

THE PERSPECTIVE OF LANGUAGE CULTURE IN THE DOMINATION OF THE THEME OF THE NATIONAL SONG “BAGIMU NEGERI”

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Abstract

This research aims to find the structure of theme and rheme in the lyric text of the Indonesian national song “Bagimu Negeri (For You (my) Country)” as a data source. People in Indonesia have good meaning in the lyrics of the song “Bagimu Negeri (For You (my) Country),” which has the potential to provide a positive impetus for independent learning for language culture in the current 5.0 era. The research method used is descriptive qualitative with data collection from sentences, clauses, stanzas, and even words by documenting with listening, tapping, and note-taking techniques. The data collected are analyzed in terms of theme-rheme, with details into topical, textual, and interpersonal themes. Topical themes are divided into two themes, namely marked and unmarked topical themes. The results of the discussion analysis show one dominant theme in the lyrics of the Indonesian national song “Bagimu Negeri (For You (my) Country).” The results showed that the lyrics of the Indonesian national anthem entitled “Bagimu Negeri (For You (my) Country)” are dominated by an unmarked topical theme, and there is no interpersonal theme found. The unmarked topical theme always has a position as the subject. There are also several stanzas of the lyrics of the Indonesian national song “Bagimu Negeri (For You (my) Country),” which have no rheme. There are two perspectives of the language culture. First, the focus of loyalty to this country (Indonesia) is shown by repeating a stanza “for you (my) country). Second, there is an invitation to everyone who sings this national song to give extraordinary loyalty to the country (Indonesia). It is shown by using “we” as the only subject that has rheme.

Keywords: *language culture, systemic-functional linguistics, theme-rheme approach, Indonesia national song, Bagimu Negeri*

1. Introduction

Language is a means of communicating, conveying, and receiving messages. It is as Chaer's (2012 and 2015) argument that language is a system of arbitrary sound symbols used by social groups to communicate and work together. Meaning of language also happens in stating the writing of the lyrics of a song. Among the many songs the author has written, there is a song that caught the attention of researchers, namely the national song entitled "Bagimu Negeri (For You (my) Country)." The lyrics of a national song are interesting because the national song titled "Bagimu Negeri (For You (my) Country)" has a profound meaning beyond its popularity in Indonesia and brings a knowledge of Indonesian cultural heritage. Of course, as an excellent Indonesian citizen, you must memorize and understand the importance of the lyrics. The volume contained can impact local wisdom in various regions in Indonesia. The cultural heritage of a song also can influence policies in the world of education in terms of independent learning in this 5.0 era because it can encourage students in the world of education to be more enthusiastic in carrying out their education.

In the obligatory national anthem lyrics, a deeply emotional element is drawn from certain entities' traditions, beliefs, and culture. The lyrics generally show pride, sacrifice, courage, unity, love, sorrow, glory, and others. Hence, the lyrics of the obligatory national anthem have a strong persuasive effect on the listener. Apart from the role of rhythm or music that supports the song's persuasive effect on the national anthem, the lyrics are generally made using figurative words that have deep meaning and are not literal. This statement is in line with Tocharoen, et al, (2012) findings, who studied figurative language in national anthems. He found that at least eleven figurative languages are used to compose national anthems. He also stated that the national anthem is an effective tool to connect culture and lyricist to the audience of a particular nation, making all diverse types of audiences become one in the mood of unity in the song. This finding confirms a large emotional impact behind the composition of national anthems influencing or persuading the listeners. Talking about the emotional impact listeners get from the figurative language they hear, an important meaning structure needs to be studied (Sukardi, et al, 2017). This study focuses on aspects of the meaning of themes and rhymes used in the national anthem.

