

CHAPTER I

INTRODUCTION

1.1 Background of Study

Music is one of the most pervasive and influential forms of contemporary entertainment. It offers a platform for listeners to acquire knowledge and insight by analyzing lyrical content. Every songwriter possesses a distinct approach to expressing and delivering their messages, whether centered on romance, critique, personal experiences, or entirely different themes. In creating song lyrics, songwriters utilize language as a means to convey information and articulate their ideas. As a form of discourse, song lyrics constitute complete language units that convey specific messages and narratives (Kridalaksana, 1982, p. 179). Language serves as a tool for communication and self-expression, facilitating the sharing of thoughts and experiences among individuals (Keraf, 1997, p. 3). Furthermore, supported by Bloor and Bloor's (2004) assertion regarding the role of language in producing meaning through linguistic acts, Kroger and Wood (2000) argue that language is a social practice that constructs meaning and shapes interactions, rather than being merely a descriptive tool or medium of communication. This study examines the linguistic nuances of song lyrics, with a primary focus on the music of emerging artist Olivia Rodrigo.

Olivia Rodrigo, born on February 20, 2003 in Murrieta, California, is an American singer-songwriter and actress who first gained fame through the Disney television programs *Bizaardvark* (2016-2019) and *High School Musical the Series* (2019-2022). In 2020, she signed with Geffen Records, marking the beginning of her career as a singer-songwriter with the release of her debut single on January 8, 2021, "drivers license." Following the release of the singles, Rodrigo launched her debut studio album, *SOUR*, on May 21, 2021, which, to no surprise, dominated the charts for five consecutive weeks at the top spot, setting a record as the longest-reigning number-one album by a female artist in 2021. Moreover, Olivia Rodrigo's second album, *GUTS*, released on September 8, 2023, featured the lead single "vampire," which debuted at No. 1 on the Billboard Hot 100. She later released a deluxe version titled *GUTS (Spilled)* on 22 March 2024, featuring secret tracks "obsessed," "stranger," "scared of my guitar," "girl i've always been," and "so american." Olivia Rodrigo has achieved three Billboard Hot 100 number-one singles through her album releases and two Billboard 200 number-one albums. She received numerous accolades, including awards from Time, Billboard, and the Recording Industry Association of America (RIAA).



ed, Olivia Rodrigo's *GUTS (Spilled)* album includes five additional
y data samples (the lyrical content) for this study due to several
ese tracks create a cohesive thematic flow encompassing love,
very, and personal growth. In contrast to her earlier work, which
romantic relationships and heartache, the messages in this deluxe
nificant evolution in Rodrigo's artistic expression. Furthermore, it is
hat researchers with similar interests have not thoroughly analyzed

these tracks, underscoring their novelty and significance in this study. For these reasons, the additional tracks from GUTS (Spilled) provide an ideal dataset for analysis, using Appraisal Theory as the primary framework.

Systemic Functional Linguistics (SFL) is a linguistic theory developed by British linguist M.A.K. Halliday, which views language as a medium for meaning-making within social contexts (Liu, 2014). Appraisal Theory, which originated in 1994, focuses on the creation of interpersonal meanings within SFL. Developed by Martin and White in 2005, this theory builds upon Halliday's framework for interpersonal systems, serving as a tool for evaluating judgments, emotional intensities, values, and reader classifications (Martin & Rose, 2007). Appraisal Theory comprises a detailed master system that includes attitude (the expression of positive or negative evaluations), engagement (how speakers or writers relate to others' perspectives), and graduation (the scaling or modification of evaluative language to adjust the strength or emphasis of an expression). This framework enables a systematic analysis of the evaluative language in lyrical content, revealing the authors' underlying attitudes, emotions, and values. It offers insights into how songwriters position themselves to various viewpoints, ideologies, and discourses. By applying this framework, we can observe how songwriters utilize language to enhance or soften their evaluations, thereby contributing to the emotional depth and persuasive effectiveness of their lyrics.

This research employs Appraisal Theory as the primary framework to gain a deeper and more nuanced understanding of how Olivia Rodrigo's song lyrics convey messages and meanings to her audience. Appraisal Theory facilitates the examination of the evaluative resources used in the lyrics. For instance, consider the lyrical content from one of the additional tracks on Olivia Rodrigo's GUTS (Spilled) album, "*scared of my guitar*", where the lyrics express: "*I'm so scared of my guitar, and it cuts right through to the heart*". In the above lyrics, the appraisal theory identifies "*so scared*" as a high negative attitude and graduation, intensifying the fear associated with the guitar. The word "*cuts*" represents negative affect, indicating the guitar's ability to inflict emotional pain. Hence, the guitar goes beyond a mere object; it may be a symbol that conjures up vulnerability to the fear of expressing painful emotions or the risk of emotional exposure. This brief analysis underscores how appraisal theory highlights the intensity and potential emotional impact associated with it. This approach enables the researcher to achieve more comprehensive outcomes and gain a deeper understanding of the lyrics across five additional tracks from Olivia Rodrigo's GUTS (Spilled) album. This rationale underpins the selection of the research title: "Subtypes of Appraisal Theory in Five Additional Tracks in Olivia Rodrigo's Album GUTS (Spilled): A Systemic Functional Linguistic Analysis".

1.2 Identification of Problems



ound of the study above, the identification of problems is as follows:
 rstanding of how Olivia Rodrigo constructs vulnerability or emotions
 cs using specific linguistic choices by her listeners.

2. The Linguistic mechanisms employed by Olivia Rodrigo to achieve emotional impact through her songs haven't been extensively explored yet.
3. Analyzing the three subtypes of Appraisal Theory in song analysis is a relatively new approach; therefore, the theory is being implemented in its entirety.

1.3 Scope of Problems

This study focuses on analyzing three subtypes of Appraisal Theory found in the lyrical content of Olivia Rodrigo's secret tracks from the album *GUTS (Spilled)*, namely "obsessed," "girl I've always been," "scared of my guitar," "stranger," and "so american." The researcher observed themes shifting from one song to another, gradually revealing the essence of love, obsession, heartbreak, self-discovery, and personal growth. The research employs Appraisal Theory (Ledema et al., 1994; Christie and Martin, 1997, 2000; and White, 1998) as the primary framework, which helps define the scope of the research in analyzing the subtypes of appraisal within the selected lyrics. Consequently, the researcher aims to examine the application of Appraisal Theory subtypes in Olivia Rodrigo's album *GUTS (Spilled)*.

1.4 Research Questions

This research analyzes the transitivity and three subtypes of Appraisal Theory evident in the lyrical content of five additional tracks from Olivia Rodrigo's album *GUTS (Spilled)*. Three research problems of the present research are formulated as follows:

1. To what extent is Appraisal Theory applied in the five additional tracks from Olivia Rodrigo's album *GUTS (Spilled)*?
2. How do attitude, engagement, and graduation contribute to the theme of Olivia Rodrigo's lyrics in the five additional tracks from the album *GUTS (Spilled)*?

1.5 Objective of Study

The objectives that are aimed at being achieved in this research are as follows:

1. To reveal to what extent Appraisal Theory is applied in the five additional tracks from Olivia Rodrigo's Album *GUTS (Spilled)*.
2. To elaborate on the contribution of attitude, engagement, and graduation to the theme of Olivia Rodrigo's lyrics in the five additional tracks from the album *GUTS*



Problems

is on the lyrical content of Olivia Rodrigo's additional tracks in *GUTS* "stranger," "scared of my guitar," "girl i've always been," and "so

american.” his study promises an undertaking of blended benefits theoretical and practical that deserve exploration. Applying the Appraisal Theory theoretically allows for exploring engagement strategies, attitudinal expressions, and graduated dimensions embedded in the lyrical content, offering insights into the emotional and interpersonal facets of songwriting. Additionally, it expands the theoretical frameworks available for interpreting popular music and contributes to an interdisciplinary scholarship at the intersection of linguistics and music studies. From a practical standpoint, the research enhances music production and songwriting by analyzing the linguistic structures revealed in Olivia Rodrigo’s music through the lens of SFL Appraisal Theory. It also enhances content analysis by providing a framework for in-depth examination, allowing music professionals to better understand content creation and curation. Furthermore, the study helps marketers and promoters develop more effective strategies to connect with diverse audiences by understanding the emotional connections fostered by specific linguistic features in song lyrics. Lastly, it offers valuable insights for scholars who analyze and study contemporary music, contributing to the broader understanding of today’s industry landscape.

