



Experiential and Textual Functions Analysis of Minangkabau Song Lyric “Taragak Pulang”

Yenita Uswar¹, Dina Irmayanti Harahap²

^{1,2}University of Potensi Utama, Indonesia

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ABSTRACT

This research investigates the results of SFL (Systemic Functional Linguistics) study on the Experiential and Textual functions in the Minangkabau Song Lyric “Taragak Pulang”. The primary goal of this research is to describe many sorts of Processes, Participants and Circumstances featured in experiential function in that song, and also to analyze the Theme and Rheme in Textual Function. The research design of this analysis is a descriptive qualitative method. This research aims to analyze the experiential function and textual Function of sentences as an exchange in the Minangkabau Song Lyric “Taragak Pulang”. The data source used in this research is the documentation of the data research paper. The result of this research in experiential function is found that in experiential function, there were material, mental and relational processes, with the dominantly used mental process. In textual function, it was found marked simple theme, unmarked simple them, marked multiple theme and unmarked multiple themes, which is marked simple theme is dominantly found in that song lyric. Marked themes were identified by given as previous information and new as last information. From this result, these two metafunctions are concerned with how humans engage with one another through language from the Minangkabau song lyric “Taragak Pulang”.

Corresponding Author: Yenita Uswar, English Education Department, Faculty of Social Science and Education, University of Potensi Utama Medan-Indonesia. Tel. +62-813-61626645. E-mail: nietha.pasca@gmail.com.



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1. Introduction

The actuality of language use as a social reality can be investigated through language texts, both oral and written. Both of these forms serve the same purpose: they convert non-linguistic experience into linguistic experience therefore, the experience of an individual or a language user can be understood by others. When people speak or write, they produce text; and text is what listeners and readers engage with and interpret (Halliday & Matthiessen, 2014), it explains that text is not only written language but also spoken language.

The role of language will assist readers in understanding what the researchers intend from the text. Even after reading text numerous times, the majority of readers have difficulty understanding it. They have no idea how to extract information from the texts. There are numerous aspects that influence the readers' ability to comprehend them. They have a limited understanding of them. As a result, individuals slow down and have difficulty extracting information from their reading texts. As a result, obtaining information is not as simple as some people believe. Most people read without paying much thought to how they do it because they believe reading is unimportant.

The Systematic Functional Linguistic (SFL) theory is employed as the foundation for this study. In the scope SFL, there are fundamental components of meaning called metafunction. According to Halliday & Matthiessen (2014), the functional component is ideational metafunction, interpersonal metafunction, and textual metafunction. Every function has own analysis and domain analysis. The experience function must be explored since it has a constituent structure that can be functionally characterized in terms of process, participant, and context, with process being the most important ingredient.

In discourse analysis, spoken discourse is grammatically complex as well. Eggins (2004: 94) stated that there are linguistic features that are highly sensitive to mode variation; the degree of grammatical complexity, and the lexical density of the language chosen. It can also provide the knowledge of meaning through grammatical clauses. Based on the Eggin's statement make the researcher curious to analyze the transitivity system is part of the experiential function in spoken discourse, exactly in public speeches deeply. Ezeifeke (2013) stated that the experiential function; meaning as content or as a representation of reality. In a similar vein, Chen (2014) demonstrates how speakers imagine their mental picture of reality in language and account for their experience of the world. Besides, the experiential functions allow us to express ideational meanings as we turn life into text (Eggins, 2004: 256).

The Minangkabau tradition is designed based on intellect (a combination of thoughts and feelings to weigh good and bad and this refers to "*Alam Takambang jadi Juru, Raso jo Pareso*"). In Minangkabau society, one of the methods used is through performance arts or Minang art, as Amir (2011) argues that customs are various common practices in a Nagari. One of the types of arts that exist in Minangkabau is Minangkabau songs which contain values and describe the real conditions that occur in Minangkabau society. Barendregt (2002) mentions that The Minangkabau song provide one of the ways in which identification as Minangkabau is experienced, defined, and consumed internally.