This case is closely related to the role of teachers or lecturers as teachers and educators. In education, words, phrases, clauses, and sentences with persuasion mode are widely used by educators in interpersonal communication with their students. In other words, educators generally use persuasive sentences to convince or invite students to apply certain things in the teaching objectives but are generally still literal. Seeing the effectiveness of the lyrics of the compulsory national song in terms of persuasion with a large enough emotional impact, the implications of this research can be useful for educators to be able to adapt and implement these linguistic patterns to be applied in teaching. It's the same as a lyricist who composes a national anthem so that the message's mood reaches the audience. In this case, the lyricist's education space context is the educator, and the audience is the students.

Meaning can give understanding as a core language conveyed and transferring messages from the results of feelings and thoughts (Melrose, 2015) and (Sukardi, et al, 2016). Furthermore, writing the lyrics of a song has the potential to have a purpose as a goal and hope that will convey meaning to others. However, sharing the importance of a song lyric can lead to varied meanings. The listener or reader can take a varied meaning from a chosen diction by the writer or author. Diction is the most important element in language work. Diction is related to choosing suitable words to express an idea or idea. In addition, the choice of words also includes the selection forms that are appropriate to the situation, and the value of the sense of the word chosen should be considered. The song is one of the uses of language in social life. Through the lyrics contained in the song, the author can convey ideas that can represent these ideas or ideas. Lyrics can be seen in the choice of words used. According to Keraf (2006), the existence of reality, as explained above, explains that a word contains meaning, and every word can express an idea or idea. Or in other words, words are a means of conveying ideas that will be conveyed to others. According to Nurgiyantoro, et al, (2000), the problem of word choice can go through certain formal considerations. First, phonological considerations are needed for alliteration, rhythm, and certain sound effects, especially in poetry. In fiction, although not as intensive as in poetry, the author may also consider phonological elements. Second, considerations in terms of mode, form, and meaning are used to concentrate ideas. This concentration problem is important because it distinguishes it from non-literary language styles.

Understanding the implied or explicit meaning requires arranging a series of words in grammar. So, diction to build sentences, clauses, stanzas, or phrases is essential to present the intended message. Lexicogrammatical is a source of expression of meaning that shows a structured arrangement of words. According to Wiratno, et al, (2014 and 2018) that in giving this sense, there is a combined relationship between lexis (words) and language structure (grammar), so lexicogrammatical appears as an expression of purpose that arises from structure. Furthermore, lexicogrammatical is between semantics and phonology, where lexicogrammatical realizes semantics, and phonology realizes lexicogrammatical. According to Matthiesen (1995 and 2010), lexicogrammatical, which includes lexis and grammar, is a system that must consist of morphology and syntax.

On the other hand, lexis is a word that exists in context. It expresses ideational, interpersonal, and textual meanings in texts in the Functional Systemic Linguistics (L.S.F.) theory (Baryadi, 2020), (Bartlett, et al, 2017), and (Bloor, et al, 2013). Lexis is also inseparable from grammar. At the same time, grammar is part of the lexicogrammatical, which consists of morphology and syntax in the view of Functional Systemic Linguistics. A lexicogrammatical element is an essential tool in assembling linguistic rules from language units in the form of text (Fontaine, et al, 2012 and 2013) and (Schlepppegrell, 2013). Based on the explanation above, lexicogrammatical is necessary to build a text. Lexicogrammatical can be a reference for packaging ideas so that writers can show their intention correctly. Listeners and readers of song lyrics need to reconstruct the meaning through a series of phrases, clauses, or sentences, as well as the relationship between sentences displayed by the author in the song lyrics he makes. The application of

lexicogrammatical rules is a bridge between writers and listeners/readers to understand the content of song lyrics. They are using codes to implement lexicogrammatical regulations because, as a dimension of textual meaning, clauses can be positioned as a source of meaning to organize information/messages (Halliday, et al, 2004, 2013, and 2014) and (Knox, 2012).

