

AN ANALYSIS OF SONGS ABOUT MOTHER BY NGUYEN VAN TY FROM SYSTEMIC FUNCTIONAL LINGUISTICS PERSPECTIVE

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Received 17 January 2021

Revised 10 March 2021; Accepted 20 July 2021

Abstract: This paper explores experiential meaning realized in transitivity resource and interpersonal meaning realized in the mood and modality resources of two songs about mother by Nguyen Van Ty. The discussion of the experiential and interpersonal meaning explored will enable the researcher to have a better understanding of the image of mother depicted in the two songs. The theoretical framework employed for analysis is Systemic Functional Linguistics. The data for analysis is all clause simplexes collected from the two songs. The findings show that material process is mostly used in both songs and followed by mental, relational and behavioural processes. There are no verbal and existential processes found in both songs. In terms of interpersonal meaning, there is a very high frequency of declarative clauses and a very small number of interrogative and exclamative clauses. Although the occurrence of modality is very humble, it is deployed in both songs. It is recommended that the two songs can be used as an effective source for students who take an interest in studying the Vietnamese language from Systemic Functional Linguistics view.

Key words: systemic functional linguistics, experiential meaning, interpersonal meaning, transitivity, mood and modality

1. Introduction

A lot of linguistic approaches have been developed in an attempt to analyze different genres of texts effectively. Over the past decades, a prominent linguistic approach that has been adopted widely by a number of researchers is Systemic Functional Linguistics (SFL) developed by Halliday in the 1960s. This approach has shown its effectiveness by being employed as the theoretical framework in the analysis of other kinds of texts under both written and spoken forms. For instance, in literary

texts, two researches by Nguyen (2012, 2018) named “Transitivity Analysis of “Heroic Mother” by Hoa Pham” and “Femininity and Female Sexual Desires in “The Lang Women”: An Analysis Using Halliday’s Theory on Transitivity” also adopt Halliday’s theory as the theoretical framework. Additionally, the application of SFL in investigating song lyrics is not the exception. The reason for the popularity of SFL in text analysis is derived from the differences between SFL and traditional grammar. SFL considers language as a system of meanings (Halliday & Matthiessen, 2014) or a meaning-making resource (Schleppegrell, 2004) while traditional grammar sees language as a set

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<https://doi.org/10.25073/2525-2445/vnufs.4688>

of rules. In addition, SFL is concerned with the operation of language in different cultural and social contexts; however, traditional grammar deals with rules of language in the process of writing or speaking only. Hence, it can be concluded that under the perspective of SFL, both form and meaning are important and closely related because meaning is realized through form. For these reasons above, the researcher has decided to employ SFL as the theoretical framework to examine the function of language in expressing two strands of meanings of two songs named *Me yeu con* (1956) and *Tam ao chien si me va nam xua* (1973) by Nguyen Van Ty.

In reviewing the literature, no research has been conducted on two mother song lyrics by Nguyen Van Ty. This reason has motivated the writer to conduct the study. As mentioned above, the aim of the study is to examine experiential and interpersonal meanings realized through Transitivity resource and mood and modality, respectively. Therefore, two research questions below will help to clarify the aim of the study:

a. How are two mother songs by Nguyen Van Ty constructed in terms of experiential meaning and interpersonal meaning?

b. How is the image of mother represented in two mother songs by Nguyen Van Ty?

2. The Theoretical Framework

The theoretical framework adopted in the study is SFL. SFL is a model of language in context. According to Halliday and Matthiessen (2014), language is organized with three main functions. Firstly, language construes our outer and

inner experience and we call it the ideational metafunction. The ideational metafunction involves two other components: that of experiential meaning in the clause, and that of logical meaning between clauses in clause complexes. In this research, the unit of analysis is clause simplex; hence, the researcher limits the study to the experiential meaning. Secondly, while construing, language also establishes our personal and social relationships with other people around us. This function of language is called interpersonal metafunction. Last but not least, whether the construing and establishing is successful or not depends on how the discursive flow is cohesive and continuous. It means that the speaker or the writer has to decide sequences of discourse. We call it textual metafunction (Halliday & Matthiessen, 2014). The detailed description of this model has been provided in many researches. Hence, this part of the study aims at focusing on describing the aspects of SFL directly involving features of two mother song lyrics by Nguyen Van Ty. Specifically, experiential and interpersonal meanings will be presented below.