Customary values as local wisdom values Minangkabau is also crystallized in its art, namely Minangkabau songs. It shows that Minangkabau songs have values local wisdom to help achieve goals Minangkabau cultural customs. Desyandri (2016: 46) states that the Minangkabau song is very important and local wisdom values useful as a guide, advice, and educates Minang people to behave according to customary Minangkabau's norms, and can be used as a means cultural literacy for students in elementary school. These values include: cinto ranah Minang, awareness and self-esteem, caring and responsibility, and vigilance and discipline.

Minangkabau songs that define Minangkabau culture and are absorbed internally can construct and convey sentiments of natural beauty that are identified via the use of metaphors relating to the Minang realm and the practices or traditions of migration. Minang songs express desire for Minangkabau environment and can even be seen as a collective effort to impart moral ideals. Hajizar (2012) states Minangkabau song departs from the reception of social value. Thus, Minang songs can be described as an intimacy or closeness to Minangkabau culture, as stated by Fraser (2011) Minangkabau songs are a form of 'cultural intimacy' where the Minangkabau people can see themselves differently from other constituents.

Apart from the peculiarities of the music and the values contained in the lyrics of the songs, the Minangkabau songs are proven to be very close to the listeners or the supporting community. This can be seen from the popularity of Minang songs which are not only in the Minangkabau region, but some of these songs have been known nationally to foreign countries and even some Minangkabau songs are legendary songs. The popularity and closeness of Minangkabau songs with the supporting community indicates that the message of values contained in Minangkabau songs is accepted and lives in the hearts of the Minangkabau people. Music and lyrics of Minangkabau songs educate listeners or supporters to always observe Minangkabau traditional values and show virtuous behavior, speak politely and use polite words, love their hometown, and have awareness of upholding their own culture.

The Minangkabau song with entitled "*Taragak Pulang*" is the phenomena's song nowadays. This song is so viral on social media especially in the TikTok application. "*Taragak Pulang*" is the Minangkabau song which is sung by Eja, Abdi and Dira that talked about the children overseas who missed their hometown. Nowadays, many people want to find out the meaning of the lyrics of the song "*Taragak Pulang*". It is currently going viral again that coincides with the moment of going home for Eid al-Fitr day.

The researchers believe that analyzing experiential function in that song lyric in terms of process, participants, and circumstance can lead readers' awareness of the speaker or writer wishes to achieve in using the text and the field of immediate situation, and it also provides language teachers with many ideas for experiential probe questions that readers can use as they explore English clauses in whole texts. It is possible to define

experiential function as the way of representing patterns of experience through the process of doing, process of being, process of existing, process of physiological and psychological, indicating perception, relational, activities of saying, commanding, asking, and so on. All of these components can help readers understand the song's lyrics.

In textual function, the clauses form the song lyric are messages in terms of the departure point of message and the arrival point. The departure point of the message is called Theme and the arrival point is called Rheme. Theme provides the settings for the remainder of the sentence. Rheme is the remainder of the message in a clause in which Theme developed, that is to say, Rheme typically contains unfamiliar or new information. The interaction of Theme and Rheme governs how the information in a text develops.

2. Literature Review

Systemic Functional Linguistics is also known as Systemic Functional Grammar (SFG), has had a great impact on language teaching. It is different from all the previous models of grammar in that it interprets language as interrelated sets of options for making meaning and seeks to provide a clear relationship between functions and grammatical systems (Halliday, 1994). Functional linguists examine a text, whether spoken or written, from a functional point of view.

Based on Halliday's theory of systemic functional grammar, grammatical phenomena have three basics functional, called as Metafunctions. Metafunction of language is dealing with Systemic Function Linguistics views language as a resource for making meanings. It means that every single utterance of language is used to communicate meanings or messages. Metafunction is divided into three; Ideational Metafunction, Interpersonal Metafunction and Textual Metafunction. (Halliday & Matthiessen, 2014). Every function has own analysis and domain analysis. Hasan argues in (O'Grady, 2010) that system networks exploring only the Ideational metafunction may be unable to distinguish all lexical items and suggests that lexical items such as ask/enquire, buy/purchase, smile/grin, cry/bawl realize identical sets of paradigmatic choices in the ideational metafunction.