Researchers arrange the submission of information to readers/listeners in the form of clauses, in which there is a presentation of the necessary information, usually prioritized by positioning it at the front, called the theme. A clause structure that realizes the textual meaning (especially the information system) has a grammar called the theme structure (Kim, 2021) and (Yuwana, et al, 2019). Meanwhile, the part following is the completeness of the previous information presented, called the rheme. So, these two things are thematic-theme structures; as stated by Halliday (1985 and 2000) that of, the various designs that, when mapped to each other, form clauses will first consider the system that gives character to the clause as a message, then known as the thematic structure.

Tomasowa (1994) and Subiyanto (2019) states that the rheme-theme structure is an explicit realization of the textual component/metafunction of the text. Textual features are structured thematically, such as themes in delivering messages/information. The thematic structure shows how the ideational metafunction elements are arranged into a sequence of messages/information conveying elements in the clause. The element of delivering messages/information can be found through textual analysis as an application of the theory of Functional Systemic Linguistics (Martin, et al, 1992 and 2019) and (Thompson, 2014 and 2019). These themes will focus on implementing the lexicogrammatical rules under the umbrella of Functional Systemic Linguistics theory on the lyrics of the national song "Bagimu Negeri (For You (my) Country)" as a data source.

Some previous studies related to this research utilized various data sources, including; 1) Faradi (2015) examined the text of the debate between presidential and vice presidential candidates in the 2014-2019 presidential election, which linked to discourse learning in schools; 2) Usman (2015) examined the text of the West Lombok Regent's speech associated with discourse learning in schools; 3) Wulansari (2016) examined a newspaper article entitled "What's Up With Monas?" at The Jakarta Post. The three studies above use the study of Functional Systemic Linguistics which is not the same as this study. Other studies that have similarities utilizing the study of Functional Systemic Linguistics include; 1) Agustiani (2019) focuses on reviewing the structure of modality no themes in Japanese dialogues; 2) Diansyah (2019) focuses on Hallidayan theme and rheme learning techniques in writing learning; 3) Kristiandi, et al (2020) focuses on transitivity and theme - rheme in campursari song entitled Sesidheman; 4) Nugraha (2017) focuses on studying Indonesian abstract texts; 5) Nurrahmah, et al, (2020) focuses on transitivity in short story at Kompas Newspaper; 6) Sinulingga, et al, (2019) focuses on theme and rheme organization in Joko Widodo's speech; 7) Syartanti, et al, (2020) focuses on studying the structure of the themes in Balinese folklore entitled "PAN BELOG"; 8) Yuwana (2019) examines the clause on Indonesian humor material. With the diversity of the selection of data sources in these studies, no research has the same topic that uses the lyrics of the national song "Bagimu Negeri (For You (my) Country)" as the data source. Thus, there are

still available data sources that can focus on studying the implementation of the themes of the lyrics of the Indonesian national song entitled "Bagimu Negeri (For You (my) Country)."

It is interesting to analyze the lyrics of the Indonesian national song entitled "Bagimu Negeri (For You (my) Country)" because it can show us, how important this song for our country. Based on analyzing it, researchers want to find the various factors and impacts for the author of lyric and society.

2. Method

This study uses text data from the lyrics of the Indonesian national song "Bagimu Negeri (For You (my) Country)." The song "Bagimu Negeri (For You (my) Country)" is the national song of Indonesia; the work of Kusbini from the "Sumpah Pemuda" moment in 1928.

Data collection uses the documentation method by collecting, reducing/classifying, verifying, and displaying data (Miles, et al, 1994 and 2014). The data collected will be classified using the listening method, basic tapping techniques, and advanced note-taking techniques. The observation method in data classification shown in the basic tapping technique and the advanced recording technique is an inseparable process (Mahsun, 2014). Furthermore, the data in textual form is then read and recorded using reading and note-taking strategies. The reading technique is reading the lyrics of the national song "Bagimu Negeri (For You (my) Country)," while the note-taking process is taking notes on reflective notes (Emzir, 2011). The data collected and used is the wording of the verse of the lyric text of the national song "Bagimu Negeri (For You (my) Country)."