2.1. Experiential Meaning and Transitivity System

The experiential meaning is realized through transitivity system. The transitivity of a clause is its process type. Each process type constitutes a distinct model or schema for construing a particular domain of experience. The primary options in process type include material, mental, and relational. In addition, there are three subtypes of process: behavioural, verbal, and existential. The types of process in English can be illustrated in the following figure:

Figure 1

The Grammar of Experience: Types of Process in English (Halliday & Matthiessen, 2004, p. 172)



In Vietnamese, Hoang (2012) draws on Halliday’s model to describe experiential meaning in Vietnamese clauses. Basically, the structure of process types in Vietnamese clauses is similar to

bóng dáng bao người	đang	vươn	lên
silhouette of many people	is	rising up	
Actor	Aspectual particle (Asp.ptcl)	Process: material	

(Nguyen, 1956)

Such co-verbs of direction cannot combine with other process types. Additionally, it is not difficult to recognize voice in English based on grammatical structure. However, this must be careful in Vietnamese. Two passive particles *bị*, *được* are considered as typical signs to distinguish active and passive voice. Nevertheless, in Vietnamese, two particles also own different meanings *desirable* and *undesirable*. In the data of the research, we do not find the case of these two particles.

Mental process is the process of sensing with the general structure:

that in English. However, English is an inflecting language while Vietnamese is an isolating language. Hence, some notable differences between the structure of process types in English and Vietnamese are inevitable. Despite adopting Halliday’s theory to analyze two songs, we still refer to some distinct features in Vietnamese clauses shown by Hoang (2012) during the analysis process. Now we will proceed to describe each process type with illustrated examples.

Material process is the process of “doing and happening” which has the general structure: **Actor^Process: material^other Participants**. Apart from number and nature of participants or the probe as in English, in Vietnamese, another criterion is suggested by Hoang Van Van. It is the strong tie between material verbs and co-verbs of direction. Co-verbs of direction consist of words such as “*lên*”, “*đi*”, “*xuống*”... The following example will clarify this point.

Senser^Process: mental^Phenomenon. **Senser** should be human or any entity endowed with “consciousness”. Like in English, there are four main sub-types of **Mental** process in Vietnamese namely: “perceptive”, “cognitive”, “desiderative” or “emotive”.

Mẹ	thương
Mother	loves
Senser	Process: mental (emotive)

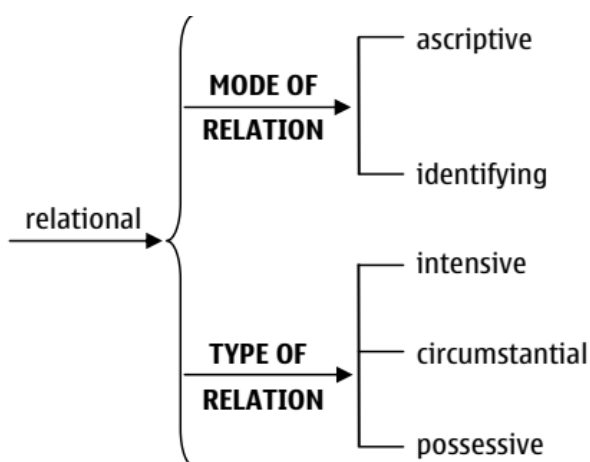
(Nguyen, 1956)

Relational process is the process of being, having and being at. There are three

subtypes of relational process that come into two modes. Based on Halliday’s model, Hoang (2012) represents the system of relational process as the figure below. In his model, Halliday and Matthiessen (2014) classify two modes named attributive and identifying. In this figure, Hoang (2012) replaces attributive with ascriptive.

Figure 2

Relational Process in Vietnamese (Hoang, 2012, p. 238)



One point that needs to be noticed is that in English, if an attribute is realized with an epithet, the presence of “to be” or a linking verb is inherent. However, in Vietnamese case, there is no presence of this element (*là*).

Đời mẹ	nghèo
Mother’s life	poor
Carrier	Attribute (Process: relational)

(Nguyen, 1973)

It is odd to say that:

Đời mẹ	là	nghèo
Carrier	Process: relational	Attribute

(Nguyen, 1973)

As mentioned above, three subtypes emerging are behavioural, verbal and

existential. The reason is there seems not to have a clear cut in the distinction of different processes. Following are the general structure of these subtypes.

Behavioural process: **Behaver^Process: behavioural^Range/Phenomenon**

Verbal process: **Sayer^Process: verbal(^Receiver)(^Verbiage)**

Existential: **Process: existential^Existent**

Vietnamese existential process often employs verbs such as *có*, *còn*. Nevertheless, when the nominal group realizing existent is premodified by indefinite numeratives such as *nhiều*, *ít*..., the presence of verbs mentioned above is optional (Hoang, 2012).