Every human has experiences, and human construes his/her experience it is no matter spoken or written language though language (Halliday & Matthiessen, 2014). This process is called as representation process of experience. The human experience sometimes cannot be realized into text but it is acceptable in social environment and it is called as logical function analysis of metafunction (Halliday & Matthiessen, 2004), in another hand, a social environment action which represents experience and can be realized into text is termed as experiential function (Saragih, 2006). So, it is clearly that ideational function is divided into two; logical function and experiential function.

a. Experiential Function

In this article, it focuses on experiential function as one of the ideational metafunction parts. As mentioned previously, the field of metafunction discussion on the level of clause as representation of text Reality in text or discourse is realized by the experience which is realized in the experiential function has three main elements; Process, Participant and Circumstance (Saragih, 2006). The Process, which is equivalent to activity or verb in traditional grammar, the Participants, which are A persons or things in the process, and the Circumstance, which is environment or surrounding of the activity involving the Participant (Saragih, 2006).

The main parts in clause are Process, and Participant (Halliday & Matthiessen, 2004), while Circumstances is optional (Saragih, 2006). Process function is divided into six types; Material, Behavioural, Mental, Verbal, Relational and Existential Process.

Table. 1. Type of Process, (Saragih, 2006)

Process type	Semantic Criteria	Syntactic Criteria
Material	Outside human being physical	Unmarked: V+ING <i>run, walk, write, do...</i>
Mental	Inside human being psychological one human participant reversible in Participant Cognition Affection Perception desirability	Unmarked: not in V+ing that-clause (projection) <i>know, realize, remember...</i> <i>like, love, hate, enjoy...</i> <i>see, feel, hear...</i> <i>want, wish, intend...</i>

Relational	Inside and outside identification attribution possession	N Δ BE Δ N N Δ BE Δ ADJ N Δ BE Δ ADV BE (<i>is, are, was...</i>) <i>become, sound, look, play, have, possess, get smile, laugh, sleep, bow, die</i>
Behavioural	Physiological	that-clause (projection)
Verbal	Information human and non-human participant	<i>say, tell, ask, order, instruct ...</i>
Existential	Existence of entity	<i>There Δ BE ...</i> <i>There is a car in the park.</i> <i>BE, come, go...</i>

Second primary element of Experiential Function is Participant. The Participant itself is label by the type of the Process. It can be seen in the following table;

Table 2. Process and Participant (Saragih, 2006)

Process	Participant I	Participant II
Material	Actor	Goal
Mental	Senser	Phenomenon
Relational:		
Identification	Token	Value
Attribution	Carrier	Attribute
Possession	Possessor	Possessed
Behavioral	Behaver	-----
Verbal	Sayer	Verbiage
Existential	-----	Existent

There is another participant that is participant III, which is included

- 1) Beneficiary
 - Material : Recipient (to), Client (for)
 - Verbal : Receiver
 - Relational: Beneficiary

Beneficiary: participant to whom/which or for whom/which the process + Participant II is addressed or said to take place

He sent me a letter. (Beneficiary: Recipient)

He bought me a book. (Beneficiary: Client)

He told me a story. (Beneficiary: Receiver)

Ben played Hamlet for the audience. (Beneficiary)

- 2) Range
 - a. Range: the element (participant) that specifies the range or scope of the process.

She sang a song (Range: Material)

John smoked cigars (Range: Material)

She smiled a nice smile (Range: Behavioural)

She enjoyed the scenery (Range: Mental)

John played the piano (Material)

- b. Range as another name for the process

She had a bath (bathed)

We do some work (work)

I will take a look (look)

She gave me a smile (smiled)

We do a little dance (dance)

Circumstances relate to environments or surroundings of where activities involving the Participants occur. The environments and may refer to location, manner, matters, accompaniment and others. The circumstantial elements of clause divide into nine main categories (Saragih, 2006).