The qualitative method is a research procedure that produces descriptive data from written or spoken words and observable behavior. This research method is qualitative descriptive because the data analyzed is not in the form of numbers, symbols, or coefficients of the relationship between variables (Sudaryanto, 2015) and (Santosa, 2017). This approach holistically focuses on the background and the individual (Sugiyono, 2012 and 2018). The characteristics of qualitative research data are: (1) natural, (2) descriptive data, not numbers, (3) data analysis inductively, and (4) meaning is very important in qualitative research. A qualitative research method is a research method used to examine the condition of a natural object (as opposed to an experiment), where the researcher is the key instrument. The sampling of data sources is carried out purposively and snowballing, the collection technique is triangulation (combined), the data analysis is inductive/qualitative research, and the results of qualitative research emphasize meaning rather than generalizations (Sugiyono, 2014, 2015 and 2019). In line with the definition, qualitative research methods emerged because there was a paradigm shift in viewing a reality, phenomenon, or symptom.

In describing research through the approach qualitatively, Moleong (2012, 2013, and 2017), suggested that the qualitative approach has the following characteristics: (1) based on qualitative observations as opposed to quantitative observations, (2) quality refers to the

natural aspect as opposed to quantum or quantity, (3) qualitative research is defined as research that does not carry out calculations.

Several stages of analyzing data; after the researcher collects the data, the themes and rhemes will focus on words, clauses, or stanzas. Then, the parts of words and phrases positioned as themes are broken down into interpersonal, textual, and topical themes (Halliday, 2014). Afterward, two topical themes are marked topical and unmarked topical themes. The results of the classification of themes will find out what themes are dominantly used by the creators of the national song "Bagimu Negeri (For You (my) Country)."

3. Result and Discussion

Based on the data on the lyrics of the obligatory national song "For Your Country," it produces as many as 8 data from the song's lyrics. The data generated is each stanza written in the song's lyrics. Thus, the researcher will analyze the 8 data in the discussion of this research. The following data are:

Bagimu Negeri (For You (my) Country)

By: Kusbini

- (Data 1) Padamu negeri*
(Data 1) (For you (my) country)
- (Data 2) Kami berjanji*
(Data 2) (We promise)
- (Data 3) Padamu negeri*
(Data 3) (For you (my) country)
- (Data 4) Kami berbakti*
(Data 4) (We dedicate)
- (Data 5) Padamu negeri*
(Data 5) (For you (my) country)
- (Data 6) Kami mengabdikan*
(Data 6) (We serve)
- (Data 7) Bagimu negeri*
(Data 7) (For you (my) country)
- (Data 8) Jiwa raga kami*
(Data 8) (Our soul)

(Source: (Mutiasari, 2022) via news.detik.com)

Based on the data obtained, the researcher will focus on discussing themes and rhemes in the study of systemic functional linguistics. Here's the discussion:

Data 1

<u>Padamu</u>	<u>negeri</u>
<u>For you</u>	<u>(my) country</u>
Theme	Theme
Textual	Unmarked Topical

Data 1 show this stanza has unmarked textual and topical themes. Based on the meaning of the Indonesia Dictionary (KBBI) online, published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme of the word "for" is a particle as a preposition. This word means "a preposition used to indicate the position above, about, or concerning, meaning in (used in front of nouns, personal pronouns, adverbs of time) or to." Furthermore, the unmarked topical theme in the word "-you" is that "klitik" has the meaning of "you as the owner," and the word "(my) country" is a noun that means "homeland; place of birth" and has no rheme. The phrase "for you (my) country" functions as an unmarked textual and topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a part that is a priority/focus, then there is the potential to have a component that is not focused/as a supporter called rheme (Saragih, 2007 and 2012). This data does not have a rheme, because a rheme has a position after the subject, which starts from the verb in an arrangement of clauses to sentences.

