

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Previous Researches

This research is focused on functional grammar and discourse analysis. As well as Faizal Risdianto's previous research entitled "Discourse Analysis of Songs Lyric *We will not Go Down*". He analyzed the lyric of discourse aspect consisting of Reference, Substitution, Elliptical aspect, and Conjunction.

The writer also found other research journals by Matthiessen C, O'Donnell M, and Zeng L entitled "Discourse Analysis and The Need for Functionally Complex Grammar in Parsing" which analyzes particular text consisting of Graphological Specification, Lexico-Grammatical Specification, and Micro -Semantic Specification.

Then the writer also found another thesis by Nguyen Thi Hanh entitled "An Investigation into the Structure of Theme and Rheme in English and Vietnamese Political Speeches". This thesis investigates the Theme and Rheme structure of a political speech to compare between its characteristic, Semantic, and Pragmatic aspects.

In fact, the writer has found other thesis by Wahyudi Dwi S. entitled "Ideational Meaning and Thematic Analysis on Choldren's Songs in Barney Dancing and singing Stories" which analyzes songs from Transitivity System,

Theme and Rheme, and Thematic Development. want to decode each verse of the song from the aspect of the aspect.

Based on those thesis and researches above, the writer analyzed lyric of “Crying in the Rain” by Art and Gurfunkle on order to know and showed the differences and similarities between Discourse Analysis and Systemic Functional Grammar analysis.

2.2 Theoretical Review

2.2.1 Metafunction

Gerot and Wignel (1994: 12-14) state that when we hear or read a text, we can reconstruct its context of situation because there is a systematic relationship between context and text. The wordings of texts simultaneously encode three types of meaning: ideational, interpersonal and textual.

Ideational meaning is meaning about phenomena, things (living and non-living, abstract and concrete), goings on (what the things are or do) and the circumstances surrounding these happenings and doings. These meanings are realized in wordings through Participants, Processes and Circumstances. Meanings of this kind are most centrally influence by the field of discourse.

Interpersonal meanings are meanings which express a speaker’s attitudes and judgments. These are meanings for acting upon and with others. Meanings are realized in wordings through what is called Mood and Modality. Meanings of this kind are most centrally influenced by tenor or discourse.

Textual meanings express the relation of language to its environment, including both the verbal environment, what has been said or written before and the nonverbal, situational environment. These meanings are most centrally influenced by mode of discourse.

According to Halliday (2004:10), the clause is the central processing unit in the lexicogrammar in the specific sense that it is in the clause that meanings of different kinds of mapped into integrated grammatical structure. For this reason the first half of this book is organized around the principal systems of the clause: Theme, Mood and Transitivity. To analyze the textual meaning we will need two elements, they are Theme and Rheme.

2.2.2 Theme

Gerot and Wignell (1994) said that in English, where we put information in a clause tells us about where the clause is coming from and where it is going to. In an English clause there are two points of prominence, the beginning and the end. The beginning of a clause is where we put information which links the clause to what has come before. For example, we find conjunctions at the beginning of clauses because they provide a logical link with what has gone before. We also find information about the *Topic* of the clause, what the clause is about. This information is contained in the first nominal group in the clause. There are exceptions to this, such as when a prepositional phrase precedes the first nominal group. The Topical information is also usually related to something which has been introduced earlier in a text or is retrievable from the context.

Theme are 1. A topic of discourse or discussion. 2. An idea, point of view, or perception embodied and expanded upon in a work of art. 3. A short composition assigned to a student as a writing exercise. 4. A principal melody in a musical composition. (*Webster's II New College Dictionary*. lyric, "adj. and n". 1995: 1144. Houghton Mifflin Company).

2.2.2.1 Theme in Systemic Functional Grammar

In English the Theme can be identified as that or those element(s) which come(s) first in the clause. This represents the point of departure of the message from the previous one. The rest of the clause is called the Rheme. New information is typically contained in the Rheme (Gerot and Wignell, 1994:103).

