of reality. The discussion of ideational metaphor will be comprehensively discussed in the later section. For now, let us discuss the components of ideational meaning first.

The ideational meaning is made up of the experiential and the logical meanings. Experiential metafunction or meaning operates to represent experience directly (Halliday, 2002). Based on experiential metafunction or meaning, a clause is construed as a figure comprising a load of change. More specifically, according to Halliday (2004), a figure encompasses a process configuration, participant, and circumstance. On the other side, he stated that logical metafunction or meaning comprises clauses linked by logico-semantics that then come together to mold clause complexes. This study focused on the component of experiential meaning since it holds the fundamental resources to convey ideational meaning through the transitivity system.

A.2. Transitivity

The system of **transitivity** governs ideational metafunction to convey its meaning. Transitivity enables human experiences to be construed as an organized set of process types (Halliday, 2004). Each process type enables a specific experiential domain to be construed as a figure. More specifically, the transitivity system deals with the types of processes realized in the clause (Halliday, 1967). The process types go along with participants, either conscious or unconscious, attributes, and circumstances. Transitivity provides a set of selections concerning cognitive content and the linguistically encoded experience, including external and internal phenomena (Halliday, 1967).

Furthermore, as a construal of experience in the transitivity system, it is significant to break down a figure's components. There are three components of a

figure: a **process** spreading via time, the **participants** engaged in the process, and **circumstances** linked to the process (Halliday, 2004). These components are formulated in configurations providing the formations for construing human experience. These three components will be elaborated on in the following sub-sections.

1. Process

The process is the essential component in a configuration (Halliday, 2004). Furthermore, six processes are used in English clauses that can construe different human experiences of the world. They are material, mental, behavioral, relational, verbal, and existential.

Material Process

Material clauses deliver the meaning of doing and happening (Halliday, 2004). Material clauses construe the quantum of change in the progressive events occurring physically. Material clauses can be classified into two types: intransitive and transitive. There is only one participant named the actor who unfolds the process through time in the intransitive material clause. On the other side, transitive material clauses contain the other participant named goal functioning as the process extension site. It then causes the outcome of the process is targeted at the goal. Here are the examples of both types of material processes:

(a) Intransitive Material Process

The cat	runs
Actor	Process: Material

(b) Transitive Material Process

The cat	bites	my hand
Actor	Process: Material	Goal

As explained above, there are two participants in material clauses. However, there are also four additional participants taking place in material clauses. They are scope, recipient, client, and attribute (Halliday, 2004).

Scope	The participant that is not affected by the performance of the process in a clause. Scope as a participant is also solely attached to intransitive clauses, such as in "*I cross <u>the road</u>*".
Recipient	The participant who is given goods in a clause. For example, "*I give <u>you</u> a cake.*"
Client	The participant who is given services in a clause. For example, "*I made this cake <u>for you</u>.*"
Attribute	The participant construing the qualitative result of a process being done in a clause. For example, "*The police shot the robber <u>dead</u>.*"

Furthermore, there is also the other participant contributing to the specific construction of the material clause named causation (Halliday, 2004). Causation refers to verbal group complexes of expansion as its feature. The complexes correspond with the transitivity system of agency. The causative verbal group

complex is linked to the characteristic of "effective" agency as an alternative realization. Then, an additional participant takes place within the clause to expand the realization of the process. This additional participant is labeled as **initiator** functioning to interfere with the actor to do an action. The causative construction typically takes the verb *make* as its process. For example, "*Lisa <u>made</u> me eat the cake*."

Mental Process

Mental clauses encompass the experience in human consciousness (Halliday, 2004). They construe the quantum of change in the progressive events happening mentally. The main participants involved in this type of process are senser and phenomenon. Senser is typically human, who can sense, feel, think, want, and perceive. Therefore, a senser is a conscious being. This conscious being can also refer to collective human beings, such as the public, government, world, etc. Furthermore, phenomenon is the thing that is experienced in a mental environment in the forms of feeling, thought, aspiration, and desire. A phenomenon can also be an act and a fact. For example:

I	like	eating cakes.
Senser	Process: Mental	Phenomenon

Relational Process

Relational clauses function to describe and identify someone or something (Halliday, 2004). Relational clauses of English comprise three prominent categories: intensive, possessive, and circumstantial. These types then are

manifested differently in two modes of being: attributive and identifying. The attributive mode is not flexible, while the identifying one is. More specifically, the meanings of the intensive type is "x is a", the possessive "x has a", and the circumstantial "x is at a". In total, there are six types of relational processes (Halliday, 2004).

Intensive Attributive	This type of relational process makes meaning of an entity being attributed to an attribute. This entity is named carrier, while the attribute is named attribute. For example, "*I am happy*."
Intensive Identifying	This type of relational process makes meaning of an entity being used to identify another. One entity is labeled identified, while the other is identifier. For example, "*You are the tallest person I've ever met*."
Circumstantial Attributive	This relational process makes meaning of the relationship involving time, space, manner, cause, accompaniment, role, matter, and angle. The circumstantial element is then attributed to a particular entity. For example, "*My novel is about a love-hate relationship*."

Circumstantial Identifying	This type of relational process resembles the previous one but differs in that this type connects an entity to another in an identifying relation of time, space, manner, and so on. For example, "*My ride to Tokyo <u>takes</u> many hours*."
Possessive Attributive	This type of relational process makes meaning of ownership. More specifically, this meaning is construed as attribution. For example, "*This cake <u>belongs</u> to Maria*."
Possessive Identifying	This type resembles the previous one but differs in terms of its mode. The identifying mode of this process construes the possession comprising two entities' relation. For example, "*Maria <u>owns</u> a cake*."

Behavioral Process

Behavioral clauses construe processes occurring physically and mentally, including *staring*, *coughing*, *dreaming*, *smiling*, and *breathing* (Halliday, 2004). These have no distinctly defined characteristics than the other processes. The primary participant involved in the behavioral process is behaver. It is commonly a conscious being who can behave. The behavioral process grammatically resembles the process of doing. The behavioral process's typical configuration mainly consists of only two components: behaver and process, such as in "*I am listening*." However, there is also the other participant, which resembles the scope (the participant of a material clause), named behavior, such as in "*I sing a song*."

Verbal Process

Verbal clauses are defined as the saying clauses with a sayer as the prominent participant (Halliday, 2004). These are a crucial property in numerous discourse varieties as assisting the narrative production by potentially establishing dialogues within clauses. There are also three additional participants of verbal clauses: receiver, verbiage, and target (Halliday, 2004).

Receiver	The participant receiving the directed saying. For example, "*I tell you the truth*."
Verbiage	The content or the terms of the saying. For example, "*I don't speak Spanish*."
Target	The participant of a particular verbal clause type that construes the entity targeted by verbal process. For example, "*I accused you of stealing my wallet*."

Existential Process

Existential clauses depict something existing or happening (Halliday, 2004). These are not very popular in discourse, but they create a crucial contribution to numerous text varieties. The existential process is typically attached with the word "there." However, it does not function as a participant or circumstance. Instead, it shows the character of existing. The verb of existential clauses is typically "be", but

there are also some other verbs taking place in existential clauses, such as exist, arise, follow, stand, flourish, etc. The entity or event construed in existential clauses is named as existent. Any phenomenon, including individual, goods, and abstraction, can be construed in this type of clause. For example, "*There is an advancement of technology in the digital era*."

2. Participant

Participant is the component attached to the process component (Halliday, 2004). Every experiential category of clause consists of at least a participant; specific kinds even consist of more than three participants. However, meteorological processes are the exception because they do not take participants into their clauses. For example, *it's raining* and *it's snowing*.

3. Circumstance

Circumstances are always applied in a clause as optional additions (Halliday, 2004). The circumstantial elements take place at the end of the configuration. Moreover, these occur freely within any process configurations and hold the same essence as they occur. The circumstantial elements are classified into nine types (Halliday, 2004):

Extent	This circumstantial elements convey the meanings of distance, duration, and frequency. The elements are realized as *for or throughout + (nominal group).*

Location	This circumstantial elements convey the meanings of place and time. The elements are realized as *prepositions and adverbs of place and time*.
Manner	This circumstantial elements convey the meanings of means, quality, comparison, and degree. The elements are realized as *prepositions + (material) and adverbs of quality, comparison, and degree*.
Cause	This circumstantial elements convey the meanings of reason, purpose, and behalf. The elements are realized by prepositional phrases and conjunctions, such as *because of, for the purpose of, and on behalf of*.
Contingency	This circumstantial elements convey the meanings of condition, default, and concession. The realizations include *in case of, in default of, despite, etc*.
Accompaniment	This circumstantial elements convey the meanings of commutative and additive. The realizations include *with, without, as well as, etc*.

Role	This circumstantial elements convey the meanings of guise and role. The realizations include *as, in the form of, into, etc*.
Matter	This circumstantial elements convey the meanings of the topic (what about?). The elements encompass *about, concerning on, on, of, etc*.
Angle	This circumstantial elements convey the meanings of source and viewpoint. The elements encompass *according to, in the words of, in the opinion of, etc*.

A.3. Ideational Metaphor

Nominalizations are the instances of ideational metaphor in which processes and qualities are reconstrued as entities (Halliday, 2004). The ideational metaphor seems to be linked to the discourses of power and authority. However, the ideational metaphor's essence is to provide the new potential of meaning. Ideational metaphor enables us to reconstrue our everyday experience into modern science discourses. The ideational metaphor's grammar infers the complexity of human experience in which its construal can be taken from several angles (Halliday, 2000). Furthermore, metaphor has its power concerning language's feature encompassing the association of higher-order layered semiotic (Halliday, 2004). Content can be expressed in various ways based on the relation of semantics and grammar. Halliday provides the example of labeling "move" *motion*. Halliday does not solely shift a

verb into a noun but instead combines the meaning categories of noun and verb to mold a new element type. By using metaphorical expressions constantly, we simultaneously reshape our experience of the world by making it noun-like (steady in time) while it is viewed, explored, evaluated, and rationalized.

Ideational metaphor encompasses a re-mapping of the relation between semantics and grammar (Halliday, 2004). Congruently, a sequence is realized by a clause complex and a figure by a clause. However, metaphorically, the congruent realizations are downgraded, resulting in the re-mapping of the realizations, including a sequence as a clause, a figure as a group, and an element as a word. Furthermore, there are three tendencies explaining how ideational metaphor is created (Halliday, 2004):

Sequence	Congruently, a sequence is realized by a clause complex, but metaphorically it is realized by a clause. For example, "*The mountain eruption caused the death of many people*." This clause is the reconstrual of a sequence, and it can be unpacked into "*Because the mountain erupted, many people died*."
Figure	Metaphorically, a figure is downgraded into the domain of a group. For example, "*My initial intention was to buy a cake*." This underlined group can be unpacked into "*I initially intended*."
Element	Metaphorically, an element of a figure can be downgraded into another domain; the process is construed as a thing, the other

	elements as a qualifier or deictic, or further as words functioning as classifier, epithet, or post-deictic. However, an element can also be inherently metaphorical within a congruent figure. For example, "*The late distribution of goods*." This nominal group can be unpacked into "*The goods are distributed late*."

Furthermore, the use of ideational metaphor is determined by the textual types (spoken or written) (Halliday, 2004). Spoken and written texts have distinct patterns concerning metaphorical expression due to the distinct strategies in constructing complex meanings. Written language has a feature of "lexically dense," meaning that numerous lexical items are packed into each clause. In contrast, the spoken one has the feature of "grammatically intricate," meaning that complex meanings are unfolded within the relation of clause complexes driven by parataxis and hypotaxis. Nominalization is the crucial resource of grammatical metaphor (Halliday, 2004). Instead of realizing processes into verbs and properties into adjectives, these two are instead realized as nouns, e.g., *the late delivery (...is delivered late)*. Finally, the purpose of analyzing metaphorical expression in particular text is to demonstrate the impact resulting from using this mode of expression, including the meaning and the impression (Halliday, 2004).

B. Pop Song Lyrics as a Discourse

The availability of pop music could not be more accessible today (Summer, 2018). Some platforms such as *YouTube* and *Spotify* enable us to listen to pop music whenever we want. Popular music becomes a crucial source and groundwork of

daily lives and research because it is the site of experience captured in the "pop" way (Brabazon, 2012). Popular music does not have a rigid definition (Shuker, 2005). The features of the word "popular" and how it applies to certain types of music are open to significant discussion. Popular music can be considered as "a form of symbolic interaction" (Brabazon, 2012). It contains sounds, rhythms, and lyrics packed into the music marketing for a consumption commodity. Also, popular music was initially perceived as a temporal youth phenomenon (Green, 2018). However, it has shown durability in terms of relevancy across generations. The focus of this research is the lyrical components of pop music.

Song lyrics usually tell the story of the songwriter or singer. They put meanings into their music through lyrics that do not only deal with telling stories but also communicating a discourse in relation to their singers' identities (Machin, 2010). Through song lyrics, an artist makes his/her music meaningful for the audience to listen to. Some lyrics may be incoherently written, but they are still tied together to narrate the singers' identities, values, and actions. Artists from different times may cover the same basic topics, such as love, but the actions, values, and identities vary (Machin, 2010). Song lyrics can perceive the same topics through different approaches over time. They do not only communicate story, feeling, and message, but also deeper meanings in relation to specific times, spaces, and ideas.