1.7 Previous Studies

Before conducting this research, a comprehensive review of relevant literature was undertaken to thoroughly examine the theoretical underpinnings of Appraisal Theory in Systemic Functional Linguistics, as part of preliminary research aimed at investigating themes across diverse settings. Below, the researcher provides a brief insight into five studies used to expand the researcher’s existing knowledge base, refine the researcher’s understanding, and inform the analysis of this study.

First, the study titled “*Political news discourse analysis based on an attitudinal perspective of the appraisal theory- Taking the New York Times’ report China-DPRK relations as an example*” was conducted by Jinxiu Jin in 2019. This research employed a mixed-methods approach, similar to previous studies cited by the author, but with a more refined and detailed classification system for analyzing attitude resources in news discourse. Utilizing an attitudinal perspective of the Appraisal Theory, the study aimed to identify attitude resources in political news discourse to comprehend American attitudes towards China within the context of news reports. The analysis revealed that the majority of attitude resources in the news report were harmful affect resources, which were employed to portray China in a negative light and to imply that the United States sought to provoke tensions in China-DPRK relations, further aiming to tarnish China’s image and destroy the relationship between China and North Korea through its political news



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.. titled “*The appraisal analysis of character in resolution part of The by Ernest Hemingway*” was conducted by Kadek Sonia Piscayanti. This study analyzes the character of Santiago in the resolution part of the novel *The Old Man and the Sea* by Ernest Hemingway, utilizing SFL Appraisal Theory. It uses a qualitative approach, which uses description to describe the findings. The findings revealed that affect and graduation were the most

prominent appraisal subtypes in the resolution part, with affective expressions and graduation markers dominating the linguistic features. This study underscores the importance of character development in the resolution part and highlights the significance of appraisal theory in creating vivid and convincing character portrayals in fiction.

Third, the study titled *“Moral Values Found in Naomi Scott’s ‘Speechless’ Song Lyrics: An Attitudinal Analysis Using Appraisal Theory”* was conducted by Gema Gumika Damar Setyaning Djati, Widhiyanto, Universitas Negeri Semarang in 2021. This research aimed to describe the moral message of the English song “Speechless” from the 2019 Aladdin soundtrack, examining it from the perspective of appraisal theory. The analysis revealed that the dominant attitudinal system within the song was the effect system (68.97%), followed by appreciation (17.24%) and judgment (13.79%). This suggests a lyrical focus on expressing emotions, with positive sentiments such as fearlessness, confidence, and bravery prevailing. Furthermore, the inscribed attitude (72.72%) emerged as the most prominent, directly conveying these emotions. The analysis also identified a strong feminist message, advocating against the underestimation of women and challenging traditional stigmas that hinder gender equality.

Fourth, a relevant study employing a similar methodology to the researcher’s intended research was conducted by Putri et al. in 2023 titled “Attitudes in The Song Lyrics of Olivia Rodrigo’s SOUR Album”. However, their research focused on a different album by the same artist, Olivia Rodrigo’s “SOUR,” and their analysis concentrated solely on the attitudinal subsystem within Appraisal Theory, thereby limiting the scope compared to the current research, which aims to explore broader aspects. This study aimed to determine the types of attitudes and their manifestation in Olivia Rodrigo’s Sour album by employing a descriptive qualitative method and using Martin and White’s theory of attitude as the theoretical framework. The study found that affect, or emotions, is the dominant attitudinal system employed in the analyzed lyrics. Furthermore, Putri et al. (2023) observed a prevalence of negative sentiment within the lyrics, with negative manifestations outnumbering positive ones by a significant margin (77.05% vs. 22.95%). This suggests that the emotional expression within Olivia Rodrigo’s “SOUR” primarily centers on unhappiness, dissatisfaction, and insecurity.

Fifth, Ziyang Zhou of Southwest Petroleum University conducted the study “Analysis of Donald Trump’s Inaugural Speech Based on Attitude Within Appraisal Theory” in 2023. This research employed quantitative and qualitative analysis methods to investigate the distribution of attitudinal resources within the three subsystems of affect, judgment, and appreciation in President Trump’s inaugural speech from the perspective of the attitudinal system in Martin’s appraisal theory. The findings revealed 94 attitudinal resources in the speech, with affect resources accounting for 21%, judgment resources for 51%, and appreciation resources for 28%. The distribution of these resources varied significantly,



interplay between the speaker’s identity, the discourse topic, and they influencing the interpersonal meaning of the discourse.

extensive review of five preceding studies, this research identifies a significant gap in the existing literature regarding the implementation of appraisal theory. Previously, previous scholarly analysis has predominantly concentrated on identifying attitudinal subtypes within appraisal theory, presenting a circumscribed analysis that fails to engage with the theoretical framework comprehensively.

Consequently, this study advances a holistic methodological strategy by employing appraisal theory as a comprehensive analytical lens to examine Olivia Rodrigo's *GUTS (Spilled)* album. By adopting a more expansive interpretative framework, this research aims to generate a thorough and systematic understanding of the discursive elements embedded within the musical text, thereby surpassing the limitations of previous, narrowly focused studies.

1.8 Theoretical Background

1.8.1 Systemic Functional Linguistics

Language is intrinsically linked to our daily activities, forming the basis of our experiences. Whether it's communication (like chatting or emailing), gathering information (such as reading or browsing), completing tasks (like organizing or following instructions), or engaging in personal interests (like singing or journaling), we depend on language, which only fades from our attention during times of deep physical engagement. This ongoing involvement necessitates frameworks to comprehend how language shapes meaning in contemporary life (Eggins, 2004, p. 1).

Halliday and Matthiessen (2004) assert that language production creates text, indicating that any instance of language use regardless of the medium, can be understood by individuals familiar with the language system, whether spoken or written (Halliday and Hasan, in Halliday and Matthiessen, 2004, p. 3). During the late 20th century, text analysis saw substantial growth across various fields. Researchers in literary and cultural studies began to investigate the intricate connections between texts, readers, and the contexts surrounding the creation and consumption of texts (Eggins, 2004). Central to these studies was the recognition of language as fundamental to the process of meaning-making in texts.

Rooted in a fundamental interest in language use, systemic linguistics establishes four core theoretical principles (Halliday 1978, as cited in Eggins, 2004). Firstly, language use is functional, serving specific communicative goals and allowing individuals to express their thoughts, emotions, and intentions. Secondly, language constructs meanings, which underscores the idea that every linguistic choice carries meaning, whether it concerns the representation of experiences, the establishment of relationships, or the organization of information. Thirdly, the meanings constructed through language are inevitably shaped by the social and cultural contexts within which linguistic interaction occurs, highlighting the importance of situational context, including the participants, setting, and purpose of communication. Lastly, using language is a semiotic process that involves choices, influencing individual agency and social norms. Eggins uses these four principles, characterizing the systemic approach as a functional approach to language.