Theme is, broadly speaking, what the clause is going to be about, or in terms of Theme and Rheme, Theme represents 'This is what I'm talking about' and Rheme is 'This is what saying about it'. In terms of looking of a clause as a message, the Theme looks backwards, relating the current message to what has gone before. The Rheme points both backwards and forwards by picking up on information which is already available and adding to it and by presenting information which was not there before. The interaction of Theme and Rheme governs how the information in a text develops. This will be illustrated in the discussion of texts.

In English, the Theme is divided from several types seen from its aspects. Viewed from the aspect of functional grammar, Gerot and

Wignel (1994) explain that the Theme can be divided into a number of categories: Ideational or *Topical* Theme is usually but not always the first nominal group in the clause. In the Unmarked case the Topical Theme is also a subject. A Topical Theme which is not the subject is called a Marked Topical Theme. Textual Theme relate the clause to its context, they can be Continuatives and/or the Themes within a clause complex and are called *Structural Themes*. Interpersonal Theme, interpersonal elements occurring before the Topical Theme are also thematic. They may Modal Adjuncts, Vocatives, Finite or Wh-elements.

Thematic structure, like information structure, operates at the level of the clause. All full clauses have thematic structure, but we do not find it in expressions like ‘Good morning’ or ‘Hi’ or nominal groups. In some ways, thematic structure is similar to information structure and in many clauses there is a parallel equivalence between Theme and Given on the one hand and between Rheme and New on the other.

THEME ——— RHEME

Another way of explaining this idea informally is to say that the Theme tells the listener or reader what the clause is *about*, but this explanation can sometimes be misleading. In this book, we distinguish between the idea of *Topic* (or what the language user is speaking or writing about, a non-linguistic issue) and Theme, the starting point of the message, realized in the clause, which is a linguistic category.

All clauses in English incorporate what is known as a *Topical* Theme. The term *Topical Theme* does not imply that this Theme always

represents the topic of the discourse in the popular sense of the term ‘topic’. An after-dinner speaker may, for example, take as the topic (or ‘theme’ in the non-technical sense) of a speech ‘The Social Value of the Family’ but this does not mean that any clause in the speech will *necessarily* have any part of that title as Theme of specific clauses.

The Themes chosen by the speaker may, for example, refer to place (*in this country*) or time (*in the last century*); they may indicate when the speaker is about to express attitude (*in my opinion*) or introduce an example (*for example*); a Theme may even begin a rhetorical question (*What are we going to do about the lack of values?*). The last mentioned example is particularly interesting: the topic of discussion is ‘lack of values’ but the Theme is *what*, because the speaker’s starting point here is the question he or she is asking about the Complement of the clause.

The so-called *Topical Theme* in any clause is the first constituent that is part of the meaningful structure of the clause. To put it another way, we can say that the Topical Theme always represents a *Participant*, *Circumstance* or *Process*. The Topical Theme is always realized by one of the following elements: Subject (S), Predicator (P), Complement (C), or circumstantial Adjunct (A). As we see later, in some interrogative clauses, the Finite (F) precedes the Subject and hence can be Theme, but in this case it is not a *Topical Theme*.

In Table 2.1, each of the Topical Themes is Subject of the clause it introduces. Themes are presented in bold type to assist recognition.

Europe, after 1500, entered a time of far-reaching mechanical and scientific discovery and development. **Inland Africa**, by contrast, did not. **Inland peoples** continued with the steady but slow development of their own civilization.

Table 2.1

2.2.2.1.1 Nominal groups as Theme

As we know that declarative clauses frequently begin with the Subject and so it is usually the case (as in the examples in Text 1A) that the Subject of a clause is in Theme position. In the first clause of Text 1a, for example, the Subject is also the Theme, as shown in Table 2.2,

| | | |
|---------------------|-------|------------|
| An operating system | runs | a computer |
| S | F/P | C |
| Theme | Rheme | |

Table 2.2

A common variant of this elementary pattern is that in which the Theme consists of two or more groups or phrases forming a single structural element. Any element of clause structure may be represented by a complex of two or more groups or phrases. Such a group or phrase complex functions as a Theme in the normal way. This is illustrated in Table 2.3,

| | |
|---|--|
| the Walrus and the Carpenter Tom, Tom, the piper's son | were walking close at hand stole a pig [and away did run] |
|---|--|

| | |
|---|--|
| from house to house on the ground or in the air | I wend my way small creatures live and breathe |
| Theme | Rheme |

Table 2.3 Group complex or phrase complex as Theme

The guiding principle of thematic structure is this: the Theme contains one, and only one, of these experiential elements. This means that the Theme of a clause ends with the first constituent that is either participant, circumstance or process. We refer to this constituent, in its textual function, as the **Topical Theme**.