Pop song lyrics are mostly considered as trivial since they are mainly concerned with specific topics, such as being in love and breaking up (Machin, 2010). However, love songs have shifted significantly and show wider cultural

changes. The changes include the things desired by men and women in relationships, the problems they face, and the actions and attitudes in facing break-up. These changes reflect the shifted gender roles and ideas of sexuality and individualism. Carey (1969, as cited in Machin, 2010) suggested that earlier song lyrics depict a relationship as something that simply happens because of fate. In contrast, later song lyrics depict relationships as something couples can interfere with, since they have the freedom to create an ideal relationship from their perspectives. Moreover, earlier song lyrics depict being alone as a negative thing, while later song lyrics depict it as a positive thing in which an individual can explore the self. Also, love song topics have shifted from romantic love to physical desire. These cultural changes reflect higher individualism, self-discovery identity, and liberal sexual desire.

Today, pop song lyrics have become a well-researched type of linguistic data (Motschenbacher, 2016). Pop song lyrics initially received skepticism from linguists concerning their authenticity. Initially, pop song lyrics were argued to be crafted with particular communicative or commercial goals. However, this can be a motivation for linguistic research to demonstrate how language is crafted to achieve specific goals. Moreover, pop song lyrics can be considered as a discourse (Shuker, 2005). It contains meanings simultaneously reflecting and constituting broader social systems and structures of meaning. The study of discourse has taken popular music into account, specifically song lyrics, as performed language.

Discourse can refer to two different definitions (Barker, 2004). Generally, discourse is understood as a text or utterance reflecting coherent meanings. However, in the context of cultural studies, discourse is defined based on Foucault's thought. Discourse here refers to language and practice combined by a subject to give meaning to objects and practices. In this study, I referred to discourse in general sense. The term discourse used by Foucault operates to reveal something beyond linguistic constructions, and it is commonly related to social, political, and economic issues. In contrast, this study focused on how language operates to make meaning that is attached to a specific context. Discourse analysis is concerned with patterns in linguistic data. The discourse approach used in this study is systemic functional linguistics (SFL). It enables us to explore meaning in linguistic data and comprehend its use in social contexts. More specifically, SFL enables us to explore meaning of linguistic data through a holistic grammar reflecting the choices of speakers or writers derived from linguistic system and to comprehend how these choices can be functional to construe meanings based on their classifications (Schleppegrell, 2012).

Furthermore, the term "discourse" is mainly described as "language above the sentence," and hence the study of discourse generally encompasses the analysis of language in texts and conversation (Yule, 2010). Brown G. and Yule (1983, as cited in Gee, 2018) stated that discourse refers to the system demonstrating how language is operated and understood within specific contexts. Discourse is also related to grammar since it facilitates speakers or writers to pack information (Mithun, 2015). The way information is conveyed depends on the broader context

of discourse, the thinking flow via time, the speaker's communicative and social goals, the assumed audience's literacy or knowledge, and more. Moreover, discourse also covers the level "above" grammar, meaning that discourse concerns grammatical sentences and how these sentences are tied up together as a speech or writing (Gee, 2018). By doing so, linguists consider the study of discourse as the language study beyond the sentence level. More precisely, discourse analysis investigates how language is put together above the sentence level and how it functions to fit in with particular contexts of social relationships, organizations, society, and culture.

Furthermore, the pop song lyrics that were analyzed in this research is Selena Gomez's *Rare* album. This album was released in 2020. This album was also mainly written by Selena Gomez with her team. Consequently, this album reflects Selena Gomez's personal life. Linguistically, this album was chosen because it has unique lexicogrammatical patterns to narrate the album's stories. The album's topics linguistically affect how Selena's experiences were construed congruently and metaphorically. This album's topics resemble what Carey (1969) stated in the previous paragraph. The topics encompass falling in love, break-up, and self-discovery. Through her album, Selena attempted to tell that after going through the experiences of falling in love and break-up, she finally found herself and recognized her self-value. Linguistically, some song lyrics were expressed using the process types that do not reflect the typical meanings, unless we take a deep look into the lyrics' context or field. Some song lyrics were also expressed metaphorically, specifically using ideational metaphors. Some participants in the

form of pronouns also do not reflect the typical meanings. Therefore, it becomes interesting to analyze the selected lyrics of Selena Gomez's *Rare* album through ideational meaning. Ideational meaning can be the toolkit to untangle the complexity of language use in pop song lyrics, specifically Selena Gomez's *Rare* album.

C. Previous Studies

Some previous studies on ideational meaning have been conducted. They mainly focused on experiential meaning (the component of ideational meaning). Using various methods, the findings showed that ideational meaning analysis could assist the textual analyses of a wide range of discourses, such as Ph.D reports, letters, scam emails, and language use in the courtroom.

First, a research conducted by Starfield et al. (2017) aimed to take a deep look into Ph.D. examiners' reports, where the examiners manifested their roles linguistically through the report writings. The authors wanted to fill in the gap of report genre studies by using Halliday's transitivity analysis. The analyzed data were 142 Ph.D. examiners' thesis reports from an Australasian university. The research was conducted using a qualitative approach. To come to a conclusion, the reports were analyzed using a transitivity system to reveal what process types were used to construct the Ph.D. examiners' roles. Finally, after knowing what process types used in the reports, they could draw the research's conclusion on Ph.D. examiners' roles written in their report writings. The finding showed that there are 10 Ph.D. examiners' roles realized in the report writings; they include examiner,

institution, expert, editor, supervisor, peer, evaluator, reporter, commentator, and viva examiner.

Second, a research conducted by Dreyfus (2017) attempted to reveal how language use can portray responsibility in the material clauses. The author employed Halliday's systemic functional linguistics approach to conduct the analysis. The author wanted to fill in the gap of systemic functional linguistics study, primarily through transitivity and ergativity analysis. The data were taken from the various resources with different genres and presented in the article as a sequence of examples. Moreover, the data were analyzed using a qualitative approach. Through the transitivity system, the author took a deep look into what processes used to show responsibility. Furthermore, the ergativity system assisted in supporting transitivity analysis to reveal agency in the data. The finding showed that the material clauses construed using active voice depict full responsibility while the other ones construed using middle voice depict minimum responsibility.

Third, a research conducted by Yang (2017) aimed to qualitatively investigate how meaning choices in the two father's letters can construct the writers' identities. The author employed Halliday's systemic functional linguistics approach to conduct the analysis. The author wanted to fill in the gap of systemic functional linguistics study by investigating the two fathers' identities through the lexicogrammatical forms in their letters. The author hoped that the research would contribute to the new finding on identity construction. The data were taken from the two father's letters written for their daughters in the Chinese reality TV show

"Dad Where Are We Going." Furthermore, the author developed three inter-related coding schemes drawn on systemic functional linguistics. The coding schemes were composed of Speech Function System (what is done), Experience System (what is said), and Evaluation System (how things said are evaluated). Moreover, the coding schemes' output was presented in the form of percentage tables and supported with the data analysis. The research demonstrated that the first father's identity is a caring father who always wants to give the best to his daughter, and the other father's identity is a mentor who concerns the personal development of his daughter.

Fourth, a research conducted by Bartley (2018) was qualitatively attempted to take a deep look into a courtroom case where the language was used to manipulate the judgment. The author wanted to fill in the gap of forensic linguistic studies by employing some research frameworks, such as Fairclough's CDA, corpus linguistics, and Halliday's transitivity analysis. The data of the research were taken from a nonprofit website called *Innocence Project*. The website/organization helps to liberate wrongly convicted individuals. The investigated case was sexual abuse. Furthermore, to come up with the finding, the author was concerned explicitly on Halliday's transitivity analysis to identify the processes uttered by the prosecutors and the defense attorneys. The transitivity analysis was then formulated into percentage tables to know the frequency of each used process type. Finally, Fairclough's CDA approach and corpus linguistics are used as other frameworks to complete the transitivity analysis. The finding showed that there are four processes frequently used in courtroom discourse; they were mental, material, verbal, and relational. The lawyers used the mental process to

convince the jury. The defense used the material process to undermine the police investigation. The defense and the prosecution used the verbal process to report the defendant's testimony. Finally, the relational process was also used by both attorneys to describe and assess certain things related to the case.

Fifth, Kiernan (2019) qualitatively attempted to reveal the translingual identities of the nine Japanese students named Hanako, Yoko, Sayaka, Yoshie, Ayame, Akira, Chiakako, Hideaki, and Koko through the dimension of ideational meaning by Halliday. The author wanted to fill in the ideational meaning study gap by analyzing the narratives uttered by the Japanese students concerning translingual identity. The analysis was conducted by assessing the students' discourse strategies in construing their experience concerning translingual identity. The finding showed that there were several ideational meanings revealed from the narratives. They included linguistic mixing, alienation, racism, and self-image.

Sixth, an SFL study conducted by Anafo and Ngula (2020) was qualitatively attempted to reveal the lexicogrammatical patterns used in scam email messages. The study focuses on Halliday's transitivity analysis to identify process types used by the scammers. The data were taken from 40 scam emails, consisting of 860 clauses. The finding revealed that the email scammers tended to construe the taken-for-granted experience using the three types of material process (communication-oriented, transfer-oriented, and use-oriented), personal pronoun, and possessive determiners to deceive their targets. Moreover, the scammers used personal

pronouns and possessive determiners to locate themselves within a network of relations with the targets.

These six previous studies successfully analyzed a wide range of discourses through the lens of ideational meaning. The similarity among these studies is that they focused on how human experiences are construed as ideational meanings within particular discourses. By looking at the ideational meanings of particular discourses, their research goals set could be achieved. However, they did not include the discussion of ideational metaphor. Ideational metaphor is the other variant of ideational meaning. The previous studies should have included this component of ideational meaning, if they wanted to holistically analyze the ideational meanings of particular discourses. Therefore, this study included the discussion of ideational metaphor in order to gain a more comprehensive finding of ideational meaning analysis. Also, this study analyzed a contrasting type of discourse. Song lyrics are constructed to tell stories beautifully. It is constructed differently compared to the analyzed discourses in the previous studies. Hence, this study is worth investigating to untangle the complexity of language use in song lyrics, specifically the lyrics of Selena Gomez's *Rare* album, from the perspective of ideational meaning.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter encompasses the finding of ideational meaning analysis in the selected lyrics of Selena Gomez's *Rare* album and its further discussion. The finding section covers the ideational meaning analysis of the 17 songs of the *Rare* album. They are *Boyfriend*, *Lose You To Love Me*, *Rare*, *Souvenir*, *Look At Her Now*, *She*, *Crowded Room*, *Vulnerable*, *Dance Again*, *Ring*, *A Sweeter Place*, *People You Know*, *Cut You Off*, *Let Me Get Me*, *Kinda Crazy*, *Fun*, and *Feel Me*.

However, I did not analyze the complete lyrics of each song. Instead, I selected the specific lyrics which were uniquely construed in congruent and metaphorical forms. More precisely, I chose the lyrics construed metaphorically and the congruent lyrics conveyed metaphorical and idiomatic meanings. I also analyzed the lyrics containing non-typical references of participants. In total, 79 lyrics were analyzed. In some lyrics, some elements of the clauses were omitted by Selena to fit in with the melodies. Therefore, I added the missed parts to assist the ideational meaning analysis. The added parts were put in brackets […]. Furthermore, in the discussion section, I explained the complexity of language use and the linguistic uniqueness contained in the chosen lyrics of Selena Gomez's *Rare* album from the perspective of ideational meaning.

A. FINDINGS

Data 1: *Boyfriend* Lyrics

In this song, I only took two lyrics to be analyzed. These two lyrics were taken because they convey indirect ideational meanings congruently and metaphorically. Meanwhile, the rest of the lyrics are construed in a typical way and do not need to be analyzed since they do not reflect linguistic uniqueness. The analyzed data were put in order based on their occurrence in the data source. The field (context) of this song is a story of Selena wanting to start a new romantic relationship after the breakup. This field is the context of how this song should be interpreted. Moreover, Selena also clarified the meaning of *Boyfriend* on her social media:

"*It's a lighthearted song about falling down and getting back up time and time again in love, but also knowing that you don't need anyone other than yourself to be happy.*" (Genius, 2020).

1. *I want a boyfriend but I just keep hitting dead ends.*

This lyric was constructed **congruently**. This lyric was expressed using the mental process "*want*" and material process "*keep*," and "*hitting*." In the first clause, Selena, as a senser, directly conveys that she wants a boyfriend. In the second clause, she used the goal "*dead ends*" to refer to the ending of a romantic relationship, denoting that she finds it hard to maintain a romantic relationship. Thus, the second clause can be interpreted as "I just keep breaking up." After being analyzed, this lyric conveys **mental and material experiences**.

2. *[I] try to take a shortcut but I get cut again and again.*

This lyric was construed **congruently**. This lyric was expressed using material processes "*to take*" and "*get*" and "*cut*." In the first clause, she used the goal "*shortcut*" to refer to the attempt or desire to start a new romantic relationship straightforwardly. Thus, it can be interpreted as "I try to start a new romantic relationship." Meanwhile, in the second clause, she used the material processes "*get*" and "*cut*" to convey that the relationship she was involved in did not work. Therefore, the second clause can be interpreted as "I end up breaking up again and again." Even though the interpretations still use material clauses, but the meanings are more understandable. After being interpreted, this lyric conveys **material experiences**.

Data 2: *Lose You to Love Me* Lyrics

Nine data were analyzed. These data were taken because they convey indirect ideational meaning congruently and metaphorically. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness because they bring ideational meaning directly. That is, the rest of the lyrics were not analyzed. The field of this song is the story of Selena choosing herself over her ex-boyfriend, who cheated on her. Moreover, Selena confirmed the story behind *Lose You To Love Me* in the YouTube comment section of this music video:

"*This song was inspired by many things that have happened in my life since releasing my last album. I want people to feel hope and to know you will come out the other side stronger and a better version of yourself.*" (Genius, 2020).

