CHAPTER III

RESEARCH METHODOLOGY

The present chapter elaborates the method of the present study, covering *Research Problem*, *Research Design*, *Data Collection*, and *Data Analysis*. The Research design discusses the characteristics of descriptive qualitative research. Data collection section presents the data collection technique, the data types, and some related considerations of the data collection. Data analysis section focuses on the discussion of procedures in identifying and classifying Theme, Thematic Progression patterns, and Lexico-grammatical features.

3.1 Research Problem

The purposes of the study are to discover the Thematic Progression used in English song lyrics written by Indonesian and English song writers and whether or not the lexico-grammatical features are similar between the two groups of lyrics. Therefore, the present study is intended to answer the following questions:

1. What Thematic Progression patterns are found in song lyrics written by Indonesian and English songwriters?
2. Are the lexico-grammatical features found in the Thematic Progression patterns of the lyrics written by Indonesian and English writers similar or different?

3.2 Research Design

Based on its design, the study applies a qualitative approach. As stated by Fraenkel and Wallen (1990), qualitative approach is employed when a researcher wants to acquire a holistic depiction of what actually happens in particular circumstances or situation. Further, this research also employs descriptive method. According to Arikunto (1996), descriptive method has no intention to prove any hypothesis, but to examine and describe the representation of social events that are found in the data sources.

Based on the definition above, the research methodology employed in this study is descriptive qualitative since the data are indirectly measurable and in the form of words. The study applies descriptive qualitative method with the purpose of investigating the discourse features found in the selected lyrics. The data are analyzed using Halliday's (1994) Theme-

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Rheme, Lexicogrammar, and Danes' Thematic Progression analytical framework (1974) to discover the differences and similarities of the Thematic Progression patterns and lexico-grammatical features in the song lyric written by English and Indonesian writers.

3.3 Data Collection

The data used in this study are in the form of ten English song lyrics written by Indonesian and English songwriters. Concerning the data collection technique, several steps were taken. First, the first five *All Time Best English* songs written by English songwriters are chosen based on the number of weeks they stood on the first chart of *Hot 100 Peak* since 1958 to 2011. These five songs generally peaked First Hot for certain weeks and stay on Top Ten for a longer period of time. As for the five English songs written by Indonesian songwriters, the data were chosen based on the number of views they got on *YouTube* since 2003 to 2015. Out of every English song ever uploaded on *YouTube*, these five songs reached the most views compared to other English songs written by Indonesian songwriters. Second, the lyrics of the songs are downloaded from Metrolyrics.com.

The song lyrics downloaded are:

Table 3.1 List of English Songs Written by English Songwriters

	***Song Title*/ Song Writer**	**Remark(s)**
1.	*Endless Love* Lionel Richie/ Franco Zeffirelli	Released for the first time: 1981; #1 (9 weeks); Top 10 (27 weeks); Marquee, Oscar, and Golden Globe Award (1982); #1 Hit in US, #1 Pop Chart, #1 R n B, #1 Adult Contemporary; Re-recorded by Mariah Carey and Luther Vandross (1994) #2 in the US.
2.	*How Deep Is Your Love*/Barry Gibb/ Maurice Gibb/Robin Gibb	Released for the first time: 1977; #1 (3 weeks); Top 10 (17 weeks); Grammy Award (1997); #1 Hit in the US; Re-recorded by Take That (1996) #1 Hit in the US.
3.	*I Will Always Love You*/ Dolly Parton	#1 Country Hit (1973); #1 Country Hit (1982); #1 Valentine Song (2011); Re-recorded by Whitney Houston (1992) #1 Hit in the US, UK, Canada, Japan, Netherland, Australia, France, and Germany.
4.	*I Can't Stop Loving You*/ Don Gibson	Released for the first time: 1958; #1 Hit (5 weeks); Top 10 (7 weeks); #1 US Pop, #1 R&B, #1 Easy Listening songs; Grammy Award (1962).

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5.	*We Found Love*/ Calvin Harris	Released for the first time: 2011; #1 (10 weeks); #1 British Charts (5 years); #1 US Hot Dance Club (2 weeks); Video of The Year Award (2012).