There may however be other elements in the clause preceding the Topical Theme. These are elements that are either textual or interpersonal in function, playing no part in the experiential meaning of the clause. They can be summarized as shown in Table 2.4,

| | |
|---------------|---|
| Textual | Continuative |
| | Conjunction [‘Structural Theme’] |
| | Conjunctive Adjunct |
| Interpersonal | Modal/Comment Adjunct [‘Modal Theme’] |
| | Vocative |
| | Finite Verbal Operator [In Yes/No Interrogative] |

Table 2.4 Textual and Interpersonal Themes

They are listed in Table 2.4 in the order in which combinations typically occur. Most of the time we find only one or two such elements in any one clause, although we could construct an example to illustrate a **Multiple Theme** containing each of these six types of non-topical element in thematic position:

| | | | | | | | |
|-------|------|------|--------|------|----------|---------------|---------------|
| well | but | then | surely | Jean | wouldn't | the best idea | be to join in |
| Cont | Stru | Conj | Modal | Voc | Finite | Topical | |
| Theme | | | | | | | Rheme |

Table 2.5 Example of Theme Category

Let us flesh out these categories, so that we can explain why such 'Multiple Themes' occur.

1 [Textual] **Continuative**. A continuative is one of a small set of words that signal a move in the discourse: a response, in dialogue, or a new move to the next point if the same speaker is continuing. The usual continuatives are *yes no well oh now*.

2 [Textual] **Conjunction**. A conjunction is a word or group that either links (paratactic) or binds (hypotactic) the clause in which it occurs structurally to another clause. Semantically, it sets up a relationship of **expansion** or **projection**.

3 [Textual] Conjunctive **Adjunct** ('Discourse Adjunct'). These are adverbial groups or prepositional phrases that relate the clause to the preceding text, they cover roughly the same Semantic space as conjunctions.

4 [Interpersonal] **Vocative**. This is any item, typically (but not necessarily) a personal name, being used to address.

5 [Interpersonal] **Modal/Comment Adjunct**. These express the speaker/writer's judgment on or attitude to the content of the message.

6 [Interpersonal] **Finite verbal operator**. These are the small set of finite auxiliary verbs construing primary tense or modality; they are the Unmarked Theme of yes/no interrogatives.

2.2.2.1.2 Declaratives, Interrogatives, Imperatives and Exclamations

In the discussions before the structure of declarative and interrogative clauses in English, in terms of SFPCA. To recapitulate, we showed that while the declarative mood followed the S,F order of constituents, the interrogative mood reversed the order of the Finite and the Subject as in examples (a) and (b) where *had* is the Finite and *he* is the Subject (see Section 3.2.2).

(a) **What** did he write down?

(b) **Did he** write down anything of importance?

Section 3.2.2

In interrogatives, the subject is not necessarily the first element in the clause, and so it follows that the Unmarked Theme is not the same as in declarative clauses. In (a), the first element in the clause is *What*. This is the realization of Complement in this example since

the speaker is taking for granted that ‘he’ wrote *something* and is asking what he wrote. So in interrogatives that begin with a question word, such as *what, who, which, where, when, why*, and so on, the question word itself realizes Theme.

If we look in more detail at Theme in wh- interrogatives, we can see that question words represent different elements from the SFPCA structure. In the question *Who wrote down the idea?*, the word *who* represents the Subject of the verb *wrote* (because the question is asking the name of the person who did the writing). In the alternative question *What did Loewi write down?*, *what* represents the Complement of the clause. In *When did he write it down?* And *Why did he write it down?*, *when* and *why* represent an Adjunct of time and reason respectively.