Table 3. Circumstance

Types	Subcategory	Probe	Example
Extent	Temporal (duration)	For how long?	for three hours every two weeks
Location	Spatial (distance, length)	How far?	for six miles
	Temporal	When?	Yesterday, Last week
	Spatial	Where?	Here, in the room
Manner	----	How?	Quickly, very much
Cause	----	Why?	Because of the rain, for better result
Contingency	----	In what circumstances?	in the event of rain in the absence of proof
Role	----	What as?	as a concerned parent as an acting manager
Matter	----	What about?	about this about economics
Accompaniment	----	Together with	with(out) friends instead of the man
Angle	----	Says who?	according to weather forecast

b. Textual Function

Textual function is language-oriented and deals with cohesive and coherent text production by organizing and structuring the linguistic information in the clause. Textual function is realized into Theme and Rheme. A simple explanation of theme in English is to think of it as the idea represented by the constituent at the starting point of the clause. It can be expressed that as the point of departure of the message. Theme involves three major systems: (1) choice of type of theme, choice of marked or unmarked theme, and choice of predicated or unpredicated theme (Eggins, 1994, p.274). The system network of theme in the clause is given as follows:

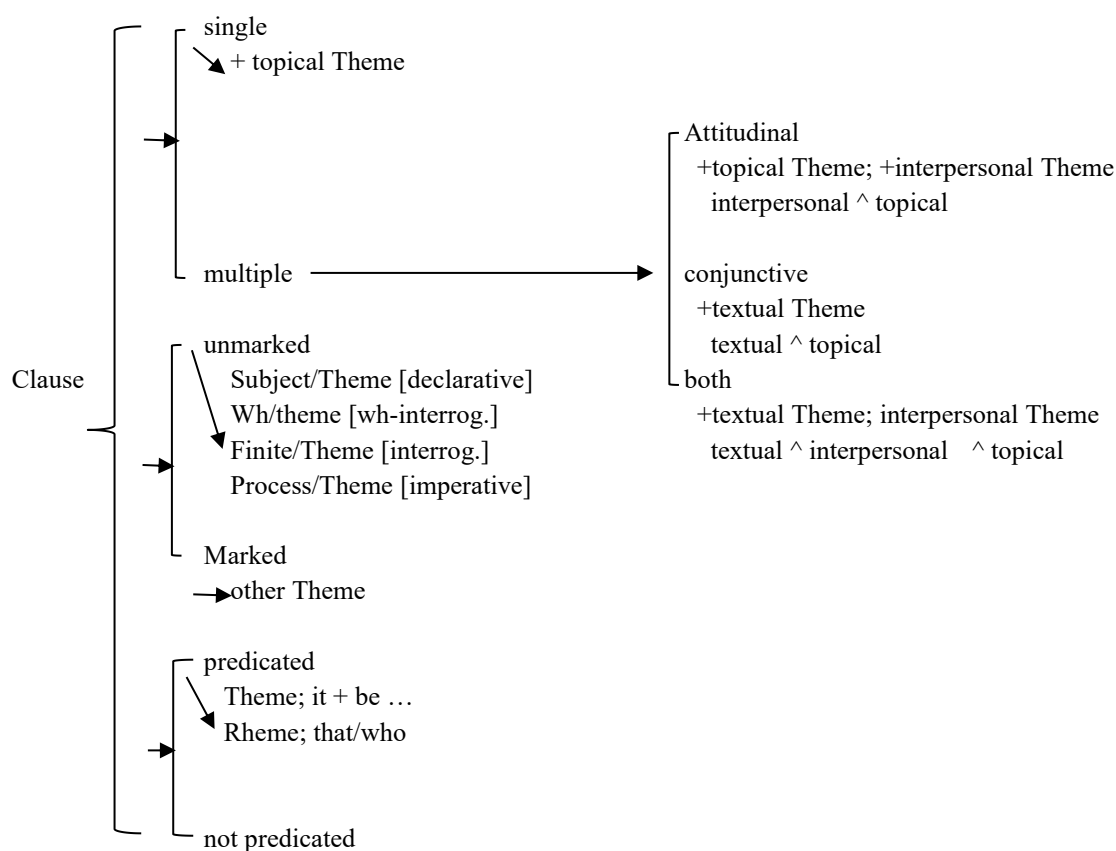


Figure 1. The System Network of Theme in the Clause

Reflecting the three-dimensional metafunction structure of the clause, there are three different types of elements of clause structure that can get to be theme: (1) Topical (or experiential) elements which are (a) subject or participant is either actor or goal, (b) process is what happen, and (c) complement or circumstance can be either adjunct of time, of place, etc., (2) Interpersonal elements which are (a) vocative is any item, typically (but not necessarily) a personal name, being used to address, (b) modal adjunct expresses the speaker or writer's judgment on or attitude to the content of the message, (c) finite verbal operator are the small set of finite auxiliary verbs construing primary tense or modality; they are the unmarked theme of yes/no interrogatives., and (d) WH interrogative (in yes/no interrogative)., and (3) Textual elements which are (a) continuative is one of a small set of words which signal a move in the discourse, (b) structural conjunct is a word or group that either links or binds the clause in which it occurs structurally to another clause, and (c) conjunction adjunct are the adverbial groups or prepositional phrases which relate to the preceding text: they cover roughly the same semantic space as conjunctions.