Data 2

<u>Kami</u>	<u>Berjanji</u>
<u>We</u>	<u>promise</u>
Theme	Rheme
Unmarked Topical	

Data 2 shows that this stanza has an unmarked topical theme. Based on the meaning of the online Indonesia Dictionary (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme of the word "we" is a pronoun. This word means "who speaks with other people (not including those spoken to); who writes on behalf of the group, not including the reader." The rheme is "promise," which is a verb that means "to make a promise; which states that they are willing and able to do something (give, help, come, and so on) and undertake to fulfill what has been said or has been agreed." The word "we" functions as an unmarked topical theme because it is positioned as a subject and as essential and prioritized or focused information. Furthermore, if there is a part that is prioritized or focused, then there is the potential to have a piece that is not a priority as a supporter called rheme (Saragih, 2007 and 2012). The word "promise" functions as a rheme because of the position after the subject. The rheme starts from the verb in the arrangement of clauses to sentences.

Data 3

<u>Padamu</u>	<u>negeri</u>
<u>For you</u>	<u>(my) country</u>
Theme	Theme
Textual	Unmarked Topical

Data 3 show this stanza has unmarked textual and topical themes. Based on the meaning of the Indonesia Dictionary (KBBI) online, published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme of the word "for" is a particle as a preposition. This word means "a preposition used to indicate the position above, about, or concerning, meaning in (used in front of nouns, personal pronouns, adverbs of time) or to." Furthermore, the unmarked topical theme in the word "-you" is that "klitik" has the meaning of "you as the owner," and the word "(my) country" is a noun that means "homeland; place of birth" and has no rheme. The phrase "for you (my) country" functions as an unmarked textual and topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a part that is a priority/focus, then there is the potential to have a component that is not focused/as a supporter called rheme (Saragih, 2007 and 2012). This data does not have a rheme, because a rheme has a position after the subject, which starts from the verb in an arrangement of clauses to sentences.

Data 4

<u>Kami</u>	<u>berbakti</u>
<u>We</u>	<u>dedicate</u>
Theme	Rheme
Unmarked Topical	

Data 4 shows that this stanza has an unmarked topical theme. Based on the meaning of the online Indonesia Dictionary (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme of the word "we" is a pronoun that means "who speaks together with other people (not including those spoken to); those who write on behalf of the group, not including the reader" and the rheme in the word "dedicate" is a verb that has the meaning "to do filial piety (to); loyal (to)." The word "we" functions as an unmarked topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a priority part, there is the potential to have a component that is not a priority/as a supporter called rheme (Saragih, 2007 and 2012). The word "dedicate" functions as a rheme because it is positioned after the subject, starting from the verb in an arrangement of clauses to sentences.

Data 5

<u>Padamu</u> <u>For you</u>	<u>negeri</u> <u>(my) country</u>
Theme	Theme
Textual	Unmarked Topical

Data 5 show this stanza has unmarked textual and topical themes. Based on the meaning of the Indonesia Dictionary (KBBI) online, published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme of the word "for" is a particle as a preposition. This word means "a preposition used to indicate the position above, about, or concerning, meaning in (used in front of nouns, personal pronouns, adverbs of time) or to." Furthermore, the unmarked topical theme in the word "-you" is that "klitik" has the meaning of "you as the owner," and the word "(my) country" is a noun that means "homeland; place of birth" and has no rheme. The phrase "for you (my) country" functions as an unmarked textual and topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a part that is a priority/focus, then there is the potential to have a component that is not focused/as a supporter called rheme (Saragih, 2007 and 2012). This data does not have a rheme, because a rheme has a position after the subject, which starts from the verb in an arrangement of clauses to sentences.