In (b), where the question begins with a Finite, we have two Themes *did* and *he*. This is because the Finite alone cannot realize Theme even though it is the first element in the clause. We also need the second element ‘he’, which, in this case, realizes the Subject.

The imperative mood also realizes Theme in a typical way. In this case the Theme is normally realized by Predicator as in (c) or by two Themes – a negative Finite and the Predicator – as in (d).

(c) **Write** it down, please.

(d) **Don’t write** it down now.

The exclamative mood is slightly more complicated as the Theme is the exclamative word (*what* or *how*) followed by the

Complement or Adjunct of the clause, so in (e) the Theme is *how sweetly* and in (f) the Theme is *what neat writing* and (g) is *how dirty*.

(e) **How sweetly** she sings! (*how* + adverbial/Adjunct)

(f) **What neat** writing he has! (*what* + nominal/Complement)

(g) **How dirty** your shoes are! (*how* + adjectival/Complement)

We can say that each Mood has a typical unmarked thematic pattern, which is summarized in Table 2.6

| MOOD | THEME |
|---------------------------|----------------------------|
| Declarative | Subject |
| Interrogative (yes/no) | Finite + Subject |
| Interrogative (wh-) | Question word (wh-word) |
| Imperative | Predicator |
| Exclamative | Wh- word + Complement |
| | Wh- word + Adjunct |

Table 2.6

(1) A **Theme** that is something other than the Subject, in a declarative clause, we shall refer to as a **Marked Theme**. The most usual form of Marked Theme is an adverbial group, e.g. *today*,

suddenly, somewhat distractedly, or prepositional phrase, e.g. *at night, in the corner, without any warning* functioning as **Adjunct** in the clause. Least likely to be thematic is a **Complement**, which is a nominal group that is not functioning as Subject – something that could have been a Subject but is not, as in the examples *you I blame for this, that they don't tell us*.

Marked Adjunct and Complement Themes are followed by the Subject in Modern English– a historical departure from the general principle in Germanic languages that the Theme is followed by, and thus marked off by, the Finite in a declarative clause. The general exception to this departure in Modern English is a clausal negative item as Theme – an Adjunct or Complement with a negative feature that pertains to the clause. 6 Such negative Themes are followed by the Finite.

Table 2.7 Examples of Theme in declarative clause. Theme-Rheme boundary is shown by #.

| | Function ⁸ | Class | Clause example |
|-------------------|-----------------------|--|---------------------------------------|
| Unmarked Theme | Subject | nominal group: pronoun as Head | I # had a little nut-tree |
| | | | she # went to the baker's |
| | | | there # were three jovial Welshmen |
| | | nominal group: common or proper noun as Head | a wise old owl # lived in an oak |
| | | | Mary # had a little lamb |

| | | | |
|---|---|---|--|
| | | | London Bridge # is fallen down |
| | | nominal group: nominalization (nominalized clause) as Head | what I want # is a proper cup of coffee |
| Marked Theme | Adjunct | adverbial group | merrily # we roll along |
| | | prepositional phrase | on Saturday night # I lost my wife |
| | Complement | nominal group: common or proper noun as Head | a bag-pudding # the King did make |
| | | | Eliot # you're particularly fond of |
| | | nominal group: pronoun as Head | all this # we owe both to ourselves and to the peoples of the world [[who are so well represented here today]] |
| | | | this # they should refuse |
| nominal group: nominalization (nominalized clause) as Head | what they could not eat that night # the Queen next morning fried | | |

There is one sub-category of declarative clause that has a special thematic structure, namely the exclamative. These typically have an exclamatory WH-element as Theme, as in Table 2.8,

| | |
|---|---------------------------|
| what a self-opinionated egomaniac how dreadful | that guy is she sounds |
| Theme | Rheme |

Table 2.8 Theme in exclamative clauses

(2) Theme in Interrogative Clauses. The typical function of an interrogative clause is to ask a question; and from the speaker's point of view asking a question is an indication that he wants to be told something. The fact that, in real life, people ask questions for all kinds of reasons does not call into dispute the observation that the basic meaning of a question is a request for an answer. The Natural Theme of a question, therefore, is 'What I want to know'.