Besides the inherent elements including actor and process, circumstantial elements that clarify the material process in terms of place, time, manner... are optional in process type. The eight types of circumstances that are examined by Hoang (2012) consist of extent, location, manner, cause, accompaniment, matter, role and stance.

2.2. Interpersonal Meaning and The Mood – Modality

In addition to construing human experience, language also helps to establish our social relationship with other people around us. Two most fundamental speech roles that can be found in a conversation are “giving (*inviting to receive*)” and “demanding (*inviting to give*)” (Halliday & Matthiessen, 2014). The nature of commodity in “giving” and “demanding” process is “information” or “goods and services”. These roles are specified in the following figure.

Table 1

Giving or Demanding, Goods & Services or Information (Halliday & Matthiessen, 2004, p. 107)

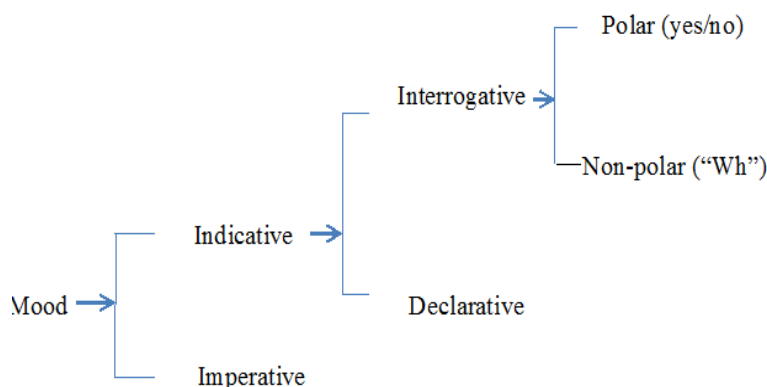
Role in exchange	Commodity exchanged	
	goods -&-services	information
giving	“offer”	“statement”
	would you like this teapot?	he’s giving her teapot
demanding	“command”	“question”
	give me that teapot!	what is he giving her?

When we exchange information, the clause will take the form of a proposition. A proposition is something that can be argued. When we exchange goods and services, the clause will take the form of a proposal. While we argue something IS or IS NOT in the proposition, we argue something

HAPPEN or DOESN’T HAPPEN in a proposal (Eggins, 1994). The major grammatical system that realizes Interpersonal function is called MOOD system. Figure 3 illustrates MOOD system in English.

Figure 3

Mood System in English (Hoang, 2006, p. 55)



Besides two main choices of Mood are Indicative and Imperative, Halliday and Matthiessen (2014) supplement a sub-type of declarative that is exclamative clause.

There are two main elements in MOOD system: the Mood element and the Residue. The Mood is the component whose function in the clause is to carry the syntactic burden of the exchange and to carry argument forward. Two parts in the Mood are the Subject and the Finite operator.

As mentioned in the preceding pages, English is an inflecting language with a finite system. Therefore, to identify mood types, the analyst will rely on the

position of Subject and Finite in a clause. However, Vietnamese does not have a finite system; hence, mood types will be identified based on a system of particles. Thai (2004) has suggested common particles in Mood types as listed below.

- **Polar interrogative particles:** *phải không, có không, hả, hử, ư, sao, hay sao, chưa, à, chớ, chứ,...*
- **Elemental interrogative items:** *khi nào, tại sao, ai, ở đâu, làm thế nào, chuyện gì, cái gì,...*
- **Imperative particles:** *nào, đi nào, nhé, nhá, nghe*

In addition, Diep (2005) also included exclamation particles.

Specifically, exclamation expressions consist of words or phrases such as *ô, ôi, úi, chà, trời đất ơi...*

As illustrated in Figure 3, Mood is involved with polarity (Yes or No). However, there are not only two poles but other “intermediate possibilities” between them which is called Modality or the assessment/the judgement of the speaker.

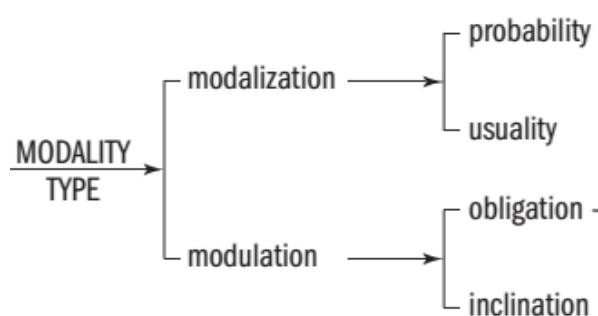
- In a proposition, two main kinds of “intermediate possibilities” are “degree of possibilities” (possibly/probably/certainly) and “degree of usuality” (sometimes/usually/always). Halliday and Matthiessen (2014) distinguish them from other types of Modality by naming them Modalization. This can be expressed by a finite modal operator, by a modal adjunct or by both.
- In a proposal, based on the speech function of “demanding” or “offering”, Halliday and Matthiessen (2014) divide into “degree of obligation” (allowed to/supposed to/required to) and “degree of inclination” (willing to/anxious

to/determined to). This second choice in Modality is called Modulation. This can be expressed by a finite operator or by an expansion of the Predicator through verbal group complexing.