Systemic Functional Linguistics (SFL) is a theoretical framework established by M.A.K. Halliday in the 1960s, offering insights into the language process. It draws upon the work of J.R. Firth (1890-1960) to conceptualize language as a system of meanings. SFL, known as Systemic Functional Grammar (SFG), provides a

detailed framework for understanding language as a social semiotic system. While formal grammar primarily focuses on structure, SFG perceives language as a complex web of interrelated systems of choices employed by speakers and writers to derive meaning within social contexts.

As noted by Halliday and Matthiessen (2014, p. 23), “language is a resource for making meaning, and meaning resides in systemic patterns of choice.” This viewpoint redefines grammar not as a rigid set of rules but as a resource that facilitates meaning-making, allowing us to interpret and navigate our experiences of the world, interact with others, and convey our thoughts coherently. SFG’s unique perspective lies in its fusion of form and meaning. As Thompson (2014, p. 8) explains, “The grammar is conceptualized as a nexus of interrelated meaningful choices. This means that the connection between meanings and wordings is purposeful: the form embodies the meaning”.

At the core of Systemic Functional Grammar lies Halliday’s theory that language simultaneously fulfills three fundamental metafunctions, each corresponding to a distinct aspect of social reality. These metafunctions operate concurrently in any text and constitute different dimensions of meaning (Halliday & Matthiessen, 2014, p. 30).

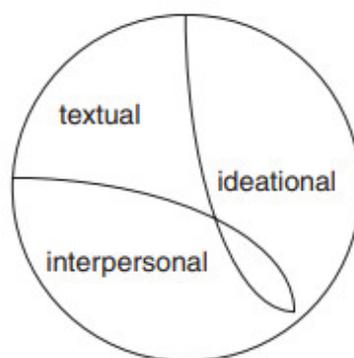


Figure 1. Ideational, Interpersonal, and Textual Metafunctions
(Martin & White, 2005, p.8)

Ideational Metafunctions. The ideational metafunction of language is central to its capacity for representation, enabling the expression of human experience. This metafunction allows speakers and writers to encode their perceptions of both external and internal realities. It includes processes (actions, events, and states), participants (entities involved), and circumstances (contextual information such as time, place, and manner) that shape our experiential reality. Through the interpersonal metafunction, language offers resources for naming, categorizing, and relating ways that reflect cultural and individual interpretations of experience (Halliday & Matthiessen, 2014, p. 30).



Interpersonal Metafunctions. The interpersonal metafunction addresses how we show and maintain social relationships between participants in language. This aspect of language enables individuals to express attitudes, opinions, and evaluations while negotiating social roles and identities. The

interpersonal metafunction allows speakers to perform speech acts such as questioning, commanding, or stating, and to modify these acts through systems of modality that convey degrees of certainty, obligation, or inclination. Through these resources, language functions as a social action that positions speakers and listeners concerning one another and the content being communicated (Martin & Rose, 2003).

Textual Metafunctions. The textual metafunction concerns how language organizes messages into coherent, contextually relevant discourse. This metafunction provides resources for structuring information within clauses and across texts, creating cohesion through reference, conjunction, and lexical relationships. The textual metafunction enables speakers and writers to package information effectively, signaling what is presented as given or new and establishing thematic progression through texts. These resources ensure that language functions not as isolated utterances but as connected discourse that is internally coherent and relevant to its context of use (Eggins, 2004).

Systemic Functional Linguistics (SFL) stands out due to its intricate integration of social context with in-depth linguistic analysis. The framework views language as functioning across four strata in the linguistic system: context, meaning (semantics), sound (phonology), and wording/lexicogrammar (syntax, morphology, and lexis).

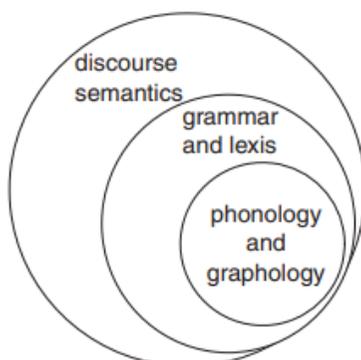


Figure 2. Language Strata
(Martin & White, 2005, p. 9)

As Lawrence and Stockwell (2007) aptly noted, SFL is “a highly developed functionalist approach” that “combines purely structural information with overtly social factors.” The theoretical power of SFL lies in its ability to connect linguistic choices with communicative purposes. Systemicists examine the communicative intentions of language users, the linguistic resources available for realizing these intentions, and the motivations underlying specific choices within particular contexts.



explanatory capacity of SFL have established its relevance across a wide range of applications. Christie (1999) notes that the framework has consistently been used in a range of applications. In educational contexts, it has been used for language pedagogy and curriculum development (Christie, 1999, 2002; Christie, 1997), while in developmental linguistics, it has deepened the understanding of second language acquisition (Painter, 1995). The framework’s analytical capacity is applicable across multiple domains, including computational linguistics,

healthcare discourse, everyday conversation, historical text analysis, and institutional language (Christie, 1999).

One of the most important developments is that SFL's conceptual framework now extends beyond verbal language to enhance our understanding of meaning-making in multimodal contexts. Researchers have utilized SFL principles to analyze the "grammar" of visual communication (Kress & van Leeuwen, 1996, 2001), artistic expression (O'Toole, 1994), and acoustic elements (van Leeuwen, 1999; Martinec, 2000). This adaptability across different modalities showcases the framework's theoretical strength and its capacity to explain diverse semiotic systems.

1.8.2 Appraisal Theory

Within Systemic Functional Linguistics (SFL), a framework established by Michael Halliday that considers language as a social semiotic system fulfilling ideational, interpersonal, and textual metafunctions (Halliday, 1994), the Appraisal Theory developed by Martin and White represents a significant theoretical contribution. The groundwork for this theory was established in the early 1990s through the *"Write it Right"* initiative at the University of Sydney. Under the leadership of James R. Martin, research was conducted to explore evaluative language patterns in both educational and professional contexts (Martin, 1995, 2000). Over the next ten years, the theory underwent significant advancements, as highlighted in various academic contributions (Martin, 1997, 2000; White, 1998, 2002), ultimately culminating in a thorough development in *"The Language of Evaluation: Appraisal in English"* (Martin & White, 2005). This theoretical evolution has significantly enriched our understanding of evaluative language within SFL, introducing sophisticated frameworks for analyzing evaluative meaning. Martin (2000, p. 142) characterized this approach: "Appraisal is concerned with evaluation—the kinds of attitudes negotiated in a text, the strength of the feelings involved, and how values are sourced and readers aligned."

The Appraisal Theory by Martin and White et al., emerging in the late 20th and early 21st centuries, provides a versatile foundation for analyzing how texts express evaluative stances. It explores the mechanisms that strengthen or weaken the intensity and directness of these attitudinal messages. The theory exemplifies how speakers and writers engage with previous speakers or potential responders. These meaning-making resources fall under the umbrella of the 'language of evaluation.' This label reveals the speaker's or writer's personal evaluative stance towards phenomena (entities, events, states) or metaphenomena (propositions about these phenomena). While initially centered on English with recognition of cross-linguistic variation, the framework has expanded to include evaluative language analysis across diverse linguistic contexts and modalities. Situated within Halliday's functional linguistic paradigm, the theory explicitly enriches the understanding of the interpersonal dimension by clarifying how communicators express subjective positions with varying degrees of commitment, thereby positioning their assertions as more or less appropriate for specific communicative environments.



Within Martin's (1997) model of the interpersonal meta function, appraisal operates alongside two other systems:

Speech Functions. Linguistic resources enabling various communicative acts (asserting, questioning, etc.)

Involvement. Strategies signaling degrees of social proximity with addressees (slang, jargon, etc.)