The key system enter into the expression of textual meaning in the clause is the system of theme. Halliday & Matthiessen (2004: 64) define theme as the element which serves as the point of departure of the message, it is that which locates and orients the clause within the context. The theme is crucial to influence the readers. Theme determines the focus information of the clause. Theme can be found in articles, novel, textbook, magazine, song lyrics or speech.

In English (and other languages such as Bahasa Indonesia) the Theme is determined by order that is to say that the Theme in English occupies the initial functional position of the clause. This operationally clarifies that the Participant, Circumstance or Process may function as a Theme in English. The rest of the clause after the Theme is called the Rheme. Table 1. 1 shows the Theme and Rheme in English clauses.

Table 4. Theme and Rheme

Theme	Rheme
Miriam	picked up the flowers yesterday
Yesterday	Miriam picked up the flowers
I	saw a host of flowers by the window
The flowers	reminded me of the park
Let	me pick a red rose for you

Halliday (2004) distinguishes the Theme into unmarked and marked. An unmarked Theme is one which carries a common or usual way of conveying message in a clause. In contrast, a marked Theme conveys message in a clause not in a common way. In English the markedness of Theme is related to the interpersonal function. It can be said that an unmarked Theme is determined with reference to the Mood. The Theme is unmarked if the Theme and the Subject are conflated. In other words, when the Theme of the clause also functions as the Subject in a declarative mood, the Theme is unmarked. In an imperative Mood clause, the Theme is conflated with the Process. Further, in an interrogative clause, the Theme is conflated with the finite.

Halliday (2004) also explains the Theme of a clause may be simple or multiple. A simple Theme occupies only one functional position in a clause. The functional position may be the Participant, Circumstance or Process. A simple Theme may be constituted or filled by one or more than one word, phrase or clause. Examples of clauses with the four kinds of Theme are displayed in Table 2.