1. *You promised the world and I fell for it.*

This lyric was expressed **congruently**. This lyric was expressed using verbal process "*promised*" and material process "*fell*." The uniqueness of this lyric is that Selena chose to use the material process "*fell*" to convey the mental process "believe." Hence the clause "*and I fell for it*" can be interpreted as "and I believed it." In the first clause, Selena's ex-boyfriend is positioned as a senser. Meanwhile, in the second clause, Selena positions herself as an actor, but the intended meaning shows that she is a senser instead. After being interpreted, this lyric conveys **verbal and mental experiences**.

2. *You set fires to my forest and you let it burn.*

This lyric was constructed **congruently**. This lyric seems not to correlate with the previous lyric, but it shows coherence. This lyric was expressed using material processes "*set*," "*let*," and "*burn*." In this lyric, Selena's ex-boyfriend is positioned as an actor who fires Selena's forest and lets her forest burn. The circumstance of location "*my forest*" can be interpreted as "my trust." Hence, the lyric can be interpreted as "You made me not trust you." After being analyzed, this lyric conveys **material and mental experiences**.

3. *[You] sang off key in my chorus 'cause it wasn't yours.*

This lyric was construed **congruently**. This lyric was expressed using the behavioral process "*sang*" and possessive identifying process "*wasn't*." This lyric seems not to be coherent, but it can be interpreted as "You made my life sorrowful

'cause it wasn't yours." The circumstance of manner "*off-key*" refers to the word "sorrowful," while the circumstance of location "*in my chorus*" refers to the word "my life." In the first clause, Selena's ex-boyfriend is positioned as a behaver, but the interpreted lyric shows that he is positioned as an actor. After being analyzed, this lyric conveys **material and relational experiences**.

4. *Rose colored glasses, all [were] distorted.*

This lyric was expressed **congruently**. This lyric was expressed by a material process "*were distorted*." This lyric does not literally mean that glasses with rose color were distorted. According to *Online Cambridge Dictionary*, rose-colored glasses mean "a happy or positive attitude that fails to notice negatives things, leading to a view of life that is not realistic." Therefore, the lyric can be interpreted as "The true reality was revealed." Specifically, Selena realized that her ex-boyfriend was cheating on her. After being analyzed, this lyric conveys **material experiences**.

5. *You set fire to my purpose and I let it burn.*

This lyric was expressed **metaphorically**. This lyric was expressed using material processes "*set*" and "*let,*" and "*burn*." The first clause has an ideational metaphor, "my purpose," which functions as the goal. Then, the lyric can be interpreted as "You made me not purpose, and I let you did it." In this lyric, Selena's ex-boyfriend is positioned as an actor, while Selena positions herself as an initiator. However, the interpreted lyric denotes that Selena's ex-boyfriend is positioned as

an initiator. After being analyzed, this lyric conveys **material and mental experiences**.

6. *You got off on the hurtin' when it wasn't yours.*

This lyric was construed **metaphorically**. This lyric was expressed using the material process "*got*" and possessive identifying process "*wasn't*." This lyric has an ideational metaphor, "*the hurtin'*." By using an ideational metaphor, Selena reconstrued the material process "hurt" into "hurtin'." She regarded it as a thing that could be possessed. Thus, the following clause contains the possessive identifying process "*wasn't*." In this lyric, Selena's ex-boyfriend is positioned as an actor. This lyric can be congruently interpreted as "You got off when I hurt because you are not the one who hurts." After being interpreted, this lyric conveys **material and relational experiences**.

7. *This dancing was killing me softly.*

This lyric was constructed **metaphorically**. This lyric was expressed using the material process "*was killing*." This lyric also has an ideational metaphor "*This dancing*" that functions as an actor. This ideational metaphor can be interpreted as "This love." Hence, the complete lyric can be interpreted as "This love was killing me softly." The lyric was expressed metaphorically and can be unpacked into "The fact that I love you hurts me softly." After being interpreted, this lyric conveys **material experience**.

8. *[You] made me think I deserved it in the thick of healing.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*made*," a mental process "*think*," and an intensive attributive process "*deserve*." This lyric has an ideational metaphor "*the thick of healing*" realized as a circumstance of location. That is, Selena reshapes her experience as if the material process "heal" is a circumstance of location. This lyric can be congruently construed as "You made me think I deserve it when I heal." After being interpreted, this lyric conveys **material, mental, and relational experiences**.

9. *And now the chapter is closed and done.*

This lyric was expressed **congruently**. This lyric was expressed using material processes "*is closed and done*." The actor "*the chapter*" can be interpreted as "the relationship or our relationship." In this lyric, Selena regarded her past romantic relationship as a chapter of a book that is now closed and done. After being interpreted, this lyric conveys **material experiences**.

Data 3: *Rare* Lyrics

Three data were analyzed in this song. The analyzed data were taken because they show linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical modes. Meanwhile, the rest of the song lyrics do not show uniqueness since they directly construe ideational meaning. The analyzed data were put in order based on their occurrence in the data source. The field of this song is the story of Selena recognizing her uniqueness and power as a

genuine human being within a toxic relationship. During the interview with Apple Music, Selena confirmed the meaning of the song *Rare*:

> *"[Rare] actually is a word that sums up what the purpose of my position is, which is letting people know that they are completely unique within who they are. That's the biggest thing, right? It's like, they don't fit in, or they feel like they need to be a certain way... it's very scary to know who they're looking up to. I think it was such a perfect description of how I think girls, or women, are meant to feel. It's even acknowledging: I don't have it all, but I do know that I'm worth something. I'm not gonna settle and I'm gonna wait, 'cause there is something out there that is gonna give me that feeling that I deserve and I want.*" (Genius, 2020).

1. *My ambitions were too high.*

This lyric was expressed **metaphorically**. This lyric was expressed using an intensive attributive process "*were*." This lyric has an ideational metaphor "*my ambitions*" that functions as a carrier. Hence this lyric can be unpacked into "I was very ambitious." After being interpreted, this lyric conveys **a relational experience**.

2. *[I am] waiting up for you upstairs.*

This lyric was construed **congruently**. This lyric was expressed using a material process "*waiting up*." However, by looking at the field, this lyric does not mean waiting for someone upstairs. The circumstance of location "*upstairs*" here denotes "power." Hence, the lyric can be interpreted as "I am powerful." Selena positions herself as an actor, but the interpreted lyric denotes that she positions herself as a carrier. After being interpreted, this lyric conveys **a relational experience**.

3. *Why you act like I'm not there?*

This lyric was conveyed **congruently**. This lyric was expressed using a material process "*act*" and a circumstantial attributive process "*am not*." The attribute "*there*" refers to the circumstance of location "*up stairs*" stated in the previous lyric. This lyric can be interpreted as "Why don't you recognize that I am powerful?" In this lyric, Selena's ex-boyfriend is positioned as an actor, while Selena positions herself as a carrier. After being interpreted, this lyric conveys **mental and relational experiences**.

Data 4: *Souvenir* Lyrics

I only took six lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The field of this song is the story of Selena being mesmerized by her boyfriend.

1. *[I get] goosebumps from your wild eyes when they're watching me.*

This lyric was expressed **congruently**. This lyric was expressed using a material process "*get*" and a behavioral process "*'re watching*." Selena positions herself as an actor. She uses the goal "*goosebumps*" to construe the experience of

being mesmerized. The circumstance of location "*from your wild eyes*" denotes the source of the goosebumps. The following clause complements the previous clause. The behaver "*they*" refers to the circumstance "*your wild eyes*." Selena could have just said "…when you are watching me", but she chose to use "*they*" which refers to "*your wild eyes*" as the behaver to give uniqueness in her lyric. This lyric can be interpreted as "I am mesmerized by you when you are watching me." Hence, this lyric conveys **mental and behavioral experiences**.

2. *Shivers dance down my spine, head down to my feet.*

This lyric was construed **metaphorically**. This lyric was expressed using a behavioral process "*dance*." It has an ideational metaphor "*shivers*" which was derived from the process "shiver." Selena construed her shivering experience in this lyric but reshaped it as if "*shivers*" are a behaver. The circumstance of location "*down my spine, head down to my feet*" denotes the location where "*shivers dance*." This lyric means being mesmerized by someone. Hence, the lyric conveys **a mental experience**.

3. *[I am] swimming in your eyes, in your eyes, in your eyes, Egyptian blue.*

This lyric was constructed **congruently**. This lyric was expressed using a material process "*am swimming*." Literally, Selena cannot swim in someone's eyes, but this lyric can be interpreted as "I am staring your eyes intimately." Hence, Selena does not position herself as an actor but rather as a senser instead. The word "*Egyptian blue*" does not have a place in the transitivity system since it cannot be categorized into any participant. Still, it refers to the circumstance of location "*in*

your eyes." The blue color is the rarest color for ancient Egypt. Those words mean that the person Selena referred to in the lyric is rare or special to her. After being interpreted, the lyric conveys **a mental experience**.

4. *You're giving me chills at a hundred degrees.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*are giving*." In this lyric, Selena's boyfriend is positioned as an actor. This lyric has an ideational metaphor "chills" which is derived from the process "chill." Selena construed the experience of being chilled as if "chills" are things that can be given. The circumstance of manner "*at a hundred degrees*" gives the clue of how cold Selena is. However, this lyric does not mean that someone chilled Selena; instead, she was mesmerized by someone. After being interpreted, the lyric conveys **a mental experience**.

5. *[You are] taking my breath, a souvenir that you can keep.*

This lyric was expressed **metaphorically**. This lyric was expressed using a material process "*are taking*." It has an ideational meaning "*my breath*." In this lyric, Selena's boyfriend is positioned as an actor. The congruent form of this lyric may be "you are making me not breathe." The noun "*a souvenir that you can keep*" does not exist in the transitivity system, but it refers to the goal "*my breath*." The noun means that Selena regarded her breath as a souvenir that someone could take. This lyric resembles the previous lyrics in terms of meaning. It means that Selena was mesmerized by someone that she barely could breathe. After being interpreted, the lyric conveys **a mental experience**.

6. Take my breath away just like a souvenir!

This lyric was construed **metaphorically**. It resembles the previous one. It also has an ideational metaphor "*my breath*." It was expressed using a material process "*take*." However, in this lyric, there is a circumstance of manner "*just like a souvenir*" to provide the clue that her breath is a souvenir. Again, this lyric resembles the previous ones in terms of meaning. This lyric means Selena is being mesmerized by someone or her boyfriend. After being interpreted, the lyric conveys **a mental experience**.

Data 5: *Look At Her Now* Lyrics

I only took seven lyrics from this song. These lyrics were taken since they indirectly construe ideational meanings in congruent and metaphorical forms. There is also a participant or pronoun in the selected lyrics referring to non-typical reference. Hence, they reflect linguistic uniqueness. Meanwhile, the rest of the lyrics do not show linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The field of this song is the story about Selena overcoming her past chaotic relationship with her ex-boyfriend and finally being a stronger person. Moreover, Selena explained the meaning of the song *Look At Her Now* to Sirius XM's Hits 1:

"Basically the whole song is telling a story. And it's just always about kind of redeeming yourself and making sure that you acknowledge that you kind of mess up and you go through your stuff but you can always come out of it just feeling like a boss. My ride-or-dies that have been with

me for years, they've seen everything and they've been a part of my life. And social media amplifies your connection with people, so I actually feel way closer to them than I've ever been before. So I wanted them to know that I was OK. You know, I wanted to release that moment with 'Lose You To Love Me' but this was more like, "I'm actually proud of myself and I'm so grateful for you guys." (Genius, 2020).

1. *They fell in love one summer.*

This lyric was expressed **congruently**. This lyric was expressed using a material process "*fell*." This lyric has an ideational meaning "*love"* derived from the process "love." In this lyric, Selena construed the process "love" as the scope "*in love*." Selena reshaped her experience of loving into a material experience of falling into a deep area called "love." Therefore, Selena and her ex-boyfriend did not position themselves as actors but rather sensers. After being interpreted, the lyric conveys **a mental experience**.

2. *Oh god, when she found out, trust level went way down.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*found out*" and an intensive attributive process "*went*." The senser "*she*" refers to Selena. The first clause denotes that Selena knew that her ex-boyfriend cheated on her. The following clause has an ideational meaning "*trust*" derived from the process "trust." The congruent form of this clause will be "I did not trust you," but Selena chose to construe the process "trust" as the classifier in "*trust level*." After being interpreted, the lyric conveys **material and mental experiences**.

3. *Of course she was sad, but now she's glad she dodged a bullet.*

This lyric was constructed **congruently**. This lyric was expressed using intensive attributive processes "*was*" and "*is*" and a material process "*dodged.*" The carrier "*she*" refers to Selena. The first clause denotes that she was sad because of the betrayal. However, the second clause seems not to correlate with the previous one, but it does correlate. The goal "*a bullet*" can mean "*a problematic person*" which is her ex-boyfriend. The circumstance of location "*now*" denotes that the second event happens in the present. After being interpreted, the lyric conveys **relational and material experiences**.

4. *[It] took a few years to soak up the tears but look at her now!*

This lyric was conveyed **congruently**. This lyric was expressed using a circumstantial identifying process "*took*," a material process "*soak up*," and a mental process "*look.*" "*To soak up the tears*" means "to be happy again." Selena attempted to convey that she was so sad that her tears had to be soaked up in this clause. The second clause is the essential message of this song. "*... but look at her now*" does not solely mean that people have to look at Selena, but instead, people have to recognize her power. The uniqueness in this lyric is that Selena used the phenomenon "*her*" instead of "me" to refer to herself. Selena used the phenomenon "her" to denote the other version of herself, precisely the stronger one. After being interpreted, the lyric conveys **relational and mental experiences**.