There are two main types of question: one where what the speaker wants to know is the POLARITY 'yes or no?', e.g. *Can you keep a secret? Is anyone at home?*; the other where what the speaker wants to know is the identity of some element in the content, e.g. *Who will you take as your partner? Where has my little dog gone?* In both types, the word indicating what the speaker wants to know comes first. In a yes/no interrogative, which is a question about polarity, the element that functions as Theme is the element that embodies the expression of polarity, namely the **Finite verbal operator**. It is the Finite operator in English that expresses positive

or negative: *is, isn't; do, don't; can, can't*; etc. So in a yes/no interrogative the Finite operator is put first, before the Subject. The meaning is 'I want you to tell me whether or not'.

In a WH- interrogative, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information, namely the WH-element. It is the WH-element that expresses the nature of the missing piece: *who, what, when, how*, etc. So in a WH- interrogative the WH- element is put first no matter what other function it has in the mood structure of the clause, whether Subject, Adjunct or Complement. The meaning is 'I want you to tell me the person, thing, time, manner, etc.'.

In a WH-interrogative, the Theme is constituted solely by the WH-element: that is, the group or phrase in which the WH-word occurs. See the examples in Table 2.9.

| | |
|----------------|------------------------------|
| who | wants a glass of white wine? |
| where | did you get that from? |
| how many hours | did you want? |
| and how long | 's she there for? |
| why | was he opposed to coming in? |
| Theme | Rheme |

Table 2.9 Theme in WH- interrogative

In a yes/no interrogative, the picture is slightly different. Here, the Theme includes the Finite operator; but, since that is not an element

in the experiential structure of the clause, the Theme extends over the following Subject as well. For examples, see Table 2.10,

| | | |
|---------|---------|------------------------------------|
| Could | You | eat a whole packet of tim tams? |
| has | he | got the car back by the way? |
| did | you | sleep okay? |
| didn't | it | smell terrible? |
| shall | i | make some toast? |
| are | they | still together? |
| Theme 1 | Theme 2 | Rheme |

Table 2.10 Theme in yes/no interrogative

(3) Theme in imperative clauses. The basic message of an imperative clause is either 'I want you to do something' or 'I want us (you and me) to do something'. The second type usually begins with *let's*, as in *let's go home now*; here *let's* is clearly the unmarked choice of Theme. But with the first type, although the 'you' can be made explicit as a Theme (e.g. *you keep quiet!*, meaning 'as for you, ...'), this is clearly a marked choice; the more typical form is simply *keep quiet*, with the verb in thematic position. The function of the verb, in the mood structure (clause as exchange), is that of **Predicator**; here, therefore, it is the Predicator that is the Unmarked Theme.

In negative imperatives, such as *don't argue with me*, *don't let's quarrel about it*, the principle is the same as with yes/no

interrogatives: the Unmarked Theme is *don't* plus the following element, either Subject or Predicator. Again there is a marked form with *you*, e.g. *don't you argue with me*, where the Theme is *don't you*. There is also a marked contrastive form of the positive, such as *do take care*, where the Theme is *do* plus the Predicator *take*. See the examples in Table 2.11,

The imperative is the only type of clause in which the Predicator (the verb) is regularly found as Theme. This is not impossible in other moods, where the verb may be put in first position precisely to give it thematic status, e.g. *forget* in *forget it I never shall*; but in such clauses it is the most highly marked choice of all.

