



Interpersonal Meaning Analysis of *The Weeknd* Song Lyrics in *After Hours* Album

Andhika Putra Daryanto^{1*}, Arso Setyaji², Entika Fani Prastikawati³

^{1,2,3} Universitas PGRI Semarang, Indonesia

*Corresponding author's email: andhikapd1730@gmail.com <mailto:name@xxxx.com>

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ABSTRACT

The song is one of the mediums to deliver a speaker's feelings. There is a lot of songwriters that write interesting song lyrics. There is always a story behind the song. This research aims to (1) describe the mood types used in the song lyrics of The Weeknd album After Hours, (2) find the actualization of the interpersonal meaning in the song lyrics of The Weeknd album After Hours, (3) analyze the contribution of interpersonal meaning used in the song lyrics of The Weeknd album After Hours. This research belongs to descriptive qualitative. The following steps, it applied was the first, this research looked for the songs of The Weeknd album After Hours, the second, this research listened to the songs, then looked for the song lyrics script of The Weeknd album After Hours, the fourth, this research identified the clauses of The Weeknd album After Hours based on Halliday's theory. From the analysis it is found there are two mood types in The Weeknd's album After Hours. The mood types are declarative mood and imperative mood. The declarative mood is the most dominant mood type with 127 clauses from 144 clauses total and the rest 17 clauses belong to the imperative mood. The actualization of interpersonal meaning in the song lyrics of The Weeknd's album After Hours was by wordings of the clause based on the elements of interpersonal meaning, such as mood, residue, and also modality.

Introduction

Humans and language have a strong bond in this life. Human is destined as social being which means need other to undergo this life. The center of human communication is language as it is used for varieties of functions on a daily. It is almost impossible during a day without communication. In that process, language comes as a tool to help humans to communicate with each other. (Adegbite, 2019) Adegbite, (2019) states that language is non-natural and the purest human way of delivering ideas emotions, and desires through a voluntary system that created a symbol.

There are three main kinds of language introduced by Jennings et al., (2015): ideational meaning, interpersonal meaning, and textual meaning. Interpersonal meaning (influenced by the tenor of discourse) is meaning that expresses a speaker's feelings. This is a meaning for acting with others and they are realized through mood and modality. Textual meaning (influenced by the mode of discourse) is meaning that expresses the relation of language to

its environment: verbal and non-verbal. This meaning is accomplished through patterns of theme and cohesion.

Based on those meanings, Interpersonal meaning is meaning that expresses a speaker's perspectives and perceptions. Music is often chosen as a medium to express and distribute their feeling. It is also because humans have a sense of music. Essentially, the musician creates music not only to entertain but also to communicate through expressing or sharing his/her feeling with others. A human being makes music to express his/her feeling whether it is sad or happy. Thus, music has been called the language of emotions and the activity of listening to music is certainly a part of ordinary life Ariska et al., (2019). The musician usually combined a piece of music with a word chain called lyric. When the music and the lyric are combined, they will form a song.

This research is aimed to find out the actualization of interpersonal meaning through the mood element and modality of the song lyric of *The Weeknd's* album *After Hours*. This research is important to be conducted since this album has won a Juno award in 2021, which means there are a lot of people who like the song. Through this research, the meaning of the song lyric clauses was unveiled and the result can be taken as a further SFL approach.

Systemic Functional Linguistic is a study of language which broadened by M.A.K. Halliday. It views language basically as a resource for exploring and understanding the meaning in discourse Halliday et al., (2014). Halliday et al., (2014) introduce three functional modes of the meaning of language from the point of semantic system: 1) ideational (experiential and logical); 2) interpersonal, and 3) textual which become a fundamental component of meaning in language. Halliday et al., (2014) explain that 'whereas in its experiential meaning language is a way of reflecting, in its interpersonal meaning language is a way of acting'. Interpersonal meaning examines language from the standpoint of its role in social communication. When speaking, the speaker takes on a certain speech role, expecting the interlocutors to take on a complimentary part that the speaker desires the listeners to play in turn. For example, when a speaker provides knowledge to the listener, she is automatically asking him to receive it.