Data 6

<u>Kami</u> <u>We</u>	<u>mengabdikan</u> <u>serve</u>
Theme	Rheme
Unmarked Topical	

Data 6 shows that this stanza has an unmarked topical theme. Based on the meaning of the online Indonesia Dictionary (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme of the word "we" is a pronoun that means "who speaks together with other people (not including those spoken to); who writes on behalf of the group, not including the reader" and the rheme in the word "serve" is a verb that has the meaning of "serving; self-serving; devoted." The word "we" functions as an unmarked topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a priority part, there is the potential to have a position that is not focused/on a supporter called rheme (Saragih, 2007 and 2012). The word "serve" functions as a rheme because it is positioned after the subject, starting from the verb in the arrangement of clauses to sentences.

Data 7

<u>Bagimu</u> <u>For you</u>	<u>negeri</u> <u>(my) country</u>
Theme	Theme
Textual	Unmarked Topical

Data 7 shows that this stanza has textual and unmarked topical themes. Based on the meaning of the online Indonesia Dictionary (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the textual theme for the word "for" is a particle as a preposition which means "a preposition to express purpose; for." Furthermore, the unmarked topical theme in the word "-you" is that "klitik" has the meaning of "you as the owner," and the word "(my) country" is a noun that means "homeland; place of birth" and has no rheme. The phrase "for you (my) country" functions as an unmarked textual and topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a priority part, there is the potential to have a component that is not focused/as a supporter called rheme (Saragih, 2007 and 2012). This data does not have a rheme because a rheme has a position after the subject, which starts from the verb in an arrangement of clauses to sentences.

Data 8

<u>Jiwa raga kami</u> <u>Our soul and body</u>
Theme
Unmarked Topical

Data 8 shows that this stanza has an unmarked topical theme. Based on the meaning of the online Indonesia Dictionary (KBBI) published by the Ministry of Education and Culture (<https://kbbi.kemdikbud.go.id/>), the unmarked topical theme in the phrase "Our Soul and Body" is a noun in the word "soul" which has a meaning "human spirit (which is in the body and causes a person to live); life," the word "body" means "body; body" and pronouns "our" have the meaning "who talk together with other people (not including those who are spoken to); who writes on behalf of the group, does not include the reader" and does not have a rheme. The phrase "our soul and body" is an unmarked topical theme because it is positioned as a subject and as essential and prioritized/focused information. Furthermore, if there is a priority part, there is the potential to have a piece that is not focused/as a supporter called rheme (Saragih, 2007 and 2012). This data does not have a rheme because a rheme has a position after the subject which starts from the verb in an arrangement of clauses to sentences.

These same stanzas are repeated three times, which shows how vital this stanza is. In the analysis of data 1, 3, 5, 7, and 8, it has a textual theme and unmarked topical theme and does not have a rheme. These stanzas it has the potential relationship to the cultural language of the author, Kusbini, who created this song. From a linguistic point of view, the author's language culture at that time was an expression of a strong sense of attachment to the state, which the author emphasizes in the series of words "for you" composed of "for + you," which shows the relationship addressed to "-you" which is highlighted and clarified with "country."

Data analyses 2, 4, and 6 have an unmarked topical theme and have rheme. In these stanzas, there is a potential relationship to the cultural language of the author. It is like having levels of feeling and action from a strong bond between the author by using "we" as a representative of himself, the group, or the people as a whole. Implicitly, the theme shows how strong the rheme strengthens the pressure the author wants to convey to the subject. The rheme has the best actions for the country with a regular sequence of steps from the level of loving for the country, starting with a promising, dedicating, then serving.

After analyze those all data, the researcher believe that the theme and rheme show the song lyric "For You (my) Country" has a language culture. The song's author has the habit of representing all Indonesian people to promise, dedicate, and serve with extraordinary loyalty only to the Indonesian state.

4. Conclusion

Based on the analyses, the researcher finds the domination theme is the unmarked topical theme in all data. The language culture are; 1) bringing focus on loyalty to this country (Indonesia) by repeating a stanza "for you (my) country); 2) inviting everyone who sings this national song to give extraordinary loyalty to this country (Indonesia) by using "we" as the only subject that has rheme. All these data showed the language culture when the author created the national song "For You (my) Country."

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