Imperative clauses may have a Marked Theme, as when a locative Adjunct is thematic in a clause giving directions:

| | |
|-----------------|------------------------------|
| Turn | it down. |
| just place | a blank CD in the drive, |
| and click | the Burn CD icon. |
| try | to prevent any teacher being |
| | singled out as inadequate. |
| you | take the office |
| well Jane think | of smoked salmon. |
| don't do | that |
| no don't worry | |
| let's | do lunch at the Ivy. |
| let's | all think about that for a |
| don't let's | moment. |
| let me | quarrel about it |

| | |
|-------|--------------------------|
| | send Lesley a photocopy. |
| Theme | Rheme |

Table 2.11 Theme in imperative clauses

2.2.2.2 Theme in Discourse Analysis

Different from Discourse viewed (Martin JR and David R, 2003), Theme and Rheme called Themes and News that including in Periodicity: information flow. In this discussion Theme is the peak of prominence at the beginning of the clause is referred as its Theme. The common choice for the Theme of a clause is the Subject. Ideational meaning that comes before the Subject is referred to as Marked Theme, and has a different discourse function from the ordinary Subject/Theme. Marked Themes can include circumstantial elements, such as places or times, or they may be participants that are not the Subject of the clause. Marked Themes are often used to signal new phases in a discourse: a new setting in time, or a shift in major participants that they function to scaffold discontinuity. New different kind of textual prominence having to do with the information we are expanding upon as text unfolds. How the choices for New are much more varied than the choices for Unmarked Theme. They elaborate with human interest, whereas choices for Unmarked Theme tend to fix our gaze (Martin JR and David R, 2003:177-179).

Same with Martin, Brown and Brown have their viewed about Theme that in the discourse analysis, also discusses the process of linearization that speaks of thematic, organizing sentences. It is important to appreciate.

however, in complex and compound separate thematic sentences the organization will be assigned to each clause.

We shall use the term *Theme* to refer to a formal category, the left-most constituent of the sentence. Each simple sentence has a Theme 'the starting point of the utterance' and a Rheme, everything else that follows in the sentence which consists of 'what the speaker states about, or in regard to, the starting point of the utterance'. In many cases (often considered to be the unmarked or neutral cases) the Theme of declarative sentences will be a noun phrase (the grammatical subject), that of interrogatives the interrogative word, and that of imperatives the imperative form of the verb. In our discussion we shall focus on simple declarative sentences and consider their thematic, rather than their syntactic, structure.

2.2.2.2.1 *Theme as Main Character/ Topic Entity*

In this section, we encounter uses of the term theme quite different from the formally constrained category which we use to refer to the left-most constituent in the sentence or clause. We find Theme used sometimes to refer to the grammatical subjects of a series of sentences. The same term is also used, particularly in the psycholinguistics literature, to refer not to a constituent, but directly to the referent of the constituent.

This latter usage leads naturally to an interpretation of Theme as meaning 'main character', whereby a particular referent is established in the foreground of consciousness while other discourse referents

remain in the background. The foreground or 'thematized' individual, may be referred to by a variety of different formal expressions.

Thus an individual called Dr. Jones can be 'thematized' when identified in the discourse by the expressions as the doctor or the surgeon or he, just as well as by the repetition of the expression Dr. Jones. In its decomposition is contained in the example below:

(1) *Jack* goes up the beanstalk again. *He* comes to the giant's house and he sees the giant's wife.

(retrieved from <http://shortstoriesshort.com/story/jack-and-the-beanstalk/>. Monday, 11th December 2017, 10:44 AM)

If we look at extract (1) as a set of clauses, we see the extract (1) as a set of clauses as follows:

(1) Theme₁ (Jack) - Rheme₁ (rose to the nut tree again)

Theme₂ (him) – Rheme₂ (come to the giant's house)

Theme₃ (he) - Rheme₃ (see the giant's wife)

In each of the clauses of this piece of discourse the Theme, or 'the starting point', is the same. If we wish to claim that the referent 'Jack' is the Theme of the discourse, we must be aware that we are basing this claim on the fact that 'Jack' is 'thematized' in each of the clauses in the discourse. It is on the basis of discourses with this type of fixed structure that the term 'Theme' seems to have come to be used as a

general term in discourse analysis for 'main character' and sentential subject (as well as the left-most constituent).

The possibilities for confusion with this varied use of the same terminology are obvious. We have already said that we shall reserve *Theme* for the formally left-most sentential constituent. For the 'main character / object / idea' notion - exemplified by the referent 'Jack' in (13) we shall use the term writer's / speaker's **topic entity**. In those examples the text was very simply constructed so that the topic entity was formally thematised in each sentence. In the next extract we shall observe that an expression referring to the writer's topic entity is formally the *Theme* of some sentences, but not of all sentences (Brown & Yule, 1983: 136-137).