Table 2. Theme Generated by its Markedness and Complexity

Theme	Rheme	Remarks
The room	was large	(UST)
and furniture	was placed in the middle	(UMT)
She	Kissed me	(UST)
darling, are you	worried?	(UMT)
and after a pause of hesitation	(she) continued	(MMT)
Once	We went there	(MST)

Note. U = Unmarked; M = Marked; S = Simple; M = Multiple; T = Theme

c. Minangkabau Song

Minangkabau songs consist of two main elements. First, musical elements that are unique to Minangkabau, such as various musical instruments that are unique to Minang, such as *talempong* (a small kettle gong), *gandang* (drum), *bansi* (a short flute), *saluang* (a bamboo flute), *rabab* (a bowed string instrument), and *kecap* (lute). The rhythm and melody of Minangkabau songs have a unique nuance, namely having a Minangkabau cadence (called *gariniak*), as stated by Budiman (2011) that Minang songs are conveyed in a thick melody with a unique "*gariniak*" or Minang cadence. Second, elements of the lyrics of Minang songs are formed in rhymes, as stated by Darwis (2005) that pantun (a traditional oral poetic form) has played an important role in Minangkabau art. The Minang people often express their feelings in poetry, in dialogue, and even in words.

Budiman argues that the lyrics represent the following saying, "*Pusako urang Minang tu, iyolah kato*" which means that the heirloom of the Minangkabau people is in the form of words. These words are also described as "*kato bakieh*" (words of satire), "*kato bamukasui*" (words intended for specific meanings), "*tanyo baalamat*" (clear questions), "*manggado manghadang tampuak*" (things that are right on target), "*balaia manghadang pulau*" (an attempt to complete the adventure)". Every word has a specific meaning and purpose. In addition, the lyrics of Minangkabau songs have polite and guiding wisdom values.

"*Taragak Pulau*" is a Minang language song which is very phenomenal nowadays, especially for Minang people who want to return to their hometown to meet their families. But the meaning of this song lyric is not only for Minang people who feel homesick for their hometown, but also for people who come from other tribes who also like this song because the lyric really touch the people's longing for their hometown. In the TikTok application this song is very viral, and the lyrics of this song are as follows:

Alah batahun rantau manjadi labuahan hiduik
 Tabayang kampung tampek bamain maso dulunyo
 Rindu manahun manyeso diri Siang jo malam samakin laruik
 Mandayo badan pulang ka kampung nan denai cinto
 Mandayo badan pulang ka kampung nan denai cinto

Mendayu badan pulang ke kampung nan ku cinta
 Oh Mande kanduang usah risaukan denai di siko
 Kok lai untuang suratan Tuhan kabakeh ambo
 Di hari rayo tahun nan katibo denai pulang jo minantu bundo
 Jo oto baru kileknyo rancak sirah warnanyo
 Jo oto baru kileknyo rancak sirah warnanyo

Oi dunsanak, marilah kito pulang ka kampung basamo
 Oi sanak, marilah kito pulang ka kampung basamo

3. Method

This study was done by applying a descriptive qualitative design. According to Cresswell (2007), qualitative research examines the meaning that emerges from the data and is often presented in words. Qualitative research aims to find the patterns that emerge after the observation, documentation, and analysis of the research topic (Cresswell, 2007). A descriptive research design will be applied in this study where descriptive research involves collecting data in order to answer questions concerning the current status of the object of the study (Gay, Mills, & Airasian, 2012). Since this research employed a descriptive qualitative method, the data was collected, classified, analyzed, and interpreted before drawing conclusions based on the findings.

The source of the participant referred to the subject from which data were obtained. In this research as the source data was Minangkabau song lyric entitled “*Taragak Pulang*”. The instrument of this research was the document data to analyze. The data document which was analyzed was Minangkabau song lyric “*Taragak Pulang*”. This song lyric was analyzed by using the experiential function and Textual Function analysis in SFL. In experiential function, this song lyric analysis was to find the participants, processes and circumstances. After that, this lyric was analyzed using Textual Function to find Theme and Rheme in which to interpret the relevance of the lyric to the context in linguistics and society and also organize the message from the lyric.