Table 3.2 List of English Songs Written by Indonesian Songwriters

	***Song Title*/ Song Writer**	**Remark(s)**	
1.	*Hero*/ Nazriel Irham/Giring Ganesha Djumaryo	Released for the first time : Number of views on *YouTube*:	2015 1,657,096
2.	*I Remember*/ Riko Prayitno/ Arina Ephipania	Released for the first time : Number of views on *YouTube*:	2003 209, 094
3.	*No Fruits for Today*/ Ade Paloh	Released for the first time : Number of views on *YouTube*:	2005 223,758
4.	*Shadow*/ Giring Ganesha Djumaryo	Released for the first time : Number of views on *YouTube*:	2006 35,202
5.	*Too Sweet to Forget*/ Akhadi Wira Satriaji/Bimo Setiawan Almachzumi	Released for the first time : Number of views on *YouTube*:	2008 56,665

3.4 Data Analysis

The selected data are analyzed using Theme and Rheme and Lexico-grammar analytical framework proposed by Halliday (1989) and Thematic Progression analytical framework proposed by Danes (1974). The analysis then involves the identification and classification of Theme, Thematic Progression, and Lexico-grammatical features. Therefore, the analysis goes through several steps. The first step of the analysis is construing every clause into Hallidayan Theme-Rheme nexus, including marking the ellipsed subjects by using brackets. The second step is, by using Danes' Thematic Progression analytical framework, identifying the Thematic Progression based on the relation of the Topical Themes whether to the ones in another clause or to the Rheme in another clause. The final step is marking the differences and/or similarities of Lexico-grammatical features, specifically pronoun and mood types, found in the Thematic Progression patterns of the song lyrics written by English and Indonesian songwriters.

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3.5 Data Presentation

The samples of data presented in this section are two English songs, one written by Indonesian songwriters and one written by English songwriter. The first song is *I Remember* by Indonesian songwriters, Riko Prayitno and Arina Ephipania; and the second song is *I Will Always Love You,* by English songwriter, Dolly Parton. As for the sample used for this section, only the first ten clauses of the songs are analyzed.

The sample of English song written by Indonesian song writers.

I Remember

I remember the way you glanced at me
Yes I remember
I remember when we caught the shooting star
Yes I remember
I remember all the things that we shared
and the promise we made
Just you and I
I remember all the laughter we shared
all the wishes we made upon the roof at dawn
Do you remember when we were dancing in the rain in that December?

Songwriter:

Riko Prayitno/Arina Ephipania

Theme and Rheme Identification

I Remember

I remember the way you glanced at me,

Topical	Rheme
Theme	

Yes I remember

Textual	Topical	Rheme
Theme		

I remember when we caught the shooting star

Topical	Rheme
Theme	

Yes I remember

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Textual	Topical	Rheme
Theme		

I remember all the things that we shared,

Topical	Rheme
Theme	

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And the promise we made

Textual	Topical	Rheme
Theme		

(It is) just you and I

Topical	Rheme
Theme	

I remember all the laughter we shared

Topical	Rheme
Theme	

all the wishes we made upon the roof at dawn

Topical	Rheme
Theme	

Do you remember when we were dancing in the rain in that December?

Interpersonal	Topical	Rheme
Theme		

As seen in the sample above, the theme 'I' appears to be the most frequent Topical Theme found in the song lyric, as it appears in 7 out of 10 clauses, in declarative form. Followed by Textual Theme, which appears in 3 out of 10 clause, also in declarative form. While Interpersonal Theme appears only in 1 out of 10 clauses in an interrogative form. The significant occurrences of the pronoun 'I' as Topical theme can be recognized as the first element of the clause that expresses some kind of 'representational' meaning. More technically, it is a function from the transitivity structure of the clause. Based on the most frequent Topical Theme that appears on the lyrics above, it is noticed that the songwriter is talking to his/her listeners through the lyrics he/she wrote, and by using the use of pronoun 'I' followed by 'You', the writers are also showing their ideas and questioning the listeners in order to try to make them think and, probably, act (Bertolli Dutra and Bissaco, 2006).

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Thematic Progression Identification

I Remember

I remember the way you glanced at me,

Theme 1 — Rheme 1

Yes I remember

Theme 2 — Rheme 2

I remember when we caught the shooting star

Theme 3 — Rheme 3

Yes I remember

Theme 4 — Rheme 4

I remember all the things that we shared,

Theme 5 — Rheme 5

and the promise we made

Theme 6 — Rheme 6

(It is) just you and I

Theme 7 — Rheme 7

I remember all the laughter we shared

Theme 8 — Rheme 8

all the wishes we made, upon the roof at dawn

Theme 9 — Rheme 9

Do you remember when we were dancing in the rain in that December?