Gerot and Wignell, (1995) describe that there are four basic types of speech roles that come from the combination of giving and demanding: (a) giving goods and services (offer); (b) giving information (statement); (c) demanding goods and services (command); (d) demanding information (question). These four basic types of speaking roles in a conversation process are selected and applied by the speakers when they want to communicate with the interlocutors. The understanding of the communicative exchange in terms of interpersonal meaning is using mood structure alongside the mood, finite, and residue (Hadiani, 2019). The mood component contains two parts; the Subject, accomplished by a nominal group, and the finite in the form of a verbal group encoding the first tense or the speaker's opinion. The finite itself has two major interpersonal roles; a time signal associated with the speaker, or a sign of modal concerning the speaker's opinion (Hadiani, 2019). An indication of residue is formed from predicator by which of the infinite

verb, complement within the form of a noun or nominal group, and adjuncts in the form of adverbial group, and a prepositional phrase (Hadiani, 2019).

This research has used a theory from Eggins, (2004) about the relation between the speech function and mood types in the process of actualization of interpersonal meaning in the song lyrics of *The Weeknd's* album *After Hours*.

Research Methods

This research belongs to descriptive qualitative research. This type is one kind of research included in qualitative research. This research will attempt to describe the interpersonal meaning in the lyrics of *The Weeknd's* album *After Hours* that is actualized in the system of mood and modality without making any calculation or enumeration. According to Cresswell (2016) he states that the goal of qualitative research is to investigate and comprehend the meaning of groups or individuals who are significant to human or societal problems.. Ary, et.al, (2010) also state that the qualitative research goal is to get a depth of understanding of the data.

The object of this research is four song lyrics from *The Weeknd's* album *After Hours*. According to Tijani et al., (2019), Qualitative research relies heavily on the researcher. The researcher serves as the data collection instrument. It indicates that the researcher determines what type of data to acquire when collecting data. The researcher employed an observation approach to collect the data. The method of observation is useful for observing language use. Janowicz et al.,(2019) state that the observation approach is carried out by observing that language. The researcher employed the indirect observation approach to acquire data in this study. The researcher used this method since he used his phone and internet to get the four-song lyrics in the *After Hours* album entitled *heartless*, *blinding the lights*, *in your eyes*, and *save your tears*. according to O'Kane et al., (2021), Qualitative research is inductive in methods. It is a process of reasoning that follows a reverse path – observation precedes theory, hypothesis, and interpretation. The researchers let the data give information to them. Qualitative methods employ observations, interviews, and/or the analysis of some types of text. The text includes spoken words, visual representations, written text, or a cultural group. Those three ways employed in qualitative methods are analyzed for meanings and themes. In this research, the researcher employed the content analysis in written words of the four-song lyric of *The Weeknd's* album *After Hours* to find the actualization in terms of interpersonal meaning. The followings were the steps of the data analysis of this study:

1. The researchers read those four song lyrics of *The Weeknd's* album *After Hours* entirely.
 2. The researchers analyzed the mood types of those four song lyrics of *The Weeknd's* album *After Hours*.
 3. The researchers analyzed the actualization in terms of interpersonal meaning in the song lyrics of *The Weeknd's* album *After Hours*.
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Table 1 The Form of the Datasheet of Interpersonal Meaning Analysis in the four-song lyrics of *The Weeknd* album *After Hours*

o	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function			
			Mood		Residue			Dec.	Imp.	Int.	H	M	L				
			S	F	P	C	A										
35	IM/SL2/C.35	I lost my heart and my mind	I	lost	my	heart	and	my	mind	✓							Indicative; declarative; proposition

Note:

IM : Interpersonal Meaning Dec. : Declarative
 SL2 : Song Lyric 2 Imp : Imperative
 C.35 : Clause 35 Int. : Interrogative
 S : Subject H : High
 F : Finite M : Median
 P : Predicator L : Low
 A : Adjunct

4. The researcher made the result of total mood types into percentages and a chart

$$P = \frac{F}{N} \times 100\%$$

P= Percentages

F= Frequency of mood type

N= Number of cases (total clauses in each song lyric)

5. The researcher described the contribution of interpersonal meaning used in the lyrics of *The Weeknd's* album *After Hours* in the SFL (Systemic Functional Linguistics) approach
6. The researcher interpreted the data taken from the result of the analysis. After that, the researcher concluded and gave suggestions based on the findings of the research.

Findings

This research is aimed to explain (1) the mood types used in the song lyrics of *The Weeknd* album *After Hours*, (2) the actualization of the interpersonal meaning in the song lyrics of *The Weeknd* album *After Hours*, (3) the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* album *After Hours*.

1. The Mood Types Used in the Song Lyrics of *The Weeknd* Album *After Hours*

As shown in Table 2, 144 clauses had found in the four-song lyrics of the *After Hours* album and the mood types that appear in those four-song lyrics are declarative mood and imperative mood. In song lyric 1 entitled (Blinding the Light), the songwriter only uses declarative mood in the song. It indicates that in song lyric 1 (Blinding the Light) the songwriter focuses on states or declares something to the listener or reader through this song. The clauses in song lyric 1 (Blinding the Light) are matched with the theory of declarative mood, the songwriter through this song gives a piece of information about his condition.

In song lyric 2 entitled "Heartless", the declarative mood is the most dominant mood type, while the less dominant is the imperative mood. in song lyric 2 (Heartless), the songwriter indicates that he wants to provide information than give a command. The

information is about his personality, through this song he tells that he is a heartless person.

In song lyric 3 entitled "In Your Eyes", the declarative mood is only the mood type that appears. In song lyric 3 (In Your Eyes) the songwriter indicates wants to declare something through this song. This song is giving information about someone that hides pain in him/herself.

In song lyric 4 "Save Your Tears", the declarative mood becomes the dominant mood type than the imperative mood. Although the dominant mood type is declarative mood, the frequency of the imperative mood is not far enough from the frequency of declarative mood, this condition implies that the songwriter wants to deliver information and also demand a command.

Table 2 The Result of Mood Types in Four Song Lyrics in the After Hours Album

Types of mood	Song lyric 1 (Blinding the Light)	Song lyric 2 (Heartless)	Song lyric 3 (In Your Eyes)	Song lyric 4 (Save Your Tears)	Total
1. Declarative mood	29	44	37	17	127
2. Interrogative mood	0	0	0	0	0
3. Imperative mood	0	5	0	12	17
Total	29	49	37	29	144

2. The Actualization of the Interpersonal Meaning in the Song Lyrics of *The Weeknd* Album *After Hours*

Table 3 shows the modalities found in the four-song lyric in the After Hours album. In those four song lyrics, a different value of modality is realized from the clause that might have to convey different kinds of assertiveness through the interpersonal relationship between the speaker and listener. the use of expressions related to a high modality such as 'can't' indicates an obligation that aims to increase the power of a claim. The speaker positions himself higher than the listener to show high certainty about the event. Then, median modality such as 'will' indicates inclination which aims to express willingness from the action. It means that the speaker tends to relate his certainty about telling the story of the meanings conveyed in the song lyrics. Last, a low modality which is realized by 'can' indicates a capability that aims to minimize the speaker's judgment about his possibility to allow the listener to relate the information and also 'sometimes' indicates usuality which aims to show how often the information happen. Modality also plays an important role in terms of carrying out the interpersonal meaning from the clauses that show what kind of value the proposition is valid.

Table 3 The Modality found in the four-song lyric of the After Hours Album

No	Song lyrics	Values of Modality		
		High	Medium	Low
1	Blinding the Light	Can't	Will	Can
2	Heartless	-	-	-
3	In Your Eyes	-	Would	Can
4	Save Your Tears	-	-	Could

The followings are examples of the actualization of interpersonal meaning analysis in the song lyrics of *The Weeknd's* album *After Hours*.

Table 4 The Actualization of Interpersonal Meaning in Song Lyric 1 Clause 9

I	can't	see	clearly when you're gone
Subject	Finite	Predicator	Mood adjunct
Mood		Residue	

Indicative; declarative; proposition

The analysis of interpersonal meaning shows the clear structure of the clause. The interpersonal meaning is actualized from the system of mood and residue.

Mood consists of the subject and the finite. A subject is a nominal group while the Finite is part of a verbal group. Therefore, in "I can't see clearly when you're gone", I am subject; meanwhile, can't is finite. A subject is a nominal group with which a personal pronoun. Meanwhile, the finite element "can't" is a verbal operator expressing tense and modality. The modality "can't" is categorized in high values modality. The use of "can't" indicates an obligation that aims to increase the power of the claim. The sign "Indicative; declarative; proposition" indicates that the songwriter or singer wants to give information to the listener or reader about the songwriter's condition when someone left him. This research finding on the use of declarative mood is in line with Halliday and Matthiessen, (2004) who state declarative mood is the characteristic expression of a statement.

Table 5 The actualization of interpersonal meaning in song lyric 2 clause 37

I	thought	I lost you	this time
Subject	Finite	Predicator	Cir. Adjunct
Mood		Residue	

Indicative; declarative; proposition

The actualization of interpersonal meaning in song lyric 2 can be seen through the mood element. The mood element includes the subject "I" and finite "thought". In this clause, finite is fused with the predicator. While the residue consists of circumstantial adjunct "this time". The sign "Indicative; declarative; proposition" indicates that the songwriter or singer wants to give information to the listener or reader about his mind.

Table 6 The Actualization of Interpersonal Meaning in Song Lyric 3 Clause 8

I	can	tell	what you done
Subject	Finite	Predicator	Complement
Mood		Residue	

Indicative; declarative; proposition

Since the mood element consists of the subject and the finite. A subject is a nominal group while the finite is part of a verbal group. Therefore, in "I can tell what you done", "I" is the subject; meanwhile, can is finite. A subject is a nominal group with which a personal pronoun. Meanwhile, the finite element "can" is a verbal operator expressing tense and modality. The modality "can" is categorized as low values modality. The use of "can" shows

the ability to do something. The sign “Indicative; declarative; proposition” indicates that the songwriter or singer wants to give information to the listener or reader about someone’s actions.

Table 7 The Actualization of Interpersonal Meaning in Song Lyric 4 Clause 12

	save	your tears	For another day
Finite	Predicator	Complement	Circumstantial adjunct
Mood		Residue	

Imperative; proposal

In this song lyric 4 clause, the mood element is just carried by the finite (save). In this clause, finite is fused with the predicator (save). While the residue consists of circumstantial adjunct “for another day”. The sign “imperative; proposal” indicates that the songwriter or singer wants to demand someone to do something through this song. This research finding of the use of imperative mood is in line with Putri and Mahdi, (2018) who state imperative mood might consist of subject+ finite, subject only, even no mood but will always be predicator.

3. The Contribution of Interpersonal Meaning Used in the Song Lyrics of *The Weeknd* Album *After Hours*.

The contribution of interpersonal meaning used in the Song Lyrics of *The Weeknd* Album *After Hours* in the SFL approach is to help the students easier and more interesting to analyze the interpersonal meaning of the song lyrics whether it is their favorite song or their favorite singer. *The Weeknd* is the favorite singer recently, so that’s why analyzing his songs become easier and more interesting. Besides that, song lyric also provides a context for interesting and effective focuses grammar practice. Some students consider that grammar is difficult, but it will be easier if we do that by the interesting media that we like very much, such as songs.

Conclusion

This research aims to answer the following questions. To answer the first question, it could be concluded that there are two mood types namely declarative and imperative moods in the four-song lyric of *The Weeknd's* album *After Hours*. The most used mood type in these song lyrics is declarative mood. In song lyric 1 (Blinding the Light), the declarative mood appears 29 times of the total 29 clauses, so that there is no imperative mood. In song lyric 2 (Heartless), from 49 total clauses, the declarative mood becomes the most dominant mood with 44 clauses found, meanwhile the 5 clauses belong to the imperative mood. In song lyric 3 (In Your Eyes), the declarative mood is the only mood type found with 37 clauses of 37 clauses total, therefore there is no imperative mood. The last song lyric is song lyric 4 entitled “Save Your Tears”. This song lyric has 29 clauses. The frequency of declarative mood and imperative mood is close. The clauses that represent declarative mood are 17 clauses and the 12 clauses left are representative of the imperative mood. From song lyric 1 until song lyric 3, the songwriter means to give information to the listener or reader. Song lyric 4 is an

exception, although the frequency of declarative mood is more than imperative mood, through this song the songwriter means to demand a command. To answer the second question, it could be concluded that the actualization of interpersonal meaning in *The Weeknd* song lyrics in the *After Hours* album was by wordings of the clause based on the elements of interpersonal meaning, such as mood, residue, and also modality. To answer the third question, it could be concluded that the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* album *After Hours* in SFL teaching can be realized by using this result of the research as a reference for the teaching approach and help the students easier to study SFL, especially interpersonal meaning used in a recent hype song.

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