2.2.3 Lyrics

Music incorporates multiple types of content: the audio itself, song lyrics, album covers, social and cultural data, and music videos. All those modalities contribute to the perception of a song, and an artist in general. However, often a strong focus is put on the audio content only, disregarding many other opportunities and exploitable modalities. Even though music perception itself is based on sonic characteristics to a large extent, and acoustic content makes it possible to differentiate between acoustic styles, a great share of the overall perception of a song can be only explained when considering other modalities. Often, consumers relate to a song for the topic of its lyrics. Some categories of songs, such as 'love songs' or 'Christmas' songs, are almost

exclusively defined by their textual domain; many traditional ‘Christmas’ songs were interpreted by modern artists and heavily influenced by their style: ‘Punk Rock’ variations are recorded as well as ‘Hip-Hop’ or ‘Rap’ versions (Mayer & Rauber, 2011:675).

Lyrics can be studied from academic perspective. For example, some lyrics can be considered a form of social commentary. Lyrics often contain political, social, and economic Theme—as well as aesthetic elements—and so can communicate culturally significant messages. These messages can be explicit, or implied through metaphor or symbolism. Lyrics can also be analyzed with respect to the sense of unity (or lack of unity) it has with its supporting music. Analysis based on tonality and contrast are particular examples. Former Oxford Professor of Poetry Christopher Ricks famously published *Dylan’s visions of sin*, an in-depth and characteristically Ricksan analysis of the lyrics of Bob Dylan; Ricks gives the caveat that to have studied the poetry of the lyrics in tandem with the music would have made for a much more complicated critical feat.

Lyrics are 1(a) words of or relating to a category of poetic literature representational of music in its sound patterns and gen. Characterized by sensuality and subjectivity of expression. (b) Relating to or continuing a poem in this category as a sonnet or ode. (c) Being a poet of lyrics verse. 2. Extremely enthusiastic: Exuberant. 3. (a) of a relating to the harp of lyre. (b) suitable for accompaniment by the lyre. 4. Having a singing voice of modest range and light volume. 5. Lyrical 1—n. 1. A lyric poem or poet. 2. Often

lyrics. The words of a song (*Webster's II New College Dictionary*. lyric, "adj. and n". 1995: 653. Houghton Mifflin Company).

The other figurative like poem can be as a song, but it has a differences. The differences between poem and song may become less meaningful where verse is set to music, to the point that any distinction becomes untenable. This is perhaps recognized in the way popular songs have lyrics.

Possible classification proliferate (under anthem, ballad, blues, carol, folk song, hymn, libretto, lied, lullaby, march, praise song, round, spiritual). Nursery rhymes may be songs, or doggerel: term doesn't imply a distinction. The ghazal is a sung form that is considered primarily poetic.

In Baroque music, melodies and their lyrics where prose. Rather than paired lines they consist of rhetorical sentences or paragraphs consisting of an opening gesture, an amplification (often featuring sequence), and a close (featuring a cadence); in German *Vordersatz-Fortspinnung-Epilog*.

In the lyrics of popular music a "shifter" is a word, often a pronoun, "where reference varies according to who is speaking, when and where", such as "I", "you", "my", "our". For example, who is the "my" of "my generation"?.

2.2.3.1 Lyrics of the song

The lyric of song is the arrangement of sounding words. The lyrics is not easy as preparing a bouquet, but can be obtained from a variety of inspiration like the experience when we fall in love, sad or happy. Every

sentence expresses about something what is seen or listened. Accompanying make a word game with language for creating appeal and distinctiveness in the lyrics of songs performed by lyricist.

2.2.4 *Crying in the Rain*

Crying in the rain is based on Art Garfunkel song. This song tell about how he felt the willingness and pain are hurting his heart. He kept being strong and hide-away his willingness and pain. His pride very much must kept and it will be lost if he crying and his girl know he was crying. Anything happen with him, he wanted to keep for himself. He wanted to proof with someone else if he can pass anything, so he chose to hide away his pain and choose still loving his girl.