To comprehensively analyze the interpersonal dynamics of a texts such as the social roles, identities, and relationships it enacts—it is essential to examine patterns in speech functions, involvement, and evaluative positioning, which are encapsulated within the comprehensive appraisal framework. The appraisal framework comprises three interconnected systems: attitude, engagement, and graduation. Attitude encompasses affective responses, behavioral assessments, and evaluations of entities, which are further subdivided into three domains: affect (construing emotional reactions), judgment (assessing behavior), and appreciation (construing the value of things). Engagement involves how communicators position themselves in relation to diverse viewpoints and manage dialogic interactions. This domain employs linguistic resources, including projection, modality, polarity, concession, and evaluative adverbials, enabling speakers and writers to quote, report, acknowledge, deny, counter, or affirm various positions. Graduation concerns scaling phenomena that intensify expressions or blur categorical boundaries. For inherently gradable attitudinal resources, graduation adjusts evaluative force through intensification, comparative structures, repetition, and various graphological, phonological, and lexical means. Below is the Appraisal Framework proposed by Martin and White (2005):

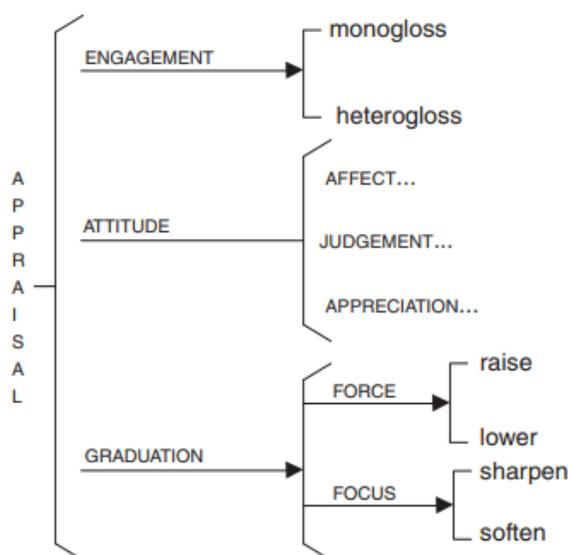


Figure 3. An Overview of Appraisal Resources
(Martin & White, 2005, p. 38)



: theoretical framework, the Appraisal theory further categorizes into three broad semantic domains:

Attitude: Affect, Judgment, and Appreciation. The appraisal framework introduces the concept of 'attitude' as a fundamental subsystem that conveys evaluative meanings. This subsystem is designed to influence how the audience, whether readers or listeners—perceives phenomena or propositions, steering them towards either a positive or negative evaluation. The framework delineates three key semantic domains corresponding to traditional categories of emotion, ethics, and aesthetics. Attitudinal meanings influence discourse as speakers and writers express emotions, judgments, or evaluations. These attitudes are gradable, allowing for intensification and comparison. Emotions can overflow into discourse, while judgments and appreciations serve as formalized feelings that connect us to community values. Judgment transforms emotions into guidelines for behavior, which are often codified as rules by various institutions. In contrast, appreciation evaluates the worth of objects, resulting in formal acknowledgment through awards. Painter (2003) notes that the comprehension of judgment and appreciation begins in early childhood, underscoring the significance of affect in institutionalized feelings.

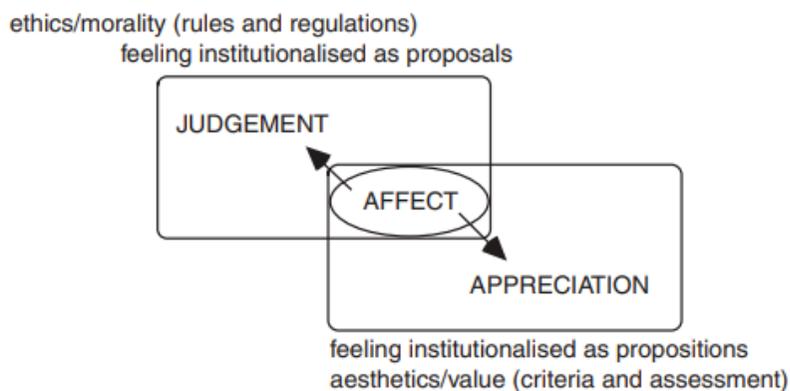


Figure 4. *Judgment and Appreciation as Institutionalized*
(Martin & White, 2005, p. 45)

Attitudinal meanings can be further categorized into three primary types: *Affect (emotions, reacting to behavior, text/process, phenomena)*. Affect focuses on recognizing both positive and negative emotions, encompassing a range of human feelings. The analysis of these emotions is framed as emotional responses. Lacking established classification methods based on lexis, Martin and White employ a system of oppositions to categorize emotions. These classifications are introduced as initial hypotheses designed to encourage further study and offer a practical framework for analyzing evaluative meanings in discourse. When categorizing affect in Appraisal, the following norms are used for classification.



norms often classify emotions as positive, associated with experiences, or negative, linked to typically avoided feelings. For affect is expressed as "Olivia was thrilled," and negative affect is "Olivia was anxious." Second, emotions are expressed linguistically and extralinguistic means, manifesting as either processes (e.g., "Olivia cried") or as internalized states (e.g., mental or

relational processes, such as "Olivia admired him" or "She felt joyful with him"). Third, emotions can be understood as either responses to specific triggers (e.g., "Olivia disliked leaving") or as general, enduring moods (e.g., "Olivia was sad"). the Emoter (the individual experiencing the emotion) and the Trigger (the cause of that emotion) act as participants (Senser and Phenomenon) in expressions such as "Olivia likes Louis." In contrast, when emotions represent ongoing moods or relational states, the participants consist of the Emoter and the emotion itself (Carrier and Attribute), as illustrated in statements such as "Olivia is happy." Fourth, emotions are assessed based on their intensity, categorized as low, high, or somewhere in between. In this context, the concept of high, low, or any other gradations does not suggest discrete values but rather indicates feelings that reflect a continuum of intensity. For example, a low level of emotion might be articulated as "Olivia feels indifferent about the situation," a medium level as "Olivia is concerned about the situation," and a high level as "Olivia is furious about the situation." Fifth, emotions can be characterized by intention (as opposed to mere reaction) concerning stimuli that are unrealis (rather than realis). This distinction is grammatically represented as the contrast between desiderative and emotive mental processes (e.g., "I'd like to" versus "I enjoy it"). For instance, a realis statement might be "Olivia enjoyed the concert," while an unrealis statement could be "Olivia wishes she could tour the world performing." Appraisal Theory categorizes affect into three fundamental domains: un/happiness, in/security, and dis/satisfaction. For instance, in the un/happiness domain, "Olivia felt miserable/delighted"; in the in/security domain, "Louis experienced unease/reassurance; and in the dis/satisfaction domain, Olivia \felt bored/fascinated."

The un/happiness domain encompasses emotions related to personal relationships, including joy and despair, as well as affection and antipathy, which can be experienced internally or directed toward external stimuli.

Table 1. Affect – un/happiness
(Martin & White, p. 49)

UN/HAPPINESS	Surge (of behaviour)	Disposition
unhappiness		
misery [mood: 'in me']	whimper cry wail	down [low] sad [median] miserable [high]
antipathy [directed feeling: 'at you']	rubbish abuse revile	dislike hate abhor
happiness		
	chuckle laugh ² rejoice shake hands hug embrace	cheerful buoyant jubilant be fond of love adore



The insecurity domain addresses emotions tied to ecosocial well-being, such as confidence and anxiety, as well as trust and suspicion, reflecting an individual's sense of peace or distress in their environment and social interactions.