- Typically by a passive verb: *You’re supposed to do that*
- By an adjective: *I’m anxious to help them*

Figure 4

Modality (Halliday & Matthiessen, 2014, p. 182)



Halliday classified finite modal operators and adverbs serving as mood adjuncts into three degrees: low, median and high that can be illustrated in table 2 and 3 below.

Table 2

Modal Operators (Halliday & Matthiessen, 2014, p. 145)

Modal operators			
	Low	Median	High
positive	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
negative	needn't, doesn't/didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/wasn't to)	mustn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/hadn't to)

Table 3

Adverbs Serving as Mood Adjuncts of Modality (Halliday & Matthiessen, 2014, p. 189)

	Median	Outer: high	Outer: low
probability	probably	certainly, definitely, no way (no how)	possibly, perhaps, maybe, hardly
usuality	usually	always, never	sometimes, occasionally, seldom, rarely

As mentioned in the preceding pages, the model SFL of Halliday is drawn on for the research; therefore, we will follow the classification proposed by Halliday. Finite modal operators and mood adjuncts of modality are composed of

probability, usuality, inclination and obligation. Common words of these cases will be translated into Vietnamese. The following table illustrates some examples of modality in Vietnamese that are equivalent to mood adjuncts of modality.

Table 4

Examples of Modality in Vietnamese (Adapted from Ngo, 2007, p. 96)

Probability	chắc là, có nhiều khả năng (probably), có thể (possibly) chắc chắn (certainly), có lẽ (perhaps), có thể là (maybe)
Usuality	thường là (usually), đôi khi, thỉnh thoảng (sometimes) luôn luôn (always), hiếm khi (seldom), chưa bao giờ, không bao giờ (never), ít khi (rarely)
Inclination	bằng lòng, vui lòng (willingly), sẵn lòng, sẵn sàng (readily), dễ dàng (easily)
Obligation	đứt khoát (definitely), tuyệt đối (absolutely), có thể phải (possibly), bằng mọi giá (at all costs), bằng mọi cách (by all means)

In addition, Hoang (2018) has supplemented other cases of modulation expressing obligation and inclination in Vietnamese that are equivalent to finite modal operators in English such as *cần* (need), *nên* (should), *phải* (must) or *sẽ* (will), *sẽ không* (won't), and *có thể* (may).

3. Research Design and Methodology

3.1. Unit of Analysis

There are a number of certain reasons why the author has chosen two mother songs written by Nguyen Van Ty. Nguyen Van Ty was born in a musical family and famous for many great works. Before his departure, he had made a major contribution to Vietnamese music. Among his compositions, the songs *Me yeu con* (1956) and *Tam ao chien si me va nam xua* (1973) are two popular ones that are symbols of maternal love. Songs about mother have always drawn attention of listeners and learners as they not only entertain people but also educate them in terms of language knowledge and moral values. In this research, the author would like to get access to lyrics in Nguyen Van Ty's songs from a different perspective -

Systemic Functional Linguistics.

The researcher takes clause simplexes as unit of analysis; therefore, lyrics in two songs are broken into clauses and a close analysis is carried out to identify process types, mood types and modality in clause simplexes. There are several main reasons why clause simplexes are chosen as unit of analysis. Firstly, Halliday and Matthiessen (2014) show that the clause is the most fundamental unit of analysis. We see three strands of meaning in every clause. Like English, the Vietnamese clause that is located on the lexicogrammatical stratum is the highest unit of grammar analysis (Hoang, 2012). Secondly, from the first point, it can be concluded that the clause is an effective unit to analyze a text.

3.2. Data Collection and Analysis

The collection and analysis of two songs are implemented in the following steps.

Step 1: The lyrics of two songs are collected from official videos of well-known singers in Vietnam such as Anh Tho and Trong Tan uploaded in

<https://www.youtube.com/watch?v=O9bdCujMlrw> and
<https://www.youtube.com/watch?v=javaYP9IDEk>.

To make sure of the accuracy of the lyrics, the writer has made a thorough check in different popular websites that also upload the whole or a part of the videos.