5. *[I'm] not saying she was perfect.*

This lyric was constructed **congruently**. This lyric was expressed using a verbal process "*am not saying*" and an intensive attributive process "*was*." The sayer "*I*" and the carrier "*she*" refer to Selena. "*She*" is used to refer to Selena's past self. After being interpreted, the lyric conveys **verbal and relational experiences**.

6. *She knows she'll find love, only if she wants it.*

This lyric was delivered **metaphorically**. This lyric was expressed using a mental process "*knows*," a material process "*will find*," and a mental process "*wants*." The senser and actor "*she*" refer to Selena. This lyric has an ideational metaphor "*love*" derived from the process "love." It means that Selena regards the process "love" as a thing that can be found. This lyric can be interpreted as "I know I will love someone, only if I want it." After being interpreted, the lyric conveys **a mental experience**.

7. *She knows she'll find love on the up from the way down.*

This lyric was construed **metaphorically**. This lyric was expressed using a mental process "*knows*" and a material process "*'ll find*." The senser and actor "*she*" refer to Selena. This lyric also has an ideational metaphor "*love*," meaning that Selena regards the process "love" as something that can be found. The circumstance of location denotes that Selena will love a better person since this person is found "*on the up*." Thus, the lyric can be interpreted as "I know I will love a better person." After being interpreted, the lyric conveys **a mental experience**.

Data 6: *She* Lyrics

I only took six lyrics from this song. These lyrics were taken since they indirectly construe ideational meanings in congruent and metaphorical forms. There are also participants or pronouns in the selected lyrics referring to non-typical references. Hence, they reflect linguistic uniqueness. Meanwhile, the rest of the lyrics do not show linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The field of this song is about the narrative of Selena's past self, who was progressing to be a stronger person.

1. *[She was] too pure to understand the lows and the highs.*

This lyric was construed **metaphorically**. This lyric was expressed using an intensive attributive process "*was*" and a mental process "*understand*." The carrier "*she*" refers to Selena. This lyric has ideational metaphors "*the lows*" and "*the highs*" derived from qualities "low" and "high." Using these metaphors, she depicted the qualities "low" and "high" as things that should be understood. "Lows" and "highs" here mean Selena's unstable emotions. Sometimes she could be sad or angry. Therefore, the interpretation of this lyric will be "I was too pure to understand my unstable emotions." Therefore, the lyric conveys **relational and mental experiences**.

2. *I'd tell her to watch her back that she's worth more than that 'cause she was a girl with good intentions.*

This lyric was expressed **metaphorically**. This lyric was expressed using a verbal process "*tell*," a behavioral process "*watch*," and intensive attributive processes "*is*" and "*was*." The sayer "*I*" and carrier "*she*" refers to Selena. This lyric also has an ideational metaphor "*good intentions*." The clause "*a girl with good intentions*" is the reconstrual of "a girl intended well." After being interpreted, the lyric conveys **verbal, behavioral, relational, and mental experiences**.

3. *Yeah, she made some bad decisions and she learned a couple lessons.*

This lyric was constructed **metaphorically**. This lyric was expressed using a material process "*made*" and a mental process "*learned*." The actor and senser "*she*" refer to Selena. This lyric also has an ideational metaphor "*bad decisions*" derived from the process "decide." The clause can be unpacked into "*I decided in a bad way*." After being interpreted, the lyric conveys **a mental experience**.

4. *She didn't know all of the hurt she could take.*

This lyric was construed **metaphorically**. This lyric was expressed using a mental process "*didn't know*." The senser "*she*" refers to Selena. This lyric has an Ideational metaphor "*all of the hurt I could take*" derived from the process "hurt." This metaphor can be unpacked into "...that I hurt frequently". After being interpreted, the lyric conveys **mental and material experiences**.

5. *I know you'll get the chance to find who you are.*

This lyric was delivered **metaphorically**. This lyric was construed by a mental process "know" and material processes "will get" and "to find." The senser "*I*" and actor "*you*" refer to Selena. This lyric has an ideational metaphor "*the chance*" derived from the process "chance." The congruent form of this lyric is "I know I'll chance to find who I am." After being interpreted, the lyric conveys **mental and material experiences**.

6. *I know you'll have a choice before it gets too dark.*

This lyric was construed **metaphorically**. This lyric was construed by a mental process "know," a possessive attributive process "will have," and an intensive attributive process "gets." The senser "*I*" and carrier "*you*" refer to Selena. This lyric has an ideational metaphor "*choice*" derived from the process "choose." This lyric can be congruently construed as "I know I can choose before it gets too dark." The clause "*before it gets too dark*" seems not to correlate, but the attribute "*too dark*" may mean "worst." Hence the clause may mean "before it gets worst" or "before everything gets worst." After being interpreted, the lyric conveys **mental and relational experiences**.

Data 7: *Crowded Room* Lyrics

I only took five lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect

linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The field of this song is about the intimacy of a romantic relationship. This song specifically talks about being in a crowded room, but Selena and her boyfriend still feel the intimacy between them. During an interview with *Apple Music*, Selena explained that "the concept for *Crowded Room* comes from a married couple she's friends with who go to many social events and check in with each other throughout using a hand gesture meant to represent *You're my #1*." (Genius, 2020).

1. *It started polite, out on thin ice, 'til you came over to break it.*

This lyric was construed **congruently**. The lyric was expressed by an intensive attributive "*started*" and material processes "*came*" and "*break*." Selena's boyfriend in this lyric is positioned as an actor. This lyric is the new way of saying "to break the ice." According to Online Cambridge Dictionary (n.d.), "to break the ice" means "to make people who have not met before feel more relaxed with each other." The circumstance of location "*out on thin ice*" refers to "the ice" in "to break the ice." The process "*to break*" also refers to that expression. Hence, what Selena means here is not about someone breaking the literal ice, but instead, someone who Selena has not met before making her comfortable. After being interpreted, the lyric conveys **relational and material experiences**.

2. *I threw you a line and you were mine.*

This lyric was expressed **congruently**. The lyric was expressed using a material process "*threw*" and a possessive identifying "*were*." In this lyric, Selena positions herself as an actor, while her boyfriend is positioned as an identified.

According to Macmillan Online Dictionary (n.d.), "to throw someone a line" means "to help someone." Hence, this lyric can be interpreted as "I helped you, and you were mine." After being interpreted, the lyric conveys **material and relational experiences**.

3. *[I was] engulfed in the flames.*

This lyric was construed **congruently**. This lyric was expressed using a material process "*was engulfed*." The circumstance of location "*in the flames*" denotes the process "love." Hence, the lyric can be interpreted as "I loved you." Selena positions herself as an actor in this lyric, but the interpreted lyric denotes that she positions herself as a senser. After being interpreted, the lyric conveys **a mental experience**.

4. *[I was] engulfed in the shame.*

This lyric was expressed **metaphorically**. This lyric resembles the previous one but this lyric takes a different circumstance of location, which is "*in the shame*." "*the shame*" is the ideational metaphor of the process "shame." The congruent form of this lyric will be "I am shamed" in a positive way. Thus, Selena positions herself as an actor. After being interpreted, the lyric conveys **a relational experience**.

5. *[I was] betrayed by your imagination in over my head, but that's alright.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*was betrayed*" and an intensive attributive "*is*." The first clause has an ideational metaphor "*your imagination*" derived from the process "imagine." The congruent form of this lyric will be "I imagined you as someone bad" as Selena

used the process "*was betrayed,*" which usually refers to a negative action. The next clause, "*...but that's alright*" shows contradiction. It means that this person was not like what Selena imagined him to be. In the first clause, Selena positions herself as an actor, but the interpreted lyric denotes that she positions herself as a senser. After being interpreted, the lyric conveys **mental and relational experiences**.

Data 8: *Vulnerable* Lyrics

I only took 11 lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The field of this song is about Selena being vulnerable. She is unsure whether or not to open up emotionally to people who can potentially be her boyfriend. However, she eventually chooses to show her vulnerability. In *The Tonight Show* hosted by Jimmy Fallon, Selena explained the meaning of *Vulnerable*:

"*...one of my favorite songs is 'Vulnerable' on the album, and I think it was a way of me hoping—like, hoping I could be a voice for people who are in the same situation I'm in, whether it's mentally that people struggle with or relationships, friendships. I wanted to be as honest as I could, and the only thing that I wanted was to make people feel good, and, you know, during all the mess [in the world] that's happening, I think that I'm very lucky to be in a position where I can make people feel good.*" (Genius, 2020).

1. *If I give you every piece of me, I know that you could drop it.*

This lyric was construed **congruently**. This lyric was expressed using a material process "*give*," a mental process "*know*," and a material process "*drop*." In this lyric, Selena positions herself as an actor and senser, while her potential boyfriend as an actor. She depicted herself as a thing that can be given and dropped. This lyric can be interpreted as "If I trust you, I know that you could betray me." Hence, this lyric conveys **mental and material experiences**.

2. *If I open up my heart to you, I know that you could lock it, throw away the key and keep it there forever in your pocket.*

This lyric was constructed **congruently**. This lyric was expressed using a material process "*open*," a mental process "*know*," and material processes "*lock*," "*throw*," and "*keep*." In this lyric, Selena positions herself as an actor and senser. Meanwhile, her potential boyfriend is positioned as an actor. The frequently used material processes denote that Selena wanted to make the experience of being emotionally open as concrete as possible. By using material processes, the audience can imagine the construed experience clearly. This lyric can be interpreted as "If I am emotionally open to you, I know that you could make me stay by yourself." Hence, the lyric conveys **relational, mental, and material experiences**.

3. *If I give the opportunity to you, then would you blow it?*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*give*" and a material process "*blow*." In this lyric, Selena positions herself as an actor. Her potential boyfriend is positioned as an actor as well. This

lyric has an ideational metaphor "opportunity" derived from the quality "opportune." Thus, the lyric can be congruently interpreted as "If I let you be in an opportune time, then would you disregard it?" Hence, the lyric conveys **material, relational, and mental experiences**.

4. *If my love was like a flower, would you plant it, would you grow it?*

This lyric was expressed **metaphorically**. This lyric was expressed using an intensive attributive process "*was*" and material processes "*plant*" and "*grow*." In this lyric, Selena's potential boyfriend is positioned as an actor. This lyric has an ideational metaphor "*love*" derived from the process "love." The attribute "*like a flower*" denotes that Selena depicted the process "love" as a flower that can be planted and grown. This lyric can be interpreted as "If I love you, would you love me too?" Hence, the lyric conveys **a mental experience**.

5. *If I show you all my demons and we dive into the deep end, would we crash and burn like every time before?*

This lyric was construed **congruently**. This lyric was expressed using material processes "*show*," "*dive*," "*crash*," and "*burn*." This lyric seems not to correlate, but we can understand how the lyric should be interpreted by looking at the field. This lyric can be interpreted as "If I am emotionally open, and we know each other deeply, would we hurt each other like every time before?" By using material processes, Selena attempted to construed her experience concretely. In this lyric, Selena positions herself and her potential boyfriend as actors. However, the interpreted lyric denotes that Selena positions herself as a carrier in the first clause,

and she and her potential boyfriend position themselves as sensers in the second clause. After being interpreted, the lyric conveys **relational, mental, and material experiences**.

6. *Wrap your arms around my weakness!*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*wrap*." This lyric has an ideational metaphor, "*my weakness*" derived from the clause "I am weak." This lyric can be interpreted as "Recognize the fact that I am weak!" After being interpreted, the lyric conveys **a mental experience**.

7. *If the only other option's letting go, I'll stay vulnerable.*

This lyric was expressed **metaphorically**. This lyric was expressed using an intensive identifying process "*is*" and an intensive attributive "*'ll stay*." In this lyric, Selena positions herself as a carrier. This lyric has ideational metaphors "*option*" derived from the process "opt" and "*letting go*" derived from the process "let go." Congruently, this lyric can be interpreted as "If I can only opt to let go, I'll stay vulnerable." Hence, the lyric conveys **mental, material, and relational experiences**.

8. *If I hand you my emotions, would you even wanna take it?*

This lyric was construed **congruently**. This lyric was expressed using a material process "*hand*," a mental process "*wanna*," and a material process "*take*." In this lyric, Selena positions herself as an actor, while her potential boyfriend is positioned as a senser. This lyric can be interpreted as "If I express my emotions to

you, would you even want to recognize it?" Hence, the lyric conveys **verbal and mental experiences**.

9. *If I give you all my trust, then would you fumble it and break it?*

This lyric was constructed **metaphorically**. This lyric was expressed using material processes "*give*," "*fumble*," and "*break*." In this lyric, Selena positions herself as an actor, and her potential boyfriend is also positioned as an actor. This lyric has an ideational metaphor in which Selena depicted the process "*trust*" as a thing that can be given, fumbled, and broken. This lyric can be interpreted as "If I trust you, then would you betray me?" Hence, the lyric conveys **mental and material experiences**.

10. *If I let you cross my finish line, then would you wanna make it?*

This lyric was construed **congruently**. This lyric was expressed using a material process "*cross*," a mental process "*wanna*," and a material process "*make*." In this lyric, Selena positions herself as an initiator, while her potential boyfriend is positioned as a senser. The scope "my finish line" can be understood as "my goal in life." Therefore, this lyric can be interpreted as "If I let you interfere with my goal in life, would you want to make it?" Hence, the lyric conveys **material and mental experiences**.

11. *I think I'm ready, won't you come and flip the switch and activate it?*

This lyric was expressed **congruently**. This lyric was expressed using a mental process "*think*," an intensive attributive process "*am*," and material processes "*come*," "*flip*," and "*activate*." This lyric can be interpreted as "I think

I'm ready, won't you come and start a relationship with me?" The material processes were used to convey her experience concretely. Selena positions herself as a senser, while her potential boyfriend is positioned as an actor. After being interpreted, the lyric conveys **mental, relational, and material experiences**.