Table 2. Affect – in/security
(Martin & White, p. 50)

IN/SECURITY	Surge (of behaviour)	Disposition
insecurity		
disquiet	restless twitching shaking	uneasy anxious freaked out
surprise	start cry out faint	startled jolted staggered
security		
confidence	declare assert proclaim	together confident assured
trust	delegate commit entrust	comfortable with confident in/about trusting

The dis/satisfaction domain pertains to emotions associated with pursuing goals, including interest/boredom and admiration/criticism. It captures individuals' reactions to their engagement in various activities, whether as participants or observers.

Table 3. Affect – dis/satisfaction
(Martin & White, p. 51)

DIS/SATISFACTION	Surge (of behaviour)	Disposition
dissatisfaction		
ennui	fidget yawn tune out	flat stale jaded
displeasure	caution scold castigate	cross, bored with angry, sick of furious, fed up with
satisfaction		
interest	attentive busy industrious	involved absorbed engrossed
pleasure	pat on the back compliment reward	satisfied, impressed pleased, charmed chuffed, thrilled



; *evaluating behavior*). Judgment deals with attitudes towards the admire, criticize, praise, or condemn. It involves both positive and judgments of human behavior and character, referencing ethical and other established social norms. For instance, judging someone as 'good' or 'cruel' (negative) falls under this category. The appraisal process refines judgment into subcategories, such as *social sanction*

(breaching or upholding ethical and legal values) and *social esteem* (assessments of psychological disposition or normality).

Table 4. Judgment – social esteem
(Martin & White, 2005, p. 53)

SOCIAL ESTEEM	Positive [admire]	Negative [criticise]
normality 'how special?'	lucky, fortunate, charmed ...; normal, natural, familiar ...; cool, stable, predictable ...; in, fashionable, avant garde ...; celebrated, unsung ...	unlucky, hapless, star-crossed ...; odd, peculiar, eccentric ...; erratic, unpredictable ...; dated, daggy, retrograde ...; obscure, also-ran ...
capacity 'how capable?'	powerful, vigorous, robust ...; sound, healthy, fit ...; adult, mature, experienced ...; witty, humorous, droll ...; insightful, clever, gifted ...; balanced, together, sane ...; sensible, expert, shrewd ...; literate, educated, learned ...; competent, accomplished ...; successful, productive ...	mild, weak, whimpy ...; unsound, sick, crippled ...; immature, childish, helpless ...; dull, dreary, grave ...; slow, stupid, thick ...; flaky, neurotic, insane ...; naive, inexperienced, foolish ...; illiterate, uneducated, ignorant ...; incompetent; unaccomplished ...; unsuccessful, unproductive ...
tenacity 'how dependable?'	plucky, brave, heroic ...; cautious, wary, patient ...; careful, thorough, meticulous tireless, persevering, resolute ...; reliable, dependable ...; faithful, loyal, constant ...; flexible, adaptable, accommodating ...	timid, cowardly, gutless ...; rash, impatient, impetuous ...; hasty, capricious, reckless ...; weak, distracted, despondent ...; unreliable, undependable ...; unfaithful, disloyal, inconstant ...; stubborn, obstinate, wilful ...

Table 5. Judgment – social sanction
(Martin & White, 2005, p. 53)

SOCIAL SANCTION 'mortal'	Positive [praise]	Negative [condemn]
veracity [truth] 'how honest?'	truthful, honest, credible ...; frank, candid, direct ...; discrete, tactful ...	dishonest, deceitful, lying ...; deceptive, manipulative, devious ...; blunt, blabbermouth ...
propriety [ethics] 'how far beyond reproach?'	good, moral, ethical ...; law abiding, fair, just ...; sensitive, kind, caring ...; unassuming, modest, humble ...; polite, respectful, reverent ...; altruistic, generous, charitable ...	bad, immoral, evil ...; corrupt, unfair, unjust ...; insensitive, mean, cruel ...; vain, snobby, arrogant ...; rude, discourteous, irreverent ...; selfish, greedy, avaricious ...

Social esteem circulates primarily through informal oral discourse—conversations, gossip, humor, and narrative exchanges. Within this realm, humor is as a vehicle for criticism. The evaluation of social esteem has three key parameters: *normality* (the distinctiveness or peculiarity of behavior), *capacity* (their competence or capability), and *tenacity* (their determination). In contrast, social sanction manifests through formal documented as regulations, edicts, rules, and legislation governing standards. Institutional authorities such as religious organizations and government bodies monitor and enforce these codes, with established



consequences for non-compliance. Social sanction evaluations concentrate on two fundamental aspects: *veracity* (the truthfulness or honesty of individuals) and *propriety* (the ethical appropriateness of their conduct).

The judgment parameters within the Appraisal Theory systematically align with Halliday's (1994) grammatical system of modalization, reflecting a continuum of interpersonal meaning from grammatical to lexical realizations. Normality corresponds to usuality, capacity to ability, tenacity to inclination, veracity to probability, and propriety to obligation. This theoretical congruence highlights how interpersonal metaphors mediate between congruent modal expressions (e.g., modal verbs) and metaphorical evaluative language. For instance, probability evolves into judgments of veracity (e.g., modal might to explicit dishonest), usuality transforms into assessments of normality (e.g., often to unconventional), ability extends into evaluations of capacity (e.g., can to incompetent), inclination maps to tenacity (e.g., will to resolute), and obligation shifts to judgments of propriety (e.g., should to ethical).

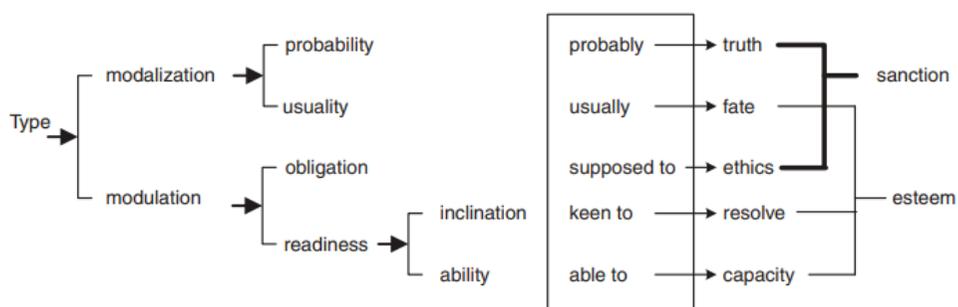


Figure 5. Modality and types of judgment
(Martin & White, 2005, p. 54)

Appreciation (aesthetics; evaluating text/process, natural phenomena). Appreciation involves evaluating semiotic and natural phenomena according to how they are valued or not in each field. This evaluative mechanism enables individuals to assess objects, situations, and processes based on social significance, distinguishing appreciation from other appraisal forms. Appreciation operates through three interconnected dimensions that collectively form a comprehensive evaluative framework: (1) Reaction encompasses immediate responses to phenomena and consists of two primary aspects. Impact 'did it grab me?' refers to a phenomenon's ability to capture attention and establish cognitive salience. At the same time, quality 'did I like it?' concerns the positive affective responses generated, whether the pleasure or creates feelings of affinity. (2) Composition focuses on the structure of phenomena through two complementary lenses. Balance 'did it feel good' examines the harmonious distribution of components within the text, creating a sense of equilibrium that contributes to overall coherence. Coherence 'was it hard to follow' addresses cognitive accessibility, how readily an individual can comprehend the organization and internal relationships of the text. Finally, (3) Valuation considers how phenomena fulfill broader



contextual expectations. This includes assessments of utility, innovation, authenticity, and timeliness, positioning the phenomenon within cultural, historical, and functional frameworks.