<http://www.lyrics.vn/lyrics/7720-me-yeu-con.html>

<https://tinmoi.vn/loi-bai-hat-me-yeu-con-mot-khuc-su-thi-ve-tinh-mau-tu-cua-nhac-si-nguyen-van-ty-011397737.html>

<https://www.nhaccuatui.com/bai-hat/tam-ao-chien-sy-me-va-nam-xua-trong-tan.dsPPS2YWBC6j.html>

<https://nhac.vn/bai-hat/tam-ao-chien-si-me-va-nam-xua-trong-tan-soYyzdx>

Step 2: Two strokes (//) are used to identify the number of clause simplexes in two songs

Step 3: The clause simplexes in each song are analyzed in terms of transitivity system with 6 types of process and mood and modality.

Ac = Actor

Attr = Attribute

Beh = Behavior/Behavioural

Car = Carrier

Circ = Circumstance

Circ: accomp = Circumstance of accompaniment

Circ: Adjct = Circumstance of adjunct

Circ: cse = Circumstance of cause

Circ: ext = Circumstance of extent

Circ: loc = Circumstance of location

Circ: man = Circumstance of manner

Circ: mat = Circumstance of matter

Circ: rl = Circumstance of role

Circ: st = Circumstance of stance

Cli = Client

Compl = Complement

Dec = Declarative

Excl = Exclamative

Existt = Existent

Go = Goal

Id = Identified

Imp = Imperative

Inter = Interrogative

Ir = Identifier

Mod = Mood

Phen = Phenomenon

Pred = Predicator

Pro: beh = Process: behavioural

Pro: existl = Process: existential

Pro: mat = Process: material

Pro: ment = Process: mental

Pro: rel = Process: relational

Pro: vrb = Process: verbal

Rec = Receiver/Recipient

Sa = Sayer

Sco = Scope

Sen = Senser

Subj = Subject

Ta = Target

Vrbge = Verbiage

Step 4: The process types and mood-modality of the clause simplexes in each song will be counted and presented in the table.

Step 5: The findings collected from analysis are discussed to figure out the features of two songs

4. Findings and Discussions

4.1 Findings

4.1.1. Transitivity in Two Songs

Table 5

Process Types in the Song “Me yeu con”

Process types	Number	Percent
Pro: mat	6	32%
Pro: beh	3	16%
Pro: ment	5	26%
Pro: rel	5	26%
Pro: vrb	0	0%
Pro: existl	0	0%
Total	19	100%

As can be seen from table 5, material process accounts for the largest percentage (32%). At the second rank are mental and relational processes with 26% for each. Behavioural process makes up 16% ranking third among processes. There are no verbal and existential processes found in the song. Table 6 illustrates the number and the percentage of process types in the song “*Tam ao chien si me va nam xua.*”

Table 6

Process Types in the Song “Tam ao chien si me va nam xua”

Process types	Number	Percent
Pro: mat	8	44%
Pro: beh	2	11%
Pro: ment	4	22%
Pro: rel	4	22%
Pro: vrb	0	0%
Pro: existl	0	0%
Total	18	100%

It can be observed that in the second song, the highest percentage (42%) is material process while both mental and relational processes comprise 22% for each. Behavioural process ranks third with 11%.

There are also no verbal and existential processes found in the song.

The percentage of processes in two songs shows that the outstanding similarity between two songs is the rank of processes. Specifically, material process is found highest among the processes. At the second position are mental and relational processes. The next position belongs to behavioural process while both verbal and existential are not found in two songs. In the next part (Data discussion), the researcher will give an in-depth discussion about the findings.

4.1.2. Mood Patterns and Modality in Two Songs

Table 7

Mood Patterns in the Song “Me yeu con”

Mood patterns	Number	Percent
Dec	17	89%
Inter	1	5%
Imp	0	0%
Excl	1	5%
Total	19	100%

Table 7 provides the information about the percentage of mood patterns in the first song. It can be seen that the author used mostly declarative sentences in the song (89%). Interrogative and exclamative types are used once for each. Imperative sentence is not found in the song.

Table 8

Mood Patterns in the Song “Tam ao chien si me va nam xua”

Mood patterns	Number	Percent
Dec	18	100%
Inter	0	0%
Imp	0	0%
Excl	0	0%
Total	18	100%

Table 8 shows a rather interesting result with 100% of declarative clauses. In short, two tables reveal two noticeable features. First, declarative mood accounts for the highest proportion. Second, there is no presence of imperative mood in both songs.