Data 9: *Dance Again* Lyrics

I only took seven lyrics from this song. These lyrics were taken since they indirectly construe ideational meanings in congruent and metaphorical forms. Hence, they reflect linguistic uniqueness. Meanwhile, the rest of the lyrics do not show linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. This song's field is about Selena choosing to be happy again after going through a chaotic relationship. Selena confirmed the meaning of the song Dance Again to ET:

"*Dance Again is about getting [my] groove back after challenging times. That song makes me feel like I got my step back, and I feel like alright, I'm back in the game a bit. The whole objective of the album is self-love and acceptance.*" (Genius, 2020).

1. *Happiness ain't something you sit back and you wait for.*

This lyric was construed **metaphorically**. This lyric was expressed using an intensive identifying "*ain't.*" This lyric has an ideational metaphor "*happiness*" derived from the quality "happy." "*Happiness*" is the identified not associated with the identifier "*something you sit back and you wait for.*" This lyric can be

interpreted as "The fact that you are happy is not something you sit back and you wait for." Hence, this lyric conveys **a relational experience**.

2. *Confidence is throwing your heart through every brick wall.*

This lyric was expressed **metaphorically**. This lyric was expressed using a material process "*is throwing*." This lyric has an ideational metaphor "*confidence*" derived from the quality "confident." "*Confidence*" takes a role as an actor. This lyric can be interpreted as "The fact that you are confident can get you through every hardship." This lyric conveys **a material experience**.

3. *I kick-start the rhythm.*

This lyric was conveyed **congruently**. This lyric was expressed using a material process "*kick-start*." This lyric has multiple meanings. The goal "*the rhythm*" denotes that Selena dances. However, the process "dance" here means "feel happy," as noted in the song's field. Thus, Selena initially positions herself as an actor, but the interpreted lyric denotes that she positions herself as a carrier. After being interpreted, the lyric conveys **a relational experience**.

4. *No I don't need permission.*

This lyric was expressed **metaphorically**. This lyric was expressed using a mental process "*don't need*." Selena positions herself as a senser. This lyric has an ideational metaphor "*permission*" derived from the process "permit." This lyric is the reconstrual of "I do not need to be permitted." Hence, this lyric conveys **mental and material experiences**.

5. *[It] feels so good to dance again.*

This lyric was construed **congruently**. This lyric was expressed using an intensive attributive process "*feels,*" and a behavioral process "*dance.*" The process "*dance*" here means "feel happy." Hence, the lyric can be interpreted as "It feels so good to feel happy again." The lyric conveys **a relational experience**.

6. *With my emotions undressed I'm going in with everything to dance again.*

This lyric was construed **congruently**. This lyric was expressed using a material process "*am going*" and a behavioral process "*dance.*" The circumstance of accompaniment "*With my emotions undressed*" denotes that the process "*dance*" means "feel happy." Selena positions herself as an actor and behaver, but the interpretation shows that she is an actor and carrier. Hence, the lyric can be interpreted as "With my emotions revealed, I start with everything to feel happy again." The lyric conveys **material and relational experiences**.

7. *I kick-start my system.*

This lyric was constructed **congruently**. This lyric was expressed using a material process "*kick-start.*" This lyric means "I dance" which then can be interpreted as "I feel happy." Thus, Selena initially positions herself as an actor, but the interpreted lyric denotes that she positions herself as a carrier. After being interpreted, the lyric conveys **a relational experience**.

Data 10: *Ring* Lyrics

I only took three lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. This song's field is about Selena recognizing her self-value. She becomes selective in committing to a romantic relationship when some people approach her. Moreover, During an interview with *Dazed*, Selena revealed the meaning of *Ring*:

"*I would have to say "Vulnerable" again. Or maybe "Ring", which has so much sass to it: (normally) I'm very timid but I think that song represents me being in a place where I'm like, "I'm OK with being in control and knowing I have the ability to yes or no", but also, you know, expecting the best. I expect the best and I deserve the best.*" (Genius, 2020).

1. *I'm breakin' hearts like a heart attack.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*am breakin'.*" This lyric has an ideational metaphor "*a heart attack*" derived from the process "attack" as the circumstance of manner. The lyric can be interpreted as "I am emotionally hurting someone like I am attacking his heart." Hence, the lyric conveys **a material experience**.

2. *[They are] wrapped 'round my finger like a ring.*

This lyric was expressed **congruently**. This lyric was expressed using a material process "*are wrapped.*" According to Cambridge Online Dictionary (n.d.),

"to wrap someone around your finger" means "to persuade them to do something you want." Thus, the lyric can be interpreted as "They are controlled by me." The lyric conveys **a material experience**.

3. *[They are] circlin' me, they [are] just like satellite.*

This lyric was construed **congruently**. This lyric was expressed using a material process "*are circlin',*" and a circumstantial attributive "*are.*" The attribute "*just like satellite*" denotes that Selena depicted people who try to approach her as satellites that circle a planet. People approaching Selena are depicted as actors. After being interpreted, the lyric conveys **material and relational experiences**.

Datum 11: *Sweeter Place* Lyric

I only took one lyric from this song. This lyric was taken because it reflects linguistic uniqueness by indirectly construing ideational meaning in a metaphorical form. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The song's field is about Selena overcoming hardship in life, including her past chaotic relationship.

1. *[I was] holding hands with the darkness and knowing my heart is allowed.*

This lyric was expressed **metaphorically**. This lyric was expressed using a material process "*was holding,*" a mental process "*was knowing,*" and a material process "*is allowed.*" This lyric has an ideational metaphor "*the darkness*" derived from the quality "dark." In this lyric, Selena depicted "dark" as a thing that can be held. The lyric can be interpreted as "I was accepting the pains and knowing my

emotions are accepted." Thus, Selena positions herself as an actor and senser. After being interpreted, the lyric conveys **material and mental experiences**.

Data 12: *People You Know* Lyrics

I only took four lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The field of this song is about Selena recognizing that people can change. She is describing how a relationship can be pleasing at first but hurtful when it ends. Moreover, Selena clarified the meaning of *People You Know* during an interview with *Apple Music*:

"*That one's funny, because it was actually, my friend Liz, was her friend that had the hook. It was actually random, it came out of nowhere, which was really fun. Everyone goes through that, you know? You go through seasons, people are meant to be in your life for some, and others, they're not. I hated change, I mean, I kinda still do. But every time I'm on the other side, I'm like "Ugh, thank you for that one, I needed that.*" (Genius, 2020).

1. *You were running through me like water.*

This lyric was expressed **congruently**. This lyric was expressed using a material process "*were running.*" The circumstance of manner "*like water*" denotes that the actor "*You*" was like the water that could make Selena stay alive. Selena's ex-boyfriend is positioned as an actor who could run through her like water. This

lyric can be interpreted as "You were important to me like water." Hence, the lyric conveys **a relational experience**.

2. *Now the feeling's leaving me dry.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*is leaving*." This lyric has an ideational metaphor "*the feeling*" derived from the process "feel." The attribute "*dry*" means emotionless. Hence, the lyric can be interpreted as "Now you make me feel emotionless." After being analyzed, the lyric conveys **material and relational experiences**.

3. *When it was good we were on fire.*

This lyric was constructed **congruently**. This lyric was expressed using an intensive attributive process "*was*" and a circumstantial attributive "*were*." The attribute "on fire" can mean the process "love." Hence, the lyric can be interpreted as "When it was good, we loved each other." Thus, in the second clause, Selena and her ex-boyfriend initially position themselves as carriers. However, the interpreted lyric denotes that they position themselves as sensers. After being interpreted, the lyric conveys **relational and material experiences**.

4. *Now I'm breathing ashes and dust.*

This lyric was construed **congruently**. It was expressed using a behavioral process "*am breathing*." This lyric is related to the previous one. After being on fire (meaning that they loved each other), Selena was burnt until she was breathing ashes and dust. The lyric can be interpreted as "Now I am hurting." Initially, Selena positions herself as a behaver, but the interpreted lyric denotes that she positions

herself as an actor. After being interpreted, the lyric conveys **a material experience**.

Data 13: *Cut You Off* Lyrics

I only took three lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. This song's field is about Selena eliminating her ex-boyfriend from her life because he has been manipulative in the relationship.

1. *[You were] professionally messing with my trust.*

This lyric was construed **metaphorically**. This lyric was expressed using a material process "*messing.*" This lyric has an ideational metaphor "*my trust*" derived from the process "trust." The lyric can be interpreted as "You made me not trust you." Thus, Selena's ex-boyfriend is initially positioned as an actor, but the interpreted lyric denotes that he is positioned as an initiator. After being interpreted, the lyric conveys **material and mental experiences**.

2. *How could I confuse that shit for love?*

This lyric was expressed **metaphorically**. This lyric was expressed by a mental process "*confuse.*" Selena positions herself as a senser. This lyric has an ideational metaphor "*love*" derived from the process "love." Selena depicted love

as a thing, and she compared it to the phenomenon "*that shit*." The lyric can be interpreted as "How could I love that shit?" Hence, the lyric conveys **a mental experience**.

3. *So I gotta get you out my head now.*

This lyric was delivered **congruently**. This lyric was expressed by a material process "*gotta get*." The circumstance of location "*out my head*" denotes that Selena has to forget her ex-boyfriend. Thus, initially, she depicts herself as an actor, but the interpreted lyric denotes that she depicts herself as a senser. The lyric can be interpreted as "So I have to forget you now." Hence, the lyric conveys **a mental experience**.

Data 14: *Let Me Get Me* Lyrics

I only took four lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. This song's field resembles *Dance Again,* in which Selena is choosing to be happy again.

1. *[I] burn this camouflage I've been wearing for months.*

This lyric was construed **metaphorically**. This lyric was expressed by a material process "*burn*." This lyric has an ideational metaphor "*this camouflage*"

derived from the process "camouflage." The process "camouflage" here can be interpreted as "hide my emotions." Therefore, the lyric can be fully interpreted as "I do not hide my emotions anymore." The lyric conveys **a material experience**.

2. *[I am] tryna let a little happy in for once.*

This lyric was constructed **metaphorically**. The lyric was expressed by material processes "*tryna*" and "*let*." This lyric has an ideational metaphor "*a little happy,*" derived from the quality "happy." The lyric can be interpreted as "I try to be a little happy for once." Selena depicts herself as an actor. The lyric conveys **material and relational experiences**.

3. *[I am] diving in ferociously.*

This lyric was construed **congruently**. This lyric was expressed by a material process "*am diving.*" The lyric can be interpreted as "I am knowing myself deeply." Selena initially depicts herself as an actor, but the interpreted lyric shows that she depicts herself as a senser. Hence, the lyric conveys **a mental experience**.

4. *[I am] dancing intimately.*

This lyric was expressed **congruently**. This lyric was expressed by a behavioral process "*am dancing.*" This lyric can be interpreted as "I am feeling so happy" since the process "to dance" in this song means "to feel happy," which is similar to the song "*Dance Again.*" Thus, initially, Selena positions herself as a behaver, but the interpreted lyric denotes that she positions herself as a carrier. Hence, the lyric conveys **a relational experience**.

Datum 15: *Kinda Crazy* **Lyris**

I only took one lyric from this song. This lyric was taken because it reflects linguistic uniqueness by indirectly construing ideational meaning in a congruent form. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. This song's field is about Selena recognizing that her ex-boyfriend is toxic.

1. *I started seeing through you like a ghost.*

This lyric was construed **congruently**. This lyric was expressed by a material process "*started*" and a mental process "*seeing*." The circumstance of manner "*like a ghost*" is derived from the process "ghosting," which means "suddenly not to communicate with someone to end a relationship" (*Online Cambridge Dictionary*). Therefore, the lyric can be interpreted as "You was ghosting me." This lyric conveys **a verbal experience**.

Data 16: *Fun* **Lyrics**

I only took two lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in a congruent form. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The song's field is about Selena finding someone potential to be her boyfriend.

1. *If I'm looking at you and me, we're on some kind of symmetry.*

This lyric was construed **congruently**. This lyric was expressed by a mental process "*am looking,*" and a circumstantial attributive process "*are.*" The attribute "*some kind of symmetry*" denotes that the second clause can be interpreted as "we match each other." Selena depicts herself as a senser. Meanwhile, Selena and her potential boyfriend initially position themselves as carriers, but the interpretation denotes that they position themselves as the identified. After being interpreted, the lyric conveys **mental and relational experiences**.

2. *I try not to bother you but my kind of trouble likes your trouble too.*

This lyric was expressed **congruently**. This lyric was expressed by material processes "*try*" and "*not to bother*" and a mental process "*likes.*" In this lyric, Selena depicts herself as an actor. The second clause can be interpreted as "we match each other" since they have the same kind of troubles. After being interpreted, the lyric conveys **material and relational experiences**.

Data 17: *Feel Me* **lyrics**

I only took five lyrics from this song. These lyrics were taken because they reflect linguistic uniqueness by indirectly construing ideational meanings in congruent and metaphorical forms. Meanwhile, the rest of the lyrics do not reflect linguistic uniqueness since they construe ideational meanings directly. The analyzed data were put in order based on their occurrence in the data source. The

song's field is about Selena falling in love with her boyfriend. She prioritizes him in her life.

1. *[I] never put no one above ya.*

    This lyric was construed **congruently**. This lyric was expressed by a material process "*put*." The circumstance of location "*above ya*" denotes that the lyric can be interpreted as "I prioritize you." Selena initially positions herself as an actor, but the interpretation shows that she positions herself as a senser. After being interpreted, the lyric conveys **a mental experience**.