*Table 6. Types of Appreciation
(Martin & White, 2005, p. 56)*

	Positive	Negative
<u>Reaction:</u> impact 'did it grab me?'	arresting, captivating, engaging ...; fascinating, exciting, moving ...; lively, dramatic, intense ...; remarkable, notable, sensational ...	dull, boring, tedious ...; dry, ascetic, uninviting ...; flat, predictable, monotonous ...; unremarkable, pedestrian ...
<u>Reaction:</u> quality 'did I like it?'	okay, fine, good ... lovely, beautiful, splendid ...; appealing, enchanting, welcome ...	bad, yuk, nasty ...; plain, ugly, grotesque ...; repulsive, revolting, off-putting ...
<u>Composition:</u> balance 'did it hang together?'	balanced, harmonious, unified, symmetrical, proportioned ...; consistent, considered, logical ...; shapely, curvaceous, willowly ...	unbalanced, discordant, irregular, uneven, flawed ...; contradictory, disorganised ...; shapeless, amorphous, distorted ...
<u>Composition:</u> Complexity 'was it hard to follow?'	simple, pure, elegant ...; lucid, clear, precise ...; intricate, rich, detailed, precise ...	ornate, extravagant, byzantine ...; arcane, unclear, woolly ...; plain, monolithic, simplistic ...
<u>Valuation</u> 'was it worthwhile?'	penetrating, profound, deep ...; innovative, original, creative ...; timely, long awaited, landmark ...; inimitable, exceptional, unique ...; authentic, real, genuine ...; valuable, priceless, worthwhile ...; appropriate, helpful, effective ...	shallow, reductive, insignificant ...; derivative, conventional, prosaic ...; dated, overdue, untimely ...; dime-a-dozen, everyday, common; fake, bogus, glitzy ...; worthless, shoddy, pricey ...; ineffective, useless, write-off ...

The appraisal literature suggests that individual lexical items typically lack fixed attitudinal meanings that are consistent across all textual contexts (White, 2015). Instead, attitudinal meanings emerge from specific combinations of words in differing contexts. As a result, the same term can carry various attitudinal meanings depending on the situation. Martin and White's appraisal theory identifies two distinct mechanisms for conveying evaluative meaning in discourse: inscribed and invoked attitudes. The key difference lies in whether the evaluation is expressed directly or implicitly within the text. This framework acknowledges that evaluation occurs at several language levels, not solely through overtly evaluative vocabulary. An inscribed attitude involves the direct, explicit encoding of the assessment using lexical choices that communicate the author's stance. Such expressions initiate and reinforce evaluative prosodies throughout the text, creating identifiable evaluative patterns. Their interpretation depends less on context and tends to be widely recognized across different reading perspectives. Conversely, invoked attitude represents the indirect expression of attitude without explicit evaluative lexis. This is more sensitive to co-text, reader position, and cultural context than inscribed attitude. This can occur through various mechanisms: a provoked attitude involves language, such as metaphors and similes; a flag attitude refers to an evaluative reading without overt declaration; and an afford attitude involves verbal descriptions presented neutrally yet selected to evoke evaluative meanings based on shared cultural values.



Engagement: Monoglossic and Heteroglossic. The engagement system within appraisal theory examines how speakers and writers position themselves in relation to the evaluative propositions they present (Martin & White, 2003). This framework explores the dialogic nature of Communication, recognizing that prior utterances shape all verbal exchanges and anticipate future responses. As Voloshinov (1995) articulates, communicative acts are inherently dialogic meaning speakers respond to, affirm, or predict potential responses and objections from their audience.

Martin and White's engagement framework derives from Bakhtinian concepts of dialogism and heteroglossia, providing systematic tools for analyzing how language users negotiate dialogic space. The framework distinguishes between two primary categories: monoglossic and heteroglossic resources. Monoglossic utterances present propositions as bare assertions without acknowledging alternative positions, effectively treating the proposition as uncontested. In contrast, heteroglossic utterances explicitly recognize the existence of dialogic alternatives through linguistic markers that position the speaker's voice with other perspectives. Heteroglossic resources operate along a spectrum that either constrains or expands the dialogic space within discourse. The heteroglossic framework comprises two primary categories: dialogic contraction and dialogic expansion.

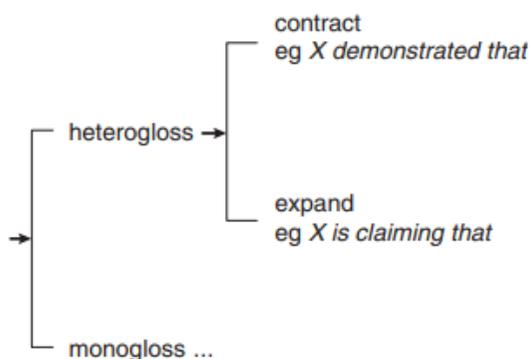


Figure 6. Engagement: Contract and Expand
(Martin & White, 2005, p. 104)

The first category, dialogic contraction, refers to linguistic tools that narrow the dialogic space and restrict the consideration of alternative viewpoints. This category operates through two complementary mechanisms. The first involves Disclaim resources, which position the speaker's voice in direct opposition to opposing perspectives using two distinct strategies. (1) Deny utilizes negation to acknowledge alternative positions only to reject them (e.g., *Sustainable development does not sacrifice*).



(2) Counter expressions recognize contrary propositions and position the speaker's voice in direct opposition to opposing perspectives through concession or counter-expectation (e.g., *Despite the framework, implementation proved highly successful*). The second category, dialogic expansion, involves Proclaim resources, which present assertions as highly limiting the availability of dialogic alternatives. This is achieved through two distinct strategies. (1) Concur expressions frame information as shared knowledge (e.g., *naturally, of course, obviously*), creating an assumed

agreement between the speaker and the audience. (2) Pronounce expressions highlight the speaker's conviction and assertiveness (e.g., *I contend, the truth is, we can only conclude that*), reinforcing the validity of the proposition. (3) Endorse expressions validate external sources as authoritative and accurate (e.g., *research shows, studies have conclusively demonstrated*), using external authority to bolster the speaker's argument.

The second category, dialogic expansion, involves resources that broaden the dialogic space and recognize alternative perspectives. This category functions through two primary mechanisms. The first mechanism includes Entertain resources, which explicitly present propositions as contingent and subjective, framing them as one possibility among many. Speakers use modal expressions of probability (e.g., *perhaps, likely, may*), evidential markers that indicate knowledge acquisition (e.g., *it seems, apparently, the evidence suggests*), and mental projections that highlight subjective interpretation (e.g., *in my view, I believe, I suspect*). The second mechanism involves attribute resources, which create distance between the speaker and the propositions by grounding them in external subjectivity. These resources can be divided into two subcategories. (1) Acknowledging resources provides neutral attribution without revealing the speaker's position (e.g., *according to X, X states, in X's view*). (2) Distance resources express explicit skepticism toward the attributed material (e.g., *X claims, it's rumored that, reportedly*), maximizing the separation between the speaker and the proposition.