Theme 10 — Rheme 10

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As seen in the sample above, the identical wording 'I' is used repeatedly in most clauses, and this word refers to the same referent. This type of pattern is characterized by the fact that a certain Theme is implicitly multiple, this is then identified as Multiple Thematic Progressions (Danes, 1974). The repeated use of the pronoun 'I' in a Thematic Progression pattern shows the intention of the songwriter to communicate with their listeners directly so the listeners can enjoy the songs without having to interpret the meaning or relationship between the songs and themselves (Firdaus, 2008).

A sample of English song written by English song writers.

I'll Always Love You

If I should stay
I would only be in your way
So I'll go but I know
I'll think of you every step of the way
And I... will always love you, ooh
Will always love you, you
My darling, you...
Bittersweet memories that is all I'm taking with me.
So good-bye.
Please don't cry
We both know I'm not what you, you need

Songwriter:
Dolly Parton

Theme and Rheme Identification

I Will Always Love You

If	**I**	**should stay**
Textual	Topical	Rheme
Theme		

I	**would only be in your way**
Topical	Rheme
Theme	

So	**I**	**'ll go**
Interpersonal	Topical	Rheme

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Theme	

But	**I**	**know**
Textual	Topical	Rheme
Theme		

I	**'ll think of you every step of the way**
Topical	Rheme
Theme	

And	**I**	**will always love you**
Textual	Topical	Rheme
Theme		

(I)	**Will always love you, you**
Topical	Rheme
Theme	

My darling,	**you**	
Interpersonal	Topical	Rheme
Theme		

Bittersweet memories that	**is all I'm taking with me, so good-bye.**
Topical	Rheme
Theme	

Please	**(you)**	**don't cry**
Interpersonal	Topical	Rheme
Theme		

As seen in the sample above, the theme 'I' appears to be the most frequent Topical Theme found in the song lyric, as it appears in 8 out of 10 clauses, in declarative form. Followed by Interpersonal Theme, which appears in 3 out of 10 clause, also in declarative form, while Textual Theme appears only in 2 out of 10 clauses also in declarative form. The significant occurrences of the pronoun 'I' as Topical theme can be recognized as the first element of the clause that expresses some kind of 'representational' meaning. More technically, it is a function from the transitivity structure of the clause. Based on the most frequent Topical Theme that appears on the lyrics above, it is noticed that the songwriter is talking to his/her listeners through the lyrics he/she wrote, and by using the use of pronoun 'I'

followed by 'You', the writers are also showing their ideas and questioning the listeners in order to try to make them think and, probably, act (Bertolli Dutra and Bissaco, 2006).

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Thematic Progression Identification

I Will Always Love You

If *I* should stay

$Theme_1$ $Rheme_1$

I would only be in your way

$Theme_2$ $Rheme_2$

So *I*'ll go

$Theme_3$ $Rheme_3$

$Theme_4$ $Rheme_4$

But *I* know

$Theme_5$ $Rheme_5$

I'll think of you every step of the way

$Theme_6$ $Rheme_6$

And *I* will always love you

$Theme_7$ $Rheme_7$

I will always love you, you

$Theme_8$ $Rheme_8$

My darling, you

$Theme_9$ $Rheme_9$

Bittersweet memories that is all I'm taking with me, so goodbye

Theme$_{10}$ Rheme$_{10}$

Please *(you)* don't cry

As seen in the sample above, the identical wording 'I' is used repeatedly in most clauses, and this word refers to the same referent. This type of pattern is characterized by the fact that a certain Theme is implicitly multiple, this is then identified as Multiple Thematic Progressions (Danes, 1974). The repeated use of the pronoun 'I' in a Thematic Progression pattern shows the intention of the songwriter to communicate with their listeners directly so the listeners can enjoy the songs without having to interpret the meaning or relationship between the songs and themselves (Firdaus, 2008).

Apparently, based on the sample analysis above, it appears that the Thematic Progression pattern and Lexico-grammatical features found in the English song lyrics written by both Indonesian and English songwriters are similar. Thematic Progression pattern found in the song written by Indonesian songwriters, *I Remember*, and the one written by English songwriter, *I Will Always Love You*, is identified as Multiple Thematic Progression. Not only the Thematic Progression pattern found in both groups of lyrics appears similar, but also the Lexico-grammatical features found in the pattern is similar. Pronoun 'I' is used repeatedly in most clauses and most clauses are written in declarative form.

Concluding Remark

This chapter has presented the method of the present study, covering *Research Problem*, *Research Design*, *Data Collection*, and *Data Analysis*. Data analysis section discussed the procedures that would be applied in the next chapter, Chapter IV Findings and Discussions. The section covers identifying and classifying Theme, Thematic Progression patterns, and marking the differences or similarities of the Lexico-grammatical features.

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