2. *I gave you space and time.*

    This lyric was expressed **congruently**. This lyric was expressed by a material process "*gave*." This lyric can be interpreted just like the previous one "I prioritize you." Selena initially depicts herself as an actor, but the interpretation denotes that she depicts herself as a senser. After being interpreted, the lyric conveys **a mental experience**.

3. *And I'm still on your mind.*

    This lyric was construed **congruently**. It was construed by a circumstantial attributive process "*am*." Selena depicts herself as a carrier. The circumstance of location "*on your mind*" denotes that her boyfriend is still thinking about her. After being interpreted, the lyric conveys **a mental experience**.

4. *And love is hard to find.*

    This lyric was constructed **metaphorically**. It was construed by an intensive attributive process "*is*" and a material process "*to find*." The lyric contains an

ideational metaphor "*love*" derived from the process "love." Selena depicted "*love*" as a thing that is hard to find. This lyric can be interpreted as "The fact that we love each other is hard to accomplish." Hence, the lyric conveys **relational and material experiences**.

5. *Every time your lips touch another, I want you to feel me.*

This lyric was delivered **congruently**. It was construed by a material process "*touch*" and mental processes "*want*" and "*feel*." This lyric is unique because the first clause takes "*your lips*" as the actor. The typical way of saying it will be "Every time you move your lips." In the second clause, Selena positioned herself as a senser and a phenomenon that can be felt. Therefore, the lyric conveys **material and mental experiences**.

B. DISCUSSION

The ideational meanings in the selected lyrics can be investigated through the transitivity system. Transitivity enables human experiences to be construed as an organized set of process types (Halliday, 2004). Each process type enables a specific experiential domain to be construed as a figure. Moreover, transitivity provides a set of selections concerning cognitive content and the linguistically encoded experience, including external and internal phenomena (Halliday, 1967). Therefore, the theory denotes that the processes contained in the transitivity system can reveal which experience Selena attempted to construe in the selected lyrics.

Some previous studies, such as Yang (2017), Bartley (2017), and Anafo and Ngula (2020) analyzed ideational meaning by counting the process type occurrence. However, in this research, the process type occurrence cannot comprehensively reveal the ideational meanings of the selected lyrics. There are 79 lyrics that were analyzed. The lyrics contain 89 material processes, 24 mental processes, 18 intensive attributive processes, 2 intensive identifying processes, 5 circumstantial attributive processes, 1 circumstantial identifying process, 1 possessive attributive process, 3 possessive identifying processes, 8 behavioral processes, and 3 verbal processes. While there is no existential process in the selected lyrics.

The findings show that the used process occurrence cannot comprehensively depict the ideational meanings in the lyrics. After being analyzed, the lyrics convey five categories of human experiences: material, mental, relational, behavioral, and verbal. The type of human experience that has no presence is the existential one. From the analyzed lyrics, there are 48 mental experiences, 41 material experiences, 34 relational experiences, 4 verbal experiences, and 2 behavioral experiences. Relational experiences here were derived from the six sub-types of the relational process: intensive attributive, intensive identifying, circumstantial attributive, circumstantial identifying, possessive attributive, and possessive identifying.

The findings denote that analyzing ideational meanings, especially in song lyrics, requires more than just simply looking at the process types used in the lyrics. We also need to consider the field (context) or the storyline of the songs and

metaphorical ideational meanings in the lyrics. According to Halliday (2002), the field covers the term "subject-matter," meaning that one element of the field reflecting the context governed by the social action. Social action refers to what is going on (the content or topic). Furthermore, even the congruent ideational meanings can contain metaphorical and idiomatic meanings. These findings will be discussed further in the following sections.

B.1. Congruent Ideational Meaning in the Selected Lyrics

Ideational meaning is typically expressed congruently, in which human experiences are construed based on what really happens in reality. The congruent form is the earlier and basic form of language; it is comprehended earlier by children; and it is commonly used earlier in the text (Halliday and Matthiessen, 1999). Thus, congruent ideational meaning is the plain or straightforward ideational meaning we constantly use every day to construe our experiences. Interestingly, in the selected lyrics, the conguent ideational meanings convey metaphorical and idiomatic meanings delivered through the field (context) of the songs. That is why the congruent ideational meanings of the selected lyrics reflect linguistic uniqueness. The uniquely construed congruent lyrics occur 46 times.

Moreover, the findings infer that it is significant to look at the field of the selected lyrics to reveal the intended congruent ideational meanings. The shifted congruent ideational meanings correspond to the use of figurative expressions in the selected lyrics, including metaphors and idioms. The metaphor here refers to the general sense of metaphor which is different from the concept of ideational

metaphor in SFL. Ideational metaphor in SFL refers to nominalization that further affects the whole construal of ideational meaning in clauses. In a general sense, metaphor refers to the stretching of language (Hawkes, 2018). It means the literal meanings of words are systemically avoided or even violated. More specifically, metaphor operates by relating two things expressed in one word or more figuratively. Hence, it separates the meaning of particular words from their literal contexts in the dictionary. Meanwhile, idiom refers to a complex expression conveying non-compositional meaning (Murphy and Koskela, 2010). Idiomatic meaning is not predictable and not derived from its constituent parts. Therefore, someone has to learn idiomatic expressions first to understand their meanings.

The congruent ideational meanings convey their metaphorical and idiomatic meanings through other process types. Thus, even though the lyrics are construed congruently, we cannot fully comprehend the congruent ideational meanings of the selected lyrics without considering the lyrics' fields and inherent expressions (metaphor and idiom). For example, Selena sings in the song Souvenir, "*I am swimming in your eyes, Egyptian blue.*" This lyric is construed congruently. If we interpret the meaning literally, it will be non-sense for Selena to swim in someone's eyes. Therefore, we need to look at the song's field (context), which is about Selena being mesmerized by her boyfriend, to grasp the actual meaning of the lyric fully. Therefore, the lyric can be best interpreted as "I am looking at your eyes intimately, Egyptian blue." After being interpreted, the lyric conveys a mental experience "look" rather than a material experience "swim." Thus, the process type "material" cannot reflect the actual ideational meaning but rather helps to create a rhetoric

effect within the lyric. Using the material process "swim," Selena describes how much she is mesmerized by her boyfriend's eyes as if she can swim in his eyes.

The other example of a congruently expressed metaphor is in the song *Vulnerable*: "*If I show you all my demons and we dive into the deep end, would we crash and burn like every time before?*" If we attempt to comprehend the lyric literally, the lyric will not make a coherent story. The story is about Selena being hesitant to be emotionally open to new people who want to have a relationship with her. Therefore, the lyric can be interpreted as "If I am emotionally open, and we know each other deeply, would we hurt each other like every time before?" The interpretation shows that the process types shift to convey the actual ideational meanings, from material experiences (show, dive, crash, burn) to relational (am), mental (know), and material (hurt) experiences.

Moreover, the congruent ideational meanings of the selected lyrics also convey idiomatic meanings, such as in the lyric of *Crowded Room*: "*It started polite, out on thin ice, 'til you came over to break it.*" This lyric is derived from the idiom "to break the ice." This idiom means "to make people who have not met before feel more relaxed with each other" (Online Cambridge Dictionary, n.d.). The lyric can be interpreted as "It started politely till you came over to comfort me." Thus, the interpretation shows that the used process type conveys other ideational meaning, from "break" to "comfort." Even though the interpreted process type is still material, the meaning is different and more suitable for the song's context.

In short, even though the lyrics are congruently construed, they cannot be taken literally since they are bound to the context of the songs. Therefore, to interpret the ideational meanings of song lyrics, we need to go deep into the songs' contexts since the lyrics commonly convey their ideational meanings indirectly. This fact aligns with what Machin (2010) stated: some lyrics might be incoherently written, but they are still tied together to narrate the singers' identities, values, and actions.

B.2. Metaphorical Ideational Meaning in the Selected Lyrics

Ideational meaning can also be construed metaphorically using ideational metaphors (Halliday, 2014). Nominalizations are the instances of ideational metaphors in which processes and qualities are reconstrued as entities (Halliday, 2004). By using metaphorical expression constantly, we simultaneously reshape our experience of the world by making it noun-like (steady in time) while it is viewed, explored, evaluated, and rationalized (Halliday, 2004). The ideational metaphor's grammar infers the complexity of human experience in which its construal can be taken from several angles (Halliday, 2000).

Ideational metaphor is a significant grammatical resource in the selected lyrics to convey the messages uniquely. Ideational metaphors occurred 33 times in the selected lyrics. These ideational metaphors function to construe Selena's experiences indirectly. For example, the lyric in *Dance Again*: "*Confidence is throwing your heart through every brick wall*" contains an ideational metaphor "*confidence*" derived from the quality "confident." By using an ideational

metaphor, "confident" is depicted as an actor throwing someone's heart through a brick wall. This lyric can be interpreted as "The fact that you are confident can get you through every hardship." The other example is from the song *Vulnerable*. Selena sings "*Wrap your arms around my weakness!*." This lyric contains an ideational metaphor "*my weakness*" derived from the clause "I am weak." Thus, this lyric can be interpreted as "Recognize the fact that I am weak!." The interpretation shows that the original lyric construes a material experience through the process "wrap." In contrast, the interpreted lyric construes a mental experience through the process "recognize." Selena chose to construe her mental experience metaphorically to create a poetic lyric instead of an ordinary or plain lyric.

Ideational metaphors convey the lyrics' message indirectly rather than directly. The indirect message is the typical characteristic of song lyrics in which they are crafted in a specific way by still considering the beauty of language expressions. Finally, ideational metaphor contributes to the complexity of language use in Selena Gomez's *Rare* album. The use of ideational metaphors in the selected lyrics function to give a rhetoric effect that can evoke the listeners' emotions and bring the aesthetic aspect into the lyrics.

B.3. The Other Linguistic Uniqueness: The Participants within the Ideational Meanings

In the selected lyrics, the frequently appeared participants are "I" and "You." This finding is in line with what Horton (1957, in Machin 2010) stated that most song lyrics were written as an intimate conversation between "I" and "You".

"I" here refers to Selena, while "You" refers to Selena's boyfriend, ex-boyfriend, potential boyfriend, or even herself. The other participant "she" is also used to refer to Selena, while this pronoun should have referred to the third person instead. In the song *Look At Her Now*, "she" refers to Selena instead of the third person. It is used specifically to refer to her stronger version of herself after hardship and a turbulent relationship. In that song, Selena narrates her story from the third person point of view, such as in "*She knows she'll find love, only if she wants it.*"

Moreover, "You" is also used to refer to Selena, while this pronoun should have referred to the second person instead. This uniqueness occurs in the song *She*, such as in "*I know you'll get the chance to find who you are.*" In this lyric, Selena positions herself as the first person who narrates the story and a second person who she narrates. Hence, she actually has self-talk, in which she talks to herself. These non-typical references of participants or pronouns occur in the lyrics because of the songs' fields or contents. *Look At Her Now* is about Selena reclaiming her self-value after a turbulent relationship and hard situations. Meanwhile, *She* is about Selena progressing to be a stronger person after going through hardship.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter encompasses the conclusion of this study and the suggestion for future research in the same field derived from this study's findings.

A. CONCLUSION

This study aimed to explore and examine the ideational meaning in Selena Gomez's *Rare* album. Ideational meaning is rooted in Halliday's systemic functional linguistics, specifically language metafunction. Ideational meaning conveys human experiences: material, mental, behavioral, relational, verbal, and existential. Ideational meaning is governed by a transitivity system encompassing a configuration of process, participant, and circumstance. Ideational meaning can either be expressed congruently or metaphorically. The congruent realization is the typical construal of human experience. In contrast, the metaphorical realization is the reconstrual of human experience containing ideational metaphor manifested in nominalization. Therefore, to gain a comprehensive finding, these two types of ideational meanings were included.

This study used six previous studies as references for conducting the ideational meaning analysis. The six previous studies did not include the discussion of ideational metaphor and focused more on the experiential meaning (the essential component shaping ideational meaning). This study also mainly focused on the component of experiential meaning, but it included ideational metaphor.

Experiential meaning is the essential component that shapes ideational meaning. Logical meaning is also the component of ideational meaning that deals with logical relations within clauses. However, this study focused more on experiential meaning and ideational metaphor. These two components contributed to the comprehensive finding of ideational meaning analysis of the selected lyrics in the album. The album consists of 17 songs in total; they are *Boyfriend*, *Lose You To Love Me*, *Rare*, *Souvenir*, *Look At Her Now*, *She*, *Crowded Room*, *Vulnerable*, *Dance Again*, *Ring*, *A Sweeter Place*, *People You Know*, *Cut You Off*, *Let Me Get Me*, *Kinda Crazy*, *Fun*, and *Feel Me*. For this study, I did not analyze the entire lyrics of each song but rather selected the lyrics based on particular criteria. The lyrics that were analyzed are the lyrics that indirectly convey ideational meanings in congruent and metaphorical realizations. Also, the lyrics that have participants or pronouns referring to non-typical references were analyzed, such as in *Look At Her Now* and *She*. In total, there are 79 lyrics that were analyzed.

The finding shows that the selected lyrics contain 89 material processes, 24 mental processes, 18 intensive attributive processes, 2 intensive identifying processes, 5 circumstantial attributive processes, 1 circumstantial identifying process, 1 possessive attributive process, 3 possessive identifying processes, 8 behavioral processes, and 3 verbal processes. At the same time, there is no existential process in the selected lyrics. These used process types cannot comprehensively capture the ideational meanings of the selected lyrics. Some previous studies, such as Yang (2017), Bartley (2017), and Anafo and Ngula (2020), revealed the ideational meanings of the analyzed discourses through the

process type occurrence. However, this type of method cannot be applied in this study since the discourse of song lyrics commonly conveys an ideational meaning indirectly to give a rhetoric effect that evokes the listeners' emotions. Therefore, I analyzed the ideational meanings in the selected lyrics by paying attention to each field of the songs. The field is the component of the situational context in a text. After being interpreted, the lyrics convey 48 mental experiences, 41 material experiences, 34 relational experiences, 4 verbal experiences, and 2 behavioral experiences. The shifted ideational meaning is caused by the use of inherent figurative expressions and ideational metaphors in the lyrics. The figurative expressions include metaphors and idioms. In relation to ideational metaphor, there are 33 ideational metaphors used in the lyrics to construe Selena's experiences indirectly.