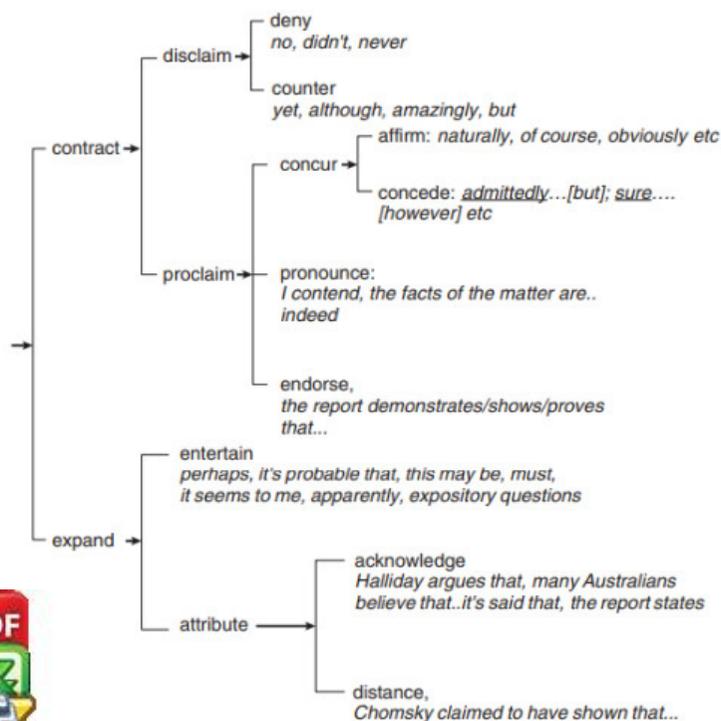


Figure 7. The Engagement System
(Martin & White, 2005, p. 134)



Graduation: Force and Focus. Beyond propositional content, the appraisal framework addresses a key parameter in interpersonal meaning-making: the speaker's or writer's investment in the advanced propositions (White, 2015). While Attitude concerns the expression of feelings and evaluations, and Engagement addresses how speakers position themselves relative to other voices and viewpoints, graduation focuses on the scaling or grading of evaluative meanings.

Table 7. *The Gradability of Attitudinal Meaning*
(Martin & White, 2005, p. 136)

	low degree		high degree	
judgement	competent player reasonably good player	good player quite good player	very good player	brilliant player extremely good player
affect	contentedly slightly upset	happily somewhat upset	joyously very upset	ecstatically extremely upset
appreciation	a bit untidy attractive	somewhat untidy beautiful	very untidy	completely untidy exquisite

Table 8. *The Gradability of Engagement Values*
(Martin & White, 2005, p. 136)

	lower		higher
entertain	I suspect she betrayed us possibly she betrayed us she just possibly betrayed us	I believe she betrayed us probably she betrayed us she possibly betrayed us	I am convinced she betrayed us definitely she betrayed us she very possibly betrayed us
attribute	She suggested that I had cheated	She stated that I had cheated	She insisted that I had cheated
pronounce	I'd say he's the man for the job	I contend he's the man for the job	I insist that he's the man for the job
concur	admittedly he's technically proficient (but he doesn't play with feeling)		certainly he's technically proficient (but ...)
disclaim	I didn't hurt him		I never hurt him



operates along two key dimensions: force and focus. Force concerns the strength with which propositions are presented. This scaling operates along two main dimensions: intensification and quantification. Intensification concerns processes, allowing speakers to strengthen or weaken their propositions. This can occur through fused forms, where the scaling element is

integrated within a single lexical item. Hence, it happens when the scaling element (the part that increases or decreases intensity) is separate from the evaluated term. For instance, "*Their performance was incredible*" demonstrates isolated intensification through the adverbial *incredibly* or in isolated forms where separate modifiers explicitly mark the degree of intensity, which occurs when the scaling element is integrated within a single lexical item. For instance, "*Their performance was magnificent*" shows fused intensification where the scaling is embedded in the adjective. Additionally, repetition can achieve intensification, where an intensification resource creates emphasis by deliberately duplicating linguistic elements. For example, "*The meeting went on and on and on*" (intensifies duration) and "*The policy was flawed, defective, and broken*" (intensifies negative judgment). Furthermore, intensification can also be achieved through figurative language, which often creates more vivid and emotionally impactful expressions than literal alternatives. For example, "*The criticism was ice cold*" (intensifies emotional distance), "*She's dying of embarrassment*" (intensifies emotional reaction), "*The room was clean as a whistle*" (intensifies cleanliness).

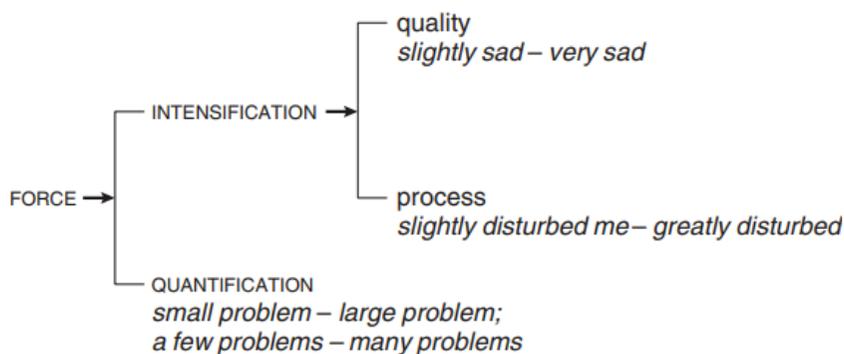


Figure 8. Force: Intensification - Quality and Process
(Martin & White, 2005, p. 141)

Quantification, in contrast, focuses on amounts rather than degrees and operates along three primary categories. The first category involves numbers, which includes vague quantifiers, such as low-value quantifiers (*a few, several, a couple of*), mid-value quantifiers (*some, many, numerous*), and high-value quantifiers (*countless, innumerable, myriad*). The second category addresses mass and presence, scaling attributes such as size (*small versus large, tiny versus enormous*), weight (*light versus heavy, featherweight versus massive*), strength (*weak versus strong, feeble versus powerful*), and general presence/visibility (*dim versus bright, faint versus* :ategory pertains to extent which encompasses measurements of space and time, further subdivided into: proximity/nearness (spatial versus *distant, close versus remote and temporal proximity: recent* *mediate versus far-off*) and distribution/spread (spatial distribution:



narrow versus wide, localized versus widespread and temporal distribution: brief versus lengthy, momentary versus enduring).

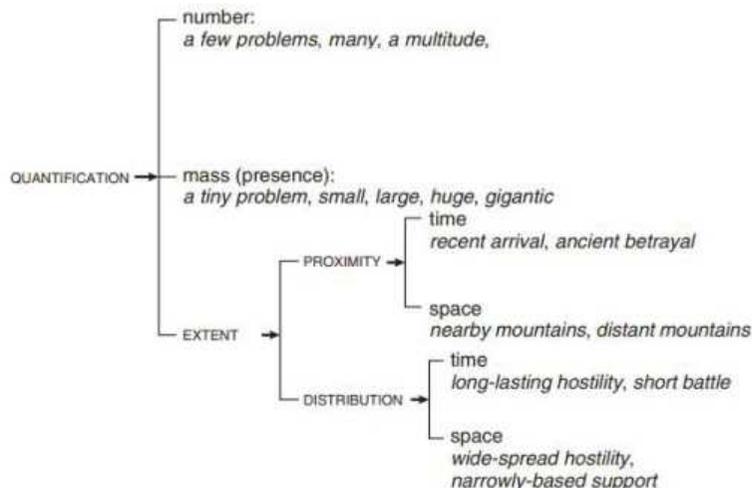


Figure 9. Quantification
(Martin & White, 2005, p. 151)

In contrast to scalability, focus operates on the precision of category boundaries. It can sharpen or blur these boundaries, influencing how strictly an entity is classified. Sharpening reinforces the authenticity of category membership, emphasizing that an entity fully exemplifies its class. When applied to evaluative terms, sharpening amplifies attitudinal value—either enhancing positivity or intensifying negativity. Sharpening serves several key interpersonal functions. It authenticates and validates genuine category membership, distinguishing actual instances from imitations or counterfeits (e.g., *This is the real solution to our problem*, instead of a superficial fix). It highlights prototypicality by identifying ideal or central examples of a category (e.g., *That's a perfect example of circular reasoning*). It reinforces boundaries by excluding borderline cases (e.g., *This is precisely what we agreed upon*, ruling out near-matches). Additionally, it counters expectations by affirming category membership when doubt arises (e.g., *This is a true bargain*, addressing skepticism about its value). When sharpening is applied to attitudinal terms, it can heighten positive evaluations (e.g., *a genuine masterpiece*) or intensify negative judgments (e.g., *a real disaster*). In contrast, blurring softens category boundaries, reducing precision and allowing for more flexible interpretations. It dilutes category membership, suggesting partial, marginal, or tentative inclusion, thus introducing strategic ambiguity. Softening/blurring also serves several key interpersonal functions, including hedging



, *I'm sort of concerned about this approach*, which limits the degree of concern), mitigating offense when offering criticism (e.g., *Your comment is somewhat confusing*, which softens the impact), expanding dialogue by offering alternative perspectives (e.g., *This appears to be a violation of the rules* for counter-arguments), and marking liminality by acknowledging proximity (e.g., *That's borderline plagiarism*, suggesting proximity but not

clear violation). The rhetorical effects of softening vary depending on context. It often acts as a conciliatory strategy when applied to negative evaluations, preserving social harmony by reducing confrontation. In positive evaluations, softening can signal restraint, nuance, or qualification, subtly tempering the level of endorsement.