In terms of modality, the **Table 9**

Types of Modality in Two Songs

Songs	Number of clauses	Modalization		Modulation	
		Probability	Usuality	Obligation	Inclination
S1	19	2	0	0	0
S2	18	0	1	1	0

4.2. Discussions

In this part, the writer will not mention these findings again but demonstrate remarkable features in two songs about mother in wartime by Nguyen Van Ty.

4.2.1. Transitivity Discussion in Two Songs

As shown in table 5 and 6, the difference in the number of material process, mental process as well as relational process in the two songs is not considerable. The frequency of each process is understandable with the content of each song.

Material process in the first song is expressed in the following verbs “*giành, ôm, góp phần, rung, ôm ấp, đi*”. As mentioned above, two songs are about mothers in the war period. The material clauses in the first song are used to describe the success of the resistance and the mother’s belief in what the child can contribute to his/her country in the future.

Kháng chiến	đã giành	đất nước	về cho đời
The resistance	won	country	for life
Ac	Pro: mat	Go	Circ: cse

occurrences of modalization and modulation are very modest. Three instances of modalization expressing probability “*hình như*”, “*sẽ*” together with usuality “*thuong*” and one instance of modulation expressing obligation “*phải*” are found in two songs.

Con	sẽ góp phần
You	will contribute
Ac	Pro: mat

đi	trên con đường mới
go	on the new road
Pro: mat	Circ: loc (spatial)

It can be said that the victory of the resistance has brought the mother new hope for the bright future of her child. She draws a picture in mind about what her child can do to contribute to the country. The actor in the second and third example is “*Con*”, which shows that the child will become the future owner of the country and the main force to build a stronger country. The circumstantial element of spatial “*trên con đường mới*” implies a new future waiting for the child.

In addition, mental process presents a mother’s love for her child with verbs such as “*thuong, thấy, có hay, thấy*.” These mental verbs fall into three subgroups: emotive, perceptive and cognitive.

Mẹ	thương
Mother	loves
Sen	Pro: ment (emotive)
con	có hay
Do you	know
Sen	Pro: ment (cognitive)

Out of five instances of mental verbs, the word “*thương*” repeats two times emphasizing love the mother saves for her child. The circumstantial element of temporal “*từ khi mới lọt lòng*” is also deployed to indicate that the mother has cherished her child since he/she was in the womb.

The number of relational process is

Chín tháng so chín năm	gian khó	đến khôn cùng
Nine months compared with nine years	hard	extremely
Car	Attr (Pro: rel)	Circ: man (quality)

Bóng đất nước	như	hình bóng dáng con tôi
The shadow of country	is like	the shadow of my child
Id	Pro: rel	Ir

The occurrences of verbal and existential processes are not found in the song.

The rank of processes in the second song is the same as that of the first song. The song tells a story about the sewing

Tấm áo ấy	bấy lâu nay	con	thường	vẫn mặc
This army shirt	for ages	I	often	wear
Sco	Circ: loc (temporal)	Ac	Circ: ext	Pro: mat

vá	áo
sew	shirt
Pro: mat	Sco

Các con	ra đi	đã mấy chiến trường
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equal to the number of mental process. Relational clauses found in the song are classified into subgroups: intensive attributive and intensive identifying modes. These relational clauses are employed to describe the hardship of the resistance as well as a mother’s pregnancy period. Additionally, the growth of the child and the mother’s happiness are also expressed in relational clauses. The intensive attributive in two songs has the structure: **Carrier^Attribute (an epithet)**. The intensive identifying is present one time in the first song with the structure: **Identified^Process: relational^Identifier**. In the case of the intensive identifying, the process is realized by the word “*như*”.

army shirts of mothers’ for their children, soldiers and the soldiers’ participation in the resistance. It is the reason why material clauses are mainly found in the song. Material clauses depict the activities of both of the mothers and soldiers.

You	have gone	a number of battlefields
Ac	Pro: mat	Circ: loc (spatial)

In the first song, readers and listeners witness a mother’s love for her child through mental process. In the second song, mental clauses are employed not only

to show the mothers’ love for their children but the children’s sentiment for their mothers. All mental verbs belong to emotive type “*quý, thương, nhớ(x2).*”

Tấm áo ấy	bấy lâu nay	con	quý	hơn cơm gạo
That army shirt	for ages	I	love	more than rice
Sco	Circ: loc (temporal)	Sen	Pro: ment	Circ: man (comparison)

The circumstance of manner (comparison subtype) “*hơn cơm gạo*” is adopted to show the degree of love that the child saves for the army shirt sewn by his mother.

Noticeably, 100% declarative clauses are used in the second song *Tam ao chien si me va nam xua*.