Moreover, there is also a linguistic uniqueness concerning the use of participants or pronouns in the lyrics. In *Look At Her Now*, the participant "she" is used to refer to Selena, specifically her stronger version of self, while this pronoun should have referred to the third person instead. In this song, Selena narrates herself from the third person point of view. The participant "You" is also used to refer to Selena in the song *She*, while this pronoun should have referred to the second person instead. In this song, she has self-talk.

B. SUGGESTION

This suggestion is made for future research in the same field, ideational meaning, or language metafunction in general. Some points are worth noting to interpret ideational meaning in song lyrics. The points are provided as follows:

1. To interpret song lyrics, we cannot solely rely on the used process in transitivity to reveal their ideational meanings.

2. We need to consider both congruent and metaphorical forms of ideational meanings in song lyrics.

3. We need to pay attention to the field (the contextual value of ideational meaning) of the song to grasp the actual ideational meaning.

4. We also need to consider the use of figurative expressions (metaphor and idiom) in congruent lyrics so that the ideational meaning analysis will be comprehensive.

The complex ideational meaning in song lyrics implies that song lyrics hold the complexity of language use. Therefore, it is still open for linguistics researchers to examine and explore song lyrics more comprehensively in the next opportunities.

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CURRICULUM VITAE

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APPENDIX

Appendix 1: The Analyzed Lyrics in Selena Gomez's *Rare* Album

No.	Song	Lyrics
1.	*Boyfriend*	*(1)* *I want a boyfriend but I just keep hitting dead ends.* *(2)* *Try to take a short cut but I get cut again and again.* *I want a boyfriend.* *Tell me are there any good ones left.* *I keep finding wrong ones but I want love again and again.* *I been up all night pretty restlessly.* *Think I might know why.* *I've been doing just fine but baby that don't mean that I'm feeling anti you and me.* *There's a difference between a want and a need.* *Some nights I just want more than me I know that there's a fine line between.* *It's not what I need but I want a boyfriend.* *I could phone a friend use a hotline or something but that won't get the job done 'cause every time I try every time they lie.* *I get a little anti you and me.*
2.	*Lose You* *To Love* *Me*	*(1)* *You promised the world and I fell for it.* *I put you first and you adored it.* *(2)* *You set fires to my forest and you let it burn.* *(3)* *Sang off key in my chorus cause it wasn't yours.* *I saw the signs and I ignored it.* *(4)* *Rose colored glasses all distorted.* *(5)* *You set fire to my purpose and I let it burn.* *(6)* *You got off on the hurtin' when it wasn't yours.* *We'd always go into it blindly.* *I needed to lose you to find me.* *(7)* *This dancing was killing me softly.* *I needed to hate you to love me.* *I needed to lose you to love me.* *I gave my all and they all know it.* *You tore me down and now it's showing.* *In two months you replaced us like it was easy.* *(8)* *Made me think I deserved it in the thick of healing.* *(9)* *And now the chapter is closed and done.* *And now it's goodbye It's goodbye for us.*
3.	*Rare*	*Baby, you've been so distant from me lately and lately don't even wanna call you baby.* *Saw us getting older burning toast in the toaster.* *(1)* *My ambitions were too high.* *(2)* *Waiting up for you upstairs.* *(3)* *Why you act like I'm not there?* *Baby right now it feels like you don't care.* *Why don't you recognize I'm so rare?* *Always there you don't do the same for me, that's not fair.* *I don't have it all.*

		I'm not claiming to but I know that I'm special. *And I'll bet there's somebody else out there to tell me I'm rare to make me feel rare.* *Baby don't make me count up all the reasons to stay with you.* *No reason Why you and I are not succeeding.* *I'm not gonna beg for you.* *I'm not gonna let you make me cry.* *Not getting enough from you.* *Didn't you know I'm hard to find?*
4.	*Souvenir*	*New York back in August 10th floor balcony.* *Smoke is floating over Jane and Greenwich street.* ***(1) Goosebumps from your wild eyes when they're watching me.*** ***(2) Shivers dance down my spine head down to my feet.*** ***(3) Swimming in your eyes, Egyptian blue.*** *Something I've never had without you.* ***(4) You're giving me chills at a hundred degrees.*** *It's better than pills how you put me to sleep.* *Calling your name the only language I can speak.* ***(5) Taking my breath, a souvenir that you can keep.*** *Giving me chills.* *Sunset tower lobby waiting there for me.* *In the elevator fumble for your key.* *Kissed in every corner Presidential suite.* *Opened that Bordeaux from 1993.* ***(6) Take my breath away just like a souvenir***
5.	*Look At* *Her Now*	***(1) They fell in love one summer.*** *A little too wild for each other.* *Shiny till it wasn't.* *Feels good till it doesn't.* *It was her first real lover.* *His too till he had another.* ***(2) Oh god when she found out trust levels went way down.*** ***(3) Of course she was sad but now she's glad she dodged a bullet.*** ***(4) Took a few years to soak up the tears but look at her now!*** *Watch her go Mmm mmm mmm* *Look at her now!* *Fast nights that got him.* *That new life was his problem.* ***(5) Not saying she was perfect.*** *Still regrets that moment like that night wasn't wrong, wasn't right.* *What a thing to be human made her more of woman.* ***(6) She knows she'll find love only if she wants it.*** ***(7) She knows she'll find love on the up from the way down.***
6.	*She*	*She was too young to be the Hollywood type.* ***(1) Too pure to understand the lows and the highs.*** *She didn't know if she was gonna survive.* *It all got so much, better with time.* *All of the evil eyes Tequila before sunrise.* ***(2) I'd tell her to watch her back that she's worth more than that*** ***'cause she was a girl with good intentions.***

		(3) ***Yeah she made some bad decisions and she learned a couple lessons.*** *Wish I could tell her she was a girl with good intentions.* *Didn't need the second guessing.* *Didn't need to ever question.* *(4)* ***She didn't know all of the hurt she could take.*** *Her world was crumbling and so was her faith.* *Wish I could talk to her 'cause what I would say Oh baby you're enough to get you out of this place.* *All of the flashing lights Tequila before sunrise.* *(5)* ***I know you'll get the chance to find who you are.*** *(6)* ***I know you'll have a choice before it gets too dark.***
7.	*Crowded* *Room*	*Baby it's just me and you just us two.* *Even in a crowded room, Baby it's just me and you.* *(1)* ***It started polite, out on thin ice, 'til you came over to break it.*** *(2)* ***I threw you a line and you were mine.*** *Yeah I was afraid, but you made it safe.* *I guess that is our combination.* *Said you feel lost, well so do I.* *So won't you call me in the morning?* *I think that you should call me in the morning If you feel the same,* *'cause- Baby it's just me and you just us two.* *Even in a crowded room, Baby it's just me and you.* *(3)* ***Engulfed in the flames.*** *(4)* ***Engulfed in the shame.*** *(5)* ***Betrayed by your imagination in over my head, but that's alright.*** *The world keeps on spinning but I ain't dizzy yet.* *The more that you give the more that you get.* *It's just, us two in the crowd we feel alone.* *I turn every chair that you sit in into a throne.* *Not too many of 'em put it down like me.* *I say it humbly but they don't wear the crown like me.* *It's all in your eyes, locked, loaded, we were rollin'.* *You make the whole room feel slow motion.* *You make me feel like I'm drowning in a potion.* *Closed off, tryna get a lil open.* *The more that I give, the more that I get so baby imma call you in the A.M..* *You down for my love honey say when I'll be waitin' on my time 'cause I'm patient.*
8.	*Vulnerable*	*(1)* ***If I give you every piece of me, I know that you could drop it.*** *Give you the chance, I know that you could take advantage once you got it.* *(2)* ***If I open up my heart to you I know that you could lock it, throw away the key and keep it there forever in your pocket.*** *(3)* ***If I give the opportunity to you then would you blow it?*** *If I was the greatest thing to happen to ya, would you know it?* *(4)* ***If my love was like a flower would you plant it, would you grow it?*** *Imma give you all my body, are you strong enough to hold it?* *(5)* ***If I show you all my demons and we dive into the deep end would we crash and burn like every time before?***

		I would tell you all my secrets. *(6)* **Wrap your arms around my weakness.** *(7)* **If the only other option's letting go- I'll stay vulnerable.** *(8)* **If I hand you my emotions, would you even wanna take it?** *(9)* **If I give you all my trust then would you fumble it and break it?** *(10)* **If I let you cross my finish line then would you wanna make it?** *(11)* **I think I'm ready, won't you come and flip the switch and activate it?**
9.	*Dance* *Again*	*(1)* **Happiness ain't something you sit back and you wait for.** *(2)* **Confidence is throwing your heart through every brick wall.** *(3)* **I kick-start the rhythm.** *All the trauma's in remission.* *(4)* **No I don't need permission.** *(5)* **Feels so good to dance again.** *(6)* **With my emotions undressed I'm going in with everything to dance again.** *Vulnerable ain't easy, believe me, but I go there.* *It's like I'm ten feet tall- I'm high off the weight off my shoulders.* *(7)* **I kick-start my system.** *When I speak my body listens.* *I know what I'm missing.* *I'm feeling me again.*
10.	*Ring*	*You all in your feelings baby all into me.* *I'm one in a billion baby.* *Don't you agree?* *Obviously you know I'm aware of that.* *(1)* **I'm breakin' hearts like a heart attack.** *Got 'em right where the carats at.* *(2)* **Wrapped round my finger like a ring.** *They just like puppets on a string.* *I put it down they call me up.* *They doing way too much.* *So I just let it ring.* *Yeah, I received your message all 23.* *You know I'm Jordan with it G.O.A.T..* *They wanna give me everything.* *(3)* **Circling me they just like satellites.** *Circling me all day and every night.* *Circling me I'm sure you sympathize.*
11.	*A Sweeter* *Place*	*Is there a place where I can hide away?* *Red lips, french kiss my worries all away.* *There must be a sweeter place.* *We can sugarcoat the taste.* *You really wanna know where I've been all this time?* *So let me tell ya.* *Got two feet on the ground and felt what real is like, what it was like living out of the scene out in the wild learning to breathe up in the clouds far from the crowds.* *I can't believe I can be loud.*

		(1) **Holding hands with the darkness and knowing my heart is allowed.** *As I fantasize so much to see I'm in paradise.* *Oh, it seems I'm new inside.* *Deep deep down in me, I go now baby born to fly.* *Now see how could it be.* *We will find our way.* *We'll find the things we seek.* *You see I'm mesmerized.* *A place that's just for me and I am cuttin' ties goodbye.* *Having no fear, heaven is near.* *Head is so clear.*
12.	*People You* *Know*	*(1)* **You were running through me like water.** *(2)* **Now the feeling's leaving me dry.** *These days we couldn't be farther.* *So how's it feel to be on the other side?* *So many wasted nights with you.* *I still can taste it, I hate it .* *Wish I could take it back 'cause we used to be close but people can go from people you know to people you don't.* *And what hurts the most is people can go from people you know to people you don't.* *(3)* **When it was good we were on fire.** *(4)* **Now I'm breathing ashes and dust.** *I always wanna get higher.* *I never know when enough is enough.*
13.	*Cut You* *Off*	*Pull up to the mirror staring at my face.* *Gotta chop chop all the extra weight I've been carrying for 1460 days.* *Gotta, gotta, gotta clean my slate.* *And I might as well just tell you while I'm drunk, yeah.* *The truth is that I think I've had enough.* *(1)* **Professionally messing with my trust.** *(2)* **How could I confuse that shit for love?** *(3)* **So I gotta get you out my head now.** *I just cut you off.* *When I'm without you I don't overthink it, I just carry on.* *I imagine all the endless places I could know if I drop drop and I let you go.* *All the possibilities I got from head to toe yeah they'd start to show.* *Emotionally messing with my health.*
14.	*Let Me Get* *Me*	*Like a prayer surrounding us, moving effortlessly, every word is relief.* *I'm in dance floor therapy, all my babies and me but tonight it's for free.* *No self-sabotage, no letting my thoughts run.* *Me and this spiral are done.* *(1)* **Burn this camouflage I've been wearing for months.** *(2)* **Tryna let a little happy in for once.** *I need to let my mind rest while my body reflects.* *Don't get me down.* *I won't let me get me.* *I'm good right now.*