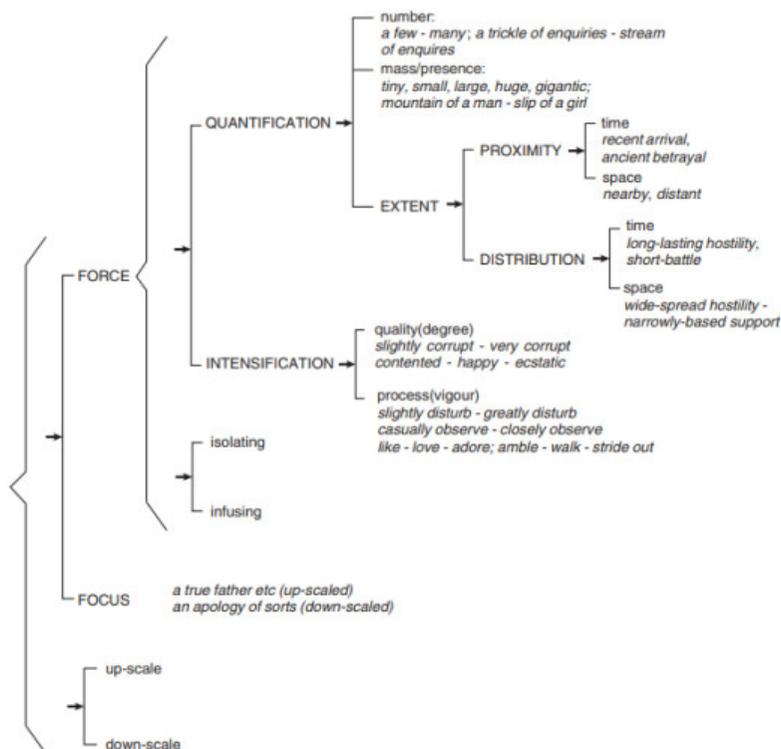


Figure 10. System Network for Graduation: Force and Focus
(Martin & White, 2005, p. 154)

1.8.3 Song Lyrics

Songs permeate human experience, functioning as sonic tapestries that resonate across cultures and generations. It goes beyond mere entertainment; songs also function as a medium for artistic expression, weaving together music and lyrics to communicate emotions, narratives, and thematic messages. Musical components, such as melody, rhythm, and harmony, are expressive tools that convey ideas, stories, and feelings that resonate deeply and personally with listeners. Furthermore, as a form of cultural expression, songs reflect the values, experiences, and ideologies of the societies from



The synergy between the nonverbal communication of music and the verbal communication of lyrics within songs fosters a richer and more nuanced intended meaning.

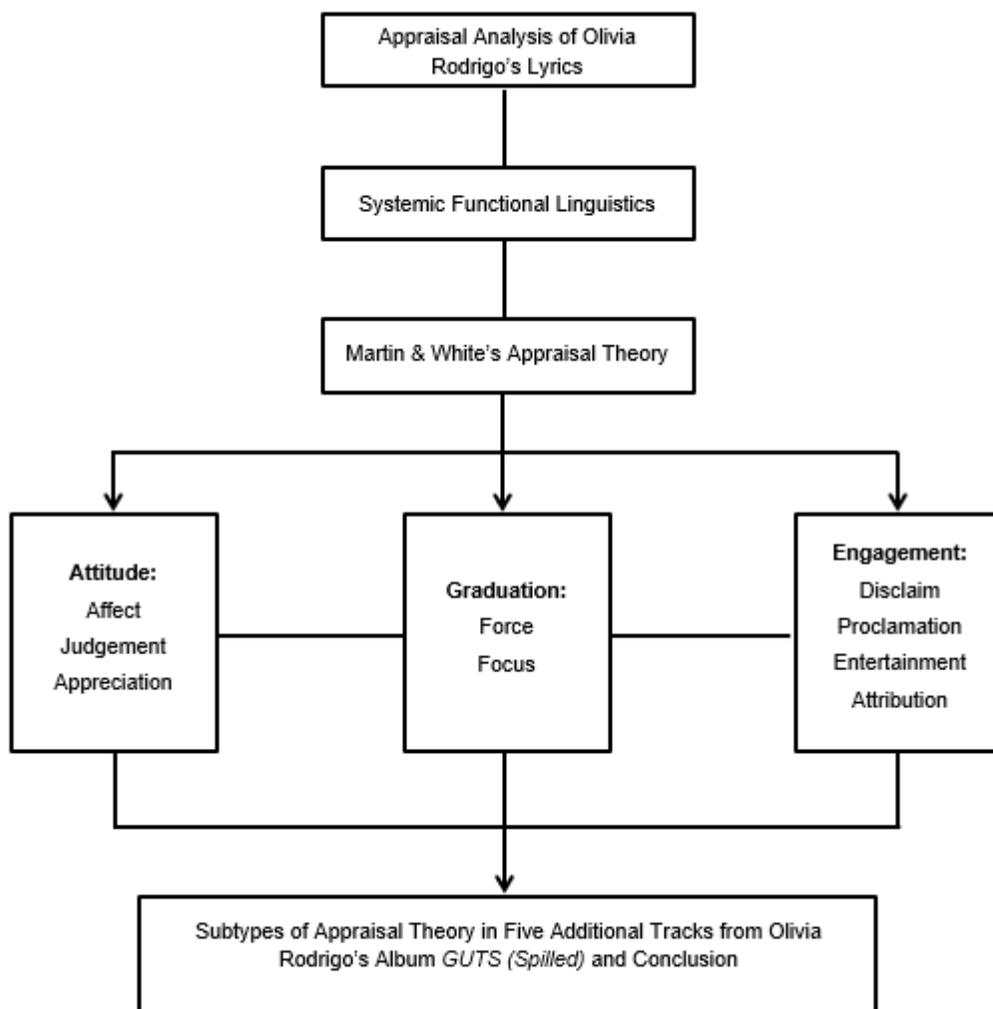
Researchers and scholars have defined songs and lyrics. According to the Oxford English Dictionary, “song is a short piece of music with words that you sing.” (1992) conceptualized songs as a musical composition featuring

vocally produces, linguistically meaningful utterances set to a melody. Lyrics are a medium for expressing emotions and perspectives shaped by personal experiences and life journeys. Song lyrics often add meaning to the message or story, acting as an emotional conduit that amplifies the meaning or expresses character emotions, usually mirroring spoken dialogue, and serve as a storytelling device, replacing spoken narrative with sung verses. Moreover, songs are products of specific social contexts. These contexts can shape the content of songs, leading them to reflect or challenge prevailing cultural norms and values. Singing or listening to songs collectively fosters social cohesion and a sense of belonging.

At their core, songs are multidimensional mediums that extend far beyond pure amusement. Song