Behavioural processes appear two times in the song with near-material verbs “*trông, thức*”. This type of process shows more the mother’s sacrifice to her child.

Through the highest frequency of declarative clauses, it can be concluded that two songs mainly aim at giving information or telling a story about maternal love in wartime. There is almost no interactive activity in the song except the only interaction between the mother and her child through interrogative clause. However, this is one-sided interaction without the response from the addressee.

It is reasonable why there is a high frequency of material, mental and relational processes in both songs. Firstly, as mentioned above, two songs are about mothers in wartime. The participation of both mothers and children in the resistance is depicted in different ways through material process. Mental and relational processes are used effectively in presenting the sentiment of mothers for children and vice versa. Moreover, relational processes also characterize the growth of children as well as their stronger power with mothers’ protection. Especially, types of circumstances are used effectively by the composer Nguyen Van Ty with the aim of clarifying and emphasizing the inner and outer experience shown through process types.

con	có hay	chẳng
do you	know	
Subj	Pred	Interrogative particle

As mentioned in the theoretical framework, Vietnamese language does not have finite elements; therefore, interrogative clauses are identified by polar particles. In this case, the signal to realize the interrogative clause is particle “*có...chẳng.*” Interrogative mood is used when the speaker wants to ask for information. The clause is written under the form of interrogative and the mother seems to ask for the confirmation from her child (whether her child is aware of her love or not). From a different perspective, it is also a way to emphasize the love for her child. However, this aspect does not belong to the scope of the study; hence, the writer does not discuss in detail. The exclamative clause appears once in the song when the

4.2.2. The Mood and Modality Discussion in Two Songs

4.2.2.1. The Mood

In terms of mood patterns and modality, both table 7 and 8 illustrate the dominance of declarative clauses.

mother talks about her child’s future after the success of the resistance.

Tương lai con	đẹp	lắm
Your future	beautiful	
Subj	Compl	Exclamative particle

In Vietnamese language, the exclamative clause can be mistaken for the declarative clause for its similarity in terms of form. Hence, a number of typical particles listed to distinguish the exclamative from the declarative clause. In this case, the particle “*lắm*” acts as a distinguishing signal. This clause is written as the praise for the future of the child who will make great contributions to building

Thoáng	thấy đó	hình như	bóng... càng nhanh
	see	perhaps	
Circ: Adjet	Pred	Mod (probability)	Compl

The mother also believes that in the future, her child will devote his/her youth and energy to build a wealthier country.

Con	sẽ	góp phần
You	will	contribute
Subj	Mod (probability)	Pred

Tấm áo ấy	bấy lâu nay	con	thường	vẫn mặc
This army shirt	for ages	I	often	wear
Compl	Circ: Adjet	Subj	Mod (usuality)	Pred

The second instance with modal operator “*phải*” is arranged in high degree group according to the classification of Halliday and Matthiessen (2014). This not only presents that the mothers feel a strong

nên các mẹ già	lại phải	thức	thâu đêm
so the old mothers	must	stay up	over night
Subj	Mod (obligation)	Pred	Circ: Adjet

his/her country after liberation.

4.2.2.2. Modality

Based on Halliday and Matthiessen (2014), modality is analyzed for modalization and modulation. Modalization is further analyzed for probability and usuality while modulation is for obligation and inclination. Table 9 shows that the usage of modality in two songs is in a limited number. In the song *Me yeu con*, two instances of probability (modalization) are found with mood adjunct “*hình như*” and modal operator “*sẽ*”. This kind of modalization in the song illustrates the degree of uncertainty. In other words, it is the prediction as well as the hope of the mother.

In the second song, two instances of modality are found, one of usuality (modalization) and one of obligation (modulation). The adjunct of frequency “*thường*” is deployed because it expresses how soldiers are attached to the army shirt sewn by mothers.

sense of responsibility towards soldiers, some of whom are their children and considered as their children but shows their deep love for the soldiers.

5. Conclusion

5.1. *The Image of Mother in Two Songs by Nguyen Van Ty*

Regarding the findings in part 4, the writer now can answer two questions raised in the aim of the study. For the first question, “*How are two mother songs by Nguyen Van Ty constructed in terms of experiential meaning and interpersonal meaning?*” the analysis shows that the highest frequency of material process is employed in both songs. It appears entirely reasonable because two songs are composed during wartime; hence, material clauses focus on describing the activities (outer experience) of both mothers and soldiers at that time. In addition, the usage of mental and relational processes also contributes to depicting the sentiment between mothers – children and mothers – soldiers along with sketching the hardship of mothers in wartime and the suffering of battles. A small proportion of behavioural process that belongs to near material group is figured out in two songs. Most of behavioural verbs are employed to depict the behaviour and activity of mothers towards their children. With regard to interpersonal meaning, the writer can reach the conclusion that there is the usage of a large number of declarative clauses and an extremely small number of modal elements in two songs. This indicates that the composer Nguyen Van Ty would like to tell readers and listeners the two stories of maternal love in wartime. In other words, he aims to convey the message of how the wartime in Vietnam is and how the image of mothers in the wartime is. Although the number of modality expressing probability and obligation is humble, such modality expressions are of great contribution to depicting mothers’ hope and prediction together with emphasizing the attachment between mothers and soldiers.