		I won't let me get me. *Take that tired heart and go and turn it inside out.* **(3) Diving in ferociously.** **(4) Dancing intimately.** *I'm so connected to me.* *In the dark I'm letting go, so anonymously.* *I guess this is what it feels like to be free.* *Oh my- I guess this is what it feels like to be free.* *Oh my- I guess this is what it feels like to see me.*
15.	*Kinda* *Crazy*	*Hey, you started out sweeter than hard candy.* *Words were like licorice to the taste but slowly all the sugar it went to waste.* *Oh, you started getting funny with no jokes.* **(1) I started seeing through you like a ghost.** *And now I'm pretty sure I can't take no more.* *I think you're kinda crazy and not the good kind baby 'cause you're acting super shady.* *You know it.* *Been dodging phone calls lately but still texting me baby.* *You been lying just for fun.* *Luckily no damage done.* *Hey, you're the one who started talking to me.* *Made the move, asked me to be your babe.* *And now you're treating me like I'm insane.* *You're insane.*
16.	*Fun*	*This is just what the doctor ordered.* *Put a gold star on my disorder.* *Yeah we've talked around every corner.* **(1) If I'm looking at you and me we're on some kind of symmetry.** *I'm a sensitive situation.* *You're a hot and cold combination.* *Oh, we both know we got complications.* **(2) I try not to bother not to bother you but my kind of trouble likes your trouble too.** *Can't stop myself.* *It's true.* *I like the way you move.* *We got something in this room.* *Can't make that up.* *You may not be the one but you look like fun.* *Can we keep it on a first name basis?* *We could overcrowd each other's spaces.* *You get me higher than my medication.* *Take me to different places.* *Let's face it.* *I'm getting impatient.* *You don't, but you know how like a beautiful breakdown and it's just not right.* *You don't, but you know how make me wanna slow down and it's just not right.*

17.	*Feel Me*	*No one love you like I love you.* *Never cheat never lie.* **(1) Never put no one above you.** **(2) I gave you space and time.** *Now you're telling me you miss it.* **(3) And I'm still on your mind.** *We were one in a million.* **(4) And love is hard to find.** *Do you stay up late just so you don't dream?* **(5) Every time your lips touch another I want you to feel me.** *Every time you dance with somebody I want you to feel me.* *Do your days get a little bit longer?* *Nights get a little bit colder?* *Heart beat a little bit louder?* *When you're running who you run to?* *Where do you go to hide?* *When she ain't giving you enough to get you through the night?* *Won't be caught up in the middle of your highs and your lows.* *Baby long as you're not with me you'll always be alone.*

Appendix 2: Ideational Meaning Analysis

No.	Song	Lyrics	Used Process	Interpretation	Construed Experience
1.	*Boyfriend*	*I want a boyfriend but I just keep hitting dead ends.*	Mental, Material, Material	I want a boyfriend but I just keep breaking up.	Mental, Material
		[I] try to take a shortcut but I get cut again and again.	Material, Material, Material, Material	I try to start a new romantic relationship but I end up breaking up again and again.	Material
2.	*Lose You To Love Me*	*You promised the world and I fell for it.*	Verbal, Material	You promised the world and I believed it.	Verbal, Mental
		You set fires to my forest and you let it burn.	Material, Material, Material	You made me not trust you.	Material, Mental
		[You] sang off key in my chorus 'cause it wasn't yours.	Behavioral, Possesive Attributive	You made my life sorrowful 'cause it wasn't yours.	Material, Relational

		Rose colored glasses, all [were] distorted.	Material	The true reality was revealed.	Material
		You set fire to my purpose and I let it burn.	Material, Material, Material	You made me not purpose and I let you did it.	Material, Mental
		You got off on the hurtin' when it wasn't yours.	Material, Possessive Identifying	You got off when I hurt because you are not the one who hurts.	Material, Relational
		This dancing was killing me softly.	Material	The fact that I love you hurts me softly.	Material
		[You] made me think I deserved it in the thick of healing.	Material, Mental, Intensive Attributive	You made me think I deserve it when I heal.	Material, Mental, Relational
		And now the chapter is closed and done.	Material, Material	Our relationship is closed and done.	Material
3.	*Rare*	*My ambitions were too high.*	Intensive Attributive	I was very ambitious.	Relational
		[I am] waiting up for you upstairs.	Material	I am powerful.	Relational
		Why you act like I'm not there?	Material, Circumstantial Attributive	Why don't you recognize that I am powerful?	Mental, Relational
4.	*Souvenir*	*[I get] goosebumps from your wild eyes when they're watching me.*	Material, Behavioral	I am mesmerized by you when you are watching me.	Mental, Behavioral
		Shivers dance down my spine, head down to my feet.	Behavioral	I am mesmerized by you.	Mental
		[I am] swimming in your eyes, in your eyes, in your eyes, Egyptian blue.	Material	I am staring at your eyes intimately, Egyptian blue.	Mental
		You're giving me chills at a hundred degrees.	Material	You mesmerize me.	Mental
		[You are] taking my breath, a souvenir that you can keep.	Material	You mesmerize me.	Mental

		Take my breath away just like a souvenir!	Material	You mesmerize me.	Mental
5.	*Look At Her Now*	*They fell in love one summer.*	Material	They loved each other one summer.	Mental
		Oh god, when she found out, trust level went way down.	Material, Intensive Attributive	Oh god, when I found out, I did not trust you.	Material, Mental
		Of course she was sad, but now she's glad she dodged a bullet.	Intensive Attributive, Intensive Attributive, Material	Of course she was sad, but now she's glad she dodged a problematic person.	Relational, Material
		[It] took a few years to soak up the tears but look at her now!	Circumstantial Identifying, Material, Mental	It took a few years to be happy again but recognize my power now!	Relational, Mental
		[I'm] not saying she was perfect.	Verbal, Intensive Attributive	I'm not saying I was perfect.	Verbal, Relational
		She knows she'll find love, only if she wants it.	Mental, Material, Mental	She knows she will love someone, only if she wants it.	Mental
		She knows she'll find love on the up from the way down.	Mental, Material	I know I will love a better person.	Mental
6.	*She*	*[She was] too pure to understand the lows and the highs.*	Intensive Attributive, Mental	I was too pure to understand my unstable emotions.	Relational, Mental
		I'd tell her to watch her back that she's worth more than that 'cause she was a girl with good intentions.	Verbal, Behavioral, Intensive Attributive, Intensive Attributive	I'd tell myself to watch my back that I was worth more than that because I was a girl who intended well.	Verbal, Behavioral, Relational, Mental
		Yeah, she made some bad decisions and she learned a couple lessons.	Material, Mental	Yeah, I decided in a bad way, and I learned a couple of lessons.	Mental
		She didn't know all of the hurt she could take.	Mental	I didn't know that I hurt frequently.	Mental, Material

		I <u>know</u> you<u>'ll get</u> the chance <u>to find</u> who you are.	Mental, Material, Material	I know I'll chance to find who I am.	Mental, Material
		I <u>know</u> you<u>'ll have</u> a choice before it <u>gets</u> too dark.	Mental, Possessive Attributive, Intensive Attributive	I know I can choose before it gets worst.	Mental, Relational
7.	*Crowded Room*	*It <u>started</u> polite, out on thin ice, 'til you <u>came</u> over <u>to break</u> it.*	Intensive Attributive, Material, Material	It started polite, 'til you came over to make me comfortable.	Relational, Material
		I <u>threw</u> you a line and you <u>were</u> mine.	Material, Possessive Identifying	I helped you, and you were mine	Material, Relational
		[I <u>was</u>] engulfed in the flames.	Material	I loved you.	Mental
		[I <u>was</u>] engulfed in the shame.	Material	I am ashamed.	Relational
		[I <u>was</u>] betrayed by your imagination in over my head, but that<u>'s</u> alright.	Material, Intensive Attributive	I imagined you as someone bad, but that's alright.	Mental, Relational
8.	*Vulnerable*	*If I <u>give</u> you every piece of me, I <u>know</u> that you <u>could drop</u> it.*	Material, Mental, Material	If I trust you, I know that you could betray me.	Mental, Material
		If I <u>open</u> up my heart to you, I <u>know</u> that you <u>could lock</u> it, <u>throw</u> away the key and <u>keep</u> it there forever in your pocket.	Material, Mental, Material, Material, Material	If I am emotionally open to you, I know that you could make me stay by yourself.	Relational, Mental, Material
		If I <u>give</u> the opportunity to you, then would you <u>blow</u> it?	Material, Material	If I let you be at an opportune time, then would you disregard it?	Material, Relational, Mental
		If my love <u>was</u> like a flower, would you <u>plant</u> it, would you <u>grow</u> it?	Intensive Attributive, Material, Material	If I love you, would you love me too?	Mental
		If I <u>show</u> you all my demons and we <u>dive</u> into the deep	Material, Material,	If I am emotionally open, and we know each	Relational, Mental, Material

		end, would we crash and burn like every time before?	Material, Material	other deeply, would we hurt each other like every time before?	
		Wrap your arms around my weakness!	Material	Recognize the fact that I am weak!	Mental
		If the only other option's letting go, I'll stay vulnerable.	Intensive Identifying, Intensive Attributive	If I can only opt to let go, I'll stay vulnerable.	Mental, Material, Relational
		If I hand you my emotions, would you even wanna take it?	Material, Mental, Material	If I express my emotions to you, would you even want to recognize it?	Verbal, Mental
		If I give you all my trust, then would you fumble it and break it?	Material, Material, Material	If I trust you, then would you betray me?	Mental, Material
		If I let you cross my finish line, then would you wanna make it?	Material, Material, Mental, Material	If I let you interfere with my goal in life, would you want to make it?	Material, Mental
		I think I'm ready, won't you come and flip the switch and activate it?	Mental, Intensive Attributive, Material, Material	I think I'm ready, won't you come and start a relationship with me?	Mental, Relational, Material
9.	*Dance Again*	*Happiness ain't something you sit back and you wait for.*	Intensive Identifying	The fact that you are happy is not something you sit back and you wait for.	Relational
		Confidence is throwing your heart through every brick wall.	Material	The fact that you are confident can get you through every hardship.	Material
		I kick-start the rhythm.	Material	I feel happy.	Relational
		No I don't need permission.	Mental	I do not need to be permitted.	Mental, Material
		[It] feels so good to dance again.	Intensive Attributive, Behavioral	It feels so good to feel happy again.	Relational

		With my emotions undressed I'm going in with everything to dance again.	Material, Behavioral	With my emotions revealed, I start with everything to feel happy again.	Material, Relational
		I kick-start my system.	Material	I feel happy.	Relational
10.	*Ring*	*I'm breakin' hearts like a heart attack.*	Material	I am emotionally hurting someone like I am attacking his heart.	Material
		[They are] wrapped 'round my finger like a ring.	Material	They are controlled by me.	Material
		[They are] circlin' me, they [are] just like satellite.	Material, Intensive Attributive	They are approaching me, they are just like satellite.	Material, Relational
11.	*Sweeter Place*	*[I was] holding hands with the darkness and knowing my heart is allowed.*	Material, Mental, Material	I was accepting the pains and knowing my emotions are accepted.	Material, Mental
12.	*People You Know*	*You were running through me like water*	Material	You were important to me like water.	Relational
		Now the feeling's leaving me dry.	Material	Now you make me feel emotionless.	Material, Relational
		When it was good we were on fire.	Intensive Attributive, Circumstantial Attributive	When it was good, we loved each other.	Relational, Material
		Now I'm breathing ashes and dust.	Behavioral	Now I am hurting.	Material
13.	*Cut You Off*	*[You were] professionally messing with my trust.*	Material	You made me not trust you	Material, Mental
		How could I confuse that shit for love?	Mental	How could I love that shit?	Mental
		So I gotta get you out my head now.	Material	So I have to forget you now.	Mental

14.	*Let Me Get Me*	*[I] <u>burn</u> this camouflage I've been wearing for months.*	Material	I do not hide my emotions anymore.	Material
		[I <u>am</u>] <u>tryna</u> <u>let</u> a little happy in for once.	Material, Material	I try to be a little happy for once.	Material, Relational
		[I <u>am</u>] <u>diving</u> in ferociously.	Material	I am knowing myself deeply.	Mental
		[I <u>am</u>] <u>dancing</u> intimately.	Behavioral	I am feeling so happy.	Relational
15.	*Kinda Crazy*	*I <u>started</u> <u>seeing</u> through you like a ghost.*	Material, Mental	You were ghosting me.	Verbal
16.	*Fun*	*If I'<u>m looking</u> at you and me, we'<u>re</u> on some kind of symmetry.*	Mental, Circumstantial Attributive	If I'm looking at you and me, we match each other.	Mental, Relational
		I <u>try not</u> <u>to bother</u> you but my kind of trouble <u>likes</u> your trouble too.	Material, Material, Mental	I try not to bother you, but we match each other	Material, Relational
17.	*Feel Me*	*[I] never <u>put</u> no one above ya.*	Material	I prioritize you.	Mental
		I <u>gave</u> you space and time.	Material	I prioritize you.	Mental
		And I'<u>m</u> still on your mind.	Circumstantial Attributive	And you are still thinking about me.	Mental
		And love <u>is</u> hard <u>to</u> <u>find.</u>	Intensive Attributive, Material	The fact that we love each other is hard to accomplish.	Relational, Material
		Every time your lips <u>touch</u> another, I <u>want</u> you <u>to feel</u> me.	Material, Mental, Mental	Every time you move your lips, I want you to feel me.	Material, Mental

Appendix 3: Ideational Metaphor Occurrence

No.	Song	Ideational Metaphor
1.	*Lose You To Love Me*	*My Purpose, The Hurtin', This Dancing, The Thick of Healing*
2.	*Rare*	*My Ambitions*
3.	*Souvenir*	*Shivers, My Breath, My Breath, Chills*
4.	*Look At Her Now*	*Love, Love*

5.	*She*	*Good Intentions, Bad Decisions, All of the Hurt She Could Take, The Chance, Choice, Lows, Highs*
6.	*Crowded Room*	*Your Imagination*
7.	*Vulnerable*	*Love, My Weakness, Opportunity*
8.	*Dance Again*	*Happiness, Confidence, Permission*
9.	*Ring*	*A Heart Attack*
10.	*Sweeter Place*	*The Darkness*
11.	*People You Know*	*The Feeling*
12.	*Cut You Off*	*My Trust, Love*
13.	*Let Me Get Me*	*This Camouflage I've Been Wearing for Months, A Little Happy*
14.	*Fee Me*	*Love*