4. Results and Discussion

Results

In Minangkabau Song lyric “*Taragak Pulang*”, it was found 13 Clauses. Those 13 clauses had been analyzed by using Experiential and Textual Functions. The data analysis of 13 clauses could be seen in the table below:

The data analysis of 1st song lyric “*Taragak Pulang*” in experiential and textual functions

1 st lyric	Alah batahun Sudah bertahun	rantau perantau	manjadi menjadi	labuahan hiduik pelabuhan hidup
Experiential function	Circumstance: extent-temporal	carrier	Process: relational	attribute
Textual function	Rheme	Theme		Rheme
Marked Simple Theme				

The data analysis of 2nd song lyric “*Taragak Pulang*” in experiential and textual functions

2 nd lyric	Tabayang Terbayang	kampung kampung	tampek bamain tempat bermain	maso dulunyo masa dulunya
Experiential function	Process: mental	Phenomenon	Circumstance: location-spatial	Circumstance: extent-temporal
Textual function	Theme		Rheme	
Marked Simple Theme				

The data analysis of 3rd song lyric “*Taragak Pulang*” in experiential and textual functions

3 rd lyric	Rindu manahun Rindu bertahun	Menyeso diri Menyiksa diri
Experiential function	Process: Mental	Process: Mental
Textual function	Theme	Rheme
Marked Simple Theme		

The data analysis of 4 th song lyric “ <i>Taragak Pulang</i> ” in experiential and textual functions			
4 th lyric	Siang jo malam Siang dan malam	samakin semakin	laruik larut
Experiential function	carrier	Process: relational attribute	Circumstance: location-temporal
Textual function	Theme	Rheme	
		Unmarked Simple Theme	

The data analysis of 5 th song lyric “ <i>Taragak Pulang</i> ” in experiential and textual functions			
5 th lyric	Mandayo badan	pulang	ka kampuang [nan denai cinto]
	Mendayu badan	pulang	ke kampung [yang aku cinta]
Experiential function	Actor	Process: material	Circumstance: location-spatial
Textual function	Theme	Rheme	
	Unmarked Simple Theme		

The data analysis of 6 th song lyric “ <i>Taragak Pulang</i> ” in experiential and textual functions			
6 th lyric	Mandayo badan	pulang	ka kampuang [nan denai cinto]
	Mendayu badan	pulang	ke kampung [yang aku cinta]
Experiential function	Actor	Process: material	Circumstance: location-spatial
Textual function	Theme	Rheme	
	Unmarked Simple Theme		

The data analysis of 7 th song lyric “ <i>Taragak Pulang</i> ” in experiential and textual functions					
7 th lyric	Oh	Mande kanduang	usah risaukan	denai	di siko
	Oh	Ibu	Jangan khawatirkan	Aku	disini
Experiential function		Senser	Process: mental	Phenomenon	circumstance: location-spatial
Textual function	Continuative Textual Theme	Topical	Rheme		
	Unmarked Multiple Theme				

The data analysis of 8 th song lyric “ <i>Taragak Pulang</i> ” in experiential and textual functions			
8 th lyric	Kok lai Jika iya	Untung Suratan Tuhan Untung Suratan Tuhan	kabakeh ambo Untuk diri ini
Experiential function	Process: relational	Attribute	beneficiary
Textual function	Theme	Rheme	
Marked Simple Theme			

The data analysis of 9 th song lyric “ <i>Taragak Pulang</i> ” in experiential and textual functions				
9 th lyric	Dihari rayo tahun nan katibo	Denai	pulang	jo minantu bundo
	Dihari raya tahun depan	Aku	Pulang	Bersama menantu ibu
Experiential	Circumstance: extent-	Actor	Process:	Circumstance:

function	temporal	material	accompaniment		
Textual function	Rheme	Theme	Rheme		
Marked Simple Theme					
The data analysis of 10 th song lyric “Taragak Pulang” in experiential and textual functions					
10 th lyric	Jo oto baru Dengan mobil baru	kileknyo Berkilat	rancak Indah	Sirah warnanyo Berwarna merah	
Experiential function	Circumstance: Accompaniment	Process: Mental	Circumstance: manner	Process: material	
Textual function	Theme		Rheme		
Marked Multiple Theme					
The data analysis of 11 th song lyric “Taragak Pulang” in experiential and textual functions					
10 th lyric	Jo oto baru Dengan mobil baru	kileknyo Berkilat	rancak Indah	Sirah warnanyo Berwarna merah	
Experiential function	Circumstance: Accompaniment	Process: Mental	Circumstance: manner	Process: material	
Textual function	Theme	Rheme	Theme	Rheme	
Marked Multiple Theme					
The data analysis of 12 th song lyric “Taragak Pulang” in experiential and textual functions					
10 th lyric	Oi Oh	Dunsanak Saudara marilah	marilah kito kita	pulang Pulang	ka kampuang basamo Kekampung Bersama
Experiential function			Actor	Process: material	Circumstance: location-spatial
Textual function	Continuative Textual	Vocative Theme	Topical		Rheme
Unmarked Multiple Theme					
The data analysis of 13 th song lyric “Taragak Pulang” in experiential and textual functions					
11 th lyric	Oi Oh	Dunsanak Saudara marilah	marilah kito kita	pulang Pulang	ka kampuang basamo Kekampung Bersama
Experiential function			Actor	Process: material	Circumstance: location-spatial
Textual function	Continuative Textual	Vocative Theme	Topical		Rheme
Unmarked Multiple Theme					

After collecting and analyzing of the data, the following table showed the occurrences of experiential and textual functions, in which from the Minangkabau song lyric “*Taragak Pulang*”, it was found that in experiential function there was material, mental and relational process, with the dominantly used was mental process. In textual function, marked simple theme, unmarked simple them, marked multiple theme and unmarked multiple theme, which is marked simple theme was dominantly found in that song lyric.

Based on the analysis clause 1 until 13 above, in Experiential function, it could be seen that the first type of process that found in the lyric was 6 clauses used mental process. They were tabayang (imagine), rindu and manyeso (miss and torture), usah risaukan (do not worry) and kileknyo (shine). The second type of process which was found in the lyric was 3 clauses used relational process. They were manjadi (become), samakin

(become) and *kok lai* (to become). And the third type of process that found in the lyric was 5 clauses used material process. *Pulang* (go) and *sirah warnanyo* (colored red) were the process of material.

In textual function, theme and rheme realized by identification the subject. From 13 clauses of Minangkabau Song lyric “*Taragak Pulang*”, 5 clauses were recognized as Marked Simple Theme, then it followed 3 clauses as Unmarked Multiple Theme. There were 3 clauses which was as Unmarked Simple theme and the last, there were 2 clauses as Marked Multiple Theme. The dominant of this lyric was Marked simple theme.

5. Conclusion

Based on the analysis from Minangkabau Song Lyric “*Taragak Pulang*”, the most dominant clauses in those lyrics were used mental Process in experiential function, and marked simple themes in textual function. It was found from those lyrics itself. From this research, it was concluded that experiential and textual functions are important to be learnt by the researchers who are interested in Linguistics, especially in learning SFL.

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Collate acknowledgment in a separate section at the end of the article before the references. List here those individuals who provided help during the research (e.g., providing language help, writing assistance or proof reading the article, etc.).

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The Authors:

Yenita Uswar (<https://orcid.org/0009-0007-2666-8163>) She is one of the English lecturers at the University of Potensi Utama Medan Indonesia. She graduated from the State University of Medan with a major in

English Education Language Program and Applied Linguistics English Language Program. She is interested in SFL, linguistics, and literature as her research areas. Email: nietha.pasca@gmail.com

Dina Irmayanti Harahap (<https://orcid.org/0009-0003-0311-5647>). She is one of the lecturers of the English Language Department at University of Potensi Utama, Medan, Indonesia. She earned her master degree from English Applied Linguistics Program from The State University of Medan. Her research interests are in the areas of Education, Linguistics, English Language Teaching and English for Specific Purposes. Email: dinairmayanti4@gmail.com