By answering the first question put

forward in the research, the researcher can reach the conclusion about the image of mother represented in two songs by Nguyen Van Ty and answer to the second question “*How is the image of mother represented in two mother songs by Nguyen Van Ty?*” Three prominent features of the mother during wartime are observed in these two songs. Firstly, they are caring and devoted mothers. This point is indicated through material processes, behavioural processes and modality expressing obligation. Regardless of the hardship of life and war, the mothers try their best to take care of their children from the smallest things such as sewing the army shirt. Secondly, they are optimistic mothers. This point is revealed through material processes and modality expressing probability. With the success of the resistance, they believe that their children can do to build a better country and they also imagine how their children’s future will be brighter. Thirdly, mental processes show that they love their children more than anything.

It can be concluded that the intentional usage of process types, mood and modality types in two songs by Nguyen Van Ty has brought the success in depicting the image of mother in wartime in Vietnam. They are heroic mothers who devote their whole life and youth to their children and their country.

5.2. *Future Research*

The research investigates two songs by Nguyen Van Ty at the rank of clause with two strands of functions including experiential and interpersonal meanings. A lot of work needs to be done to explore other aspects as well as give a more in-depth insight into two songs. For instance, in addition to the rank of clause, the rank of group can be examined. The lexical choice in two songs is also a noticeable point. Especially, the circumstantial elements are deployed to depict the image of mothers in

two songs. For instance, the circumstance of temporal and spatial is common in material process while the circumstance of manner (degree) is used in mental and relational processes. I hope that the future researches on two songs will fill the gaps mentioned above.

Despite some certain limitations, the research has gained the practical significance to learners and scholars taking an interest in SFL and translation. For people who are interested in SFL, this research is a useful source for them to see how experiential meaning and interpersonal meaning are realized through Transitivity and Mood resources in Vietnamese clauses. For people who study translation, this reminds them about ensuring the process types as well as modality expressions that are adopted intentionally by the author during the process of translating.

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PHÂN TÍCH CÁC CA KHÚC VỀ MẸ CỦA NHẠC SĨ NGUYỄN VĂN TÝ TỪ QUAN ĐIỂM NGÔN NGỮ HỌC CHỨC NĂNG HỆ THỐNG

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Tóm tắt: Bài viết phân tích nghĩa kinh nghiệm được hiện thực hóa qua quá trình Chuyển tác và nghĩa liên nhân được hiện thực hóa qua Thức và Tình thái trong lời hai ca khúc về mẹ của tác giả Nguyễn Văn Tý. Kết quả của quá trình Chuyển tác, Thức và Tình thái sẽ cung cấp cho người viết hiểu biết tốt hơn về hình ảnh người mẹ trong thời chiến được khắc họa trong hai bài hát. Khung lí thuyết được sử dụng trong nghiên cứu là lí thuyết ngôn ngữ chức năng hệ thống. Đơn vị dữ liệu là tất cả các cú đơn được thu thập trong lời của hai bài hát. Kết quả nghiên cứu chỉ ra rằng xét về nghĩa kinh nghiệm, hầu hết các cú được sử dụng trong hai bài hát là cú vật chất và không có cú tạo lời hay tồn tại được tìm thấy trong hai bài hát. Xét về nghĩa liên nhân, cú khẳng định được dùng với tần suất cao nhất. Số cú nghi vấn và cảm thán được tìm thấy rất ít và không có sự xuất hiện của cú mệnh lệnh. Mặc dù sự xuất hiện của tình thái rất khiêm tốn trong hai bài hát, tuy nhiên chúng được sử dụng một cách rất hiệu quả. Kết quả nghiên cứu của hai bài hát có thể là nguồn tham khảo rất hữu ích đối với những sinh viên quan tâm đến phân tích tiếng Việt từ góc độ ngôn ngữ chức năng hệ thống.

Từ khóa: ngôn ngữ chức năng hệ thống, nghĩa kinh nghiệm, nghĩa liên nhân, chuyển tác, thức, tình thái