2.2.4.1 Art and Garfunktle Life

Singer Arthur “Art” Garfunkel was born in Forest Hills, New York, on November 5, 1941, to Rose and Jack Garfunkel. Sensing his son’s enthusiasm for melody, Jack, a traveling salesman, bought Garfunkel a wire recorder. Even as young as 4, Garfunkel would sit for hour with the gadget, singing, listening and fine-tuning his voice, and then recording again. “That got me into music more than anything else, singing and being able to record it,” he recalls.

While the 1970s proved to be full of success, the 1980s were a challenge for Garfunkel both professionally and personally. After a brief marriage to Linda Grossman in early 1970s, Garfunkel dated actress

Laurie Bird for five years. In 1979, she committed to suicide, leaving Garfunkel heartbroken. In 1985, he met model Kim Cernack on the set of a movie. The couple married three years later.

2.2.4.2 Art Garfunkel Career

At Forest Hills Junior Elementary School, the young Art Garfunkel was known for belting out songs in empty hall ways and performing in plays. He soon caught the attention of classmate Paul Simon. From those they made a band together.

After he met fellow musician Paul Simon while in school and went in to form a band called Tom and Jerry. Though the duo didn't find much success with the Tom and Jerry moniker, they began to gain a following after changing their name to Simon and Garfunkel and releasing songs that spoke to the generation of the 1960s and '70s such as "Bridge over Troubled Water" and "the Sound of Silence". They continued to combine their talents to create a catchy folk sound for audience.

Longtime band mates Paul Simon and Art Garfunkel parted ways in 1970, but they remained friends, and eventually reunited later in their careers. Garfunkel remembers their years together warmly. Now on his own, Garfunkel peppered his music career with forays into acting.

(Retrieved from <http://www.artgarfunkel.com/bio.html>, Thursday, 2nd November 2017, 11:05 AM)

2.2.4.3 Art Garfunkel Lyrics

Crying in the Rain

- (1) *I'll never let you see*
- (2) *The way my broken heart is hurting me*
- (3) *I've got my pride and I know how to hide*
- (4) *All the sorrow and pain*
- (5) *I'll do my crying in the rain*

- (6) *If I wait for cloudy skies*
- (7) *You won't know the rain from the tears in my eyes*
- (8) *You'll never know that I still love you so*
- (9) *Though the heart aches remain*
- (10) *I'll do my crying in the rain*

- (11) *Raindrop falling from heaven*
- (12) *They could never wash away my memories*
- (13) *Since we're not together*
- (14) *I look for stormy weather*
- (15) *To hide these tears I hope you'll never see*

- (16) *Someday when my crying's done*
- (17) *I'm gonna wear a smile and walk in the sun*
- (18) *I may be a fool but till then, darling, you'll*
- (19) *Never see me complaining*

(20) *I'll do my crying in the rain*

(21) *Since we're not together*

(22) *I look for stormy weather*

(23) *To hide these tears I hope you'll never see*

(24) *Someday when my crying's done*

(25) *I'm gonna wear a smile and walk in the sun*

(26) *I may be a fool but till then darling you'll*

(27) *Never see me complaining*

(28) *I'll do my crying in the rain*

(29) *I'll do my crying in the rain*

(30) *I'll do my crying in the rain*

(31) *I know where to hide my eyes*

(32) *Crying, crying, crying*

(33) *I'll do my crying in the rain*

(34) *I'll do my crying in the rain*

(Retrieved from

https://www.aldielyrics.com/lyrics/art_garfunkel/crying_in_the_rain.html

. Thursday, 2nd November 2017, 11:22 AM)

This writer chose this lyric because the writer thought if this lyrics are right to make an analysis or figurative language. This lyric can make

the listener misunderstand with what the lyricist means if he/she does not listen carefully and can't understand with the song. This lyric used many symbol to describe something what the lyricist means, so the writer wants to analyze the figurative language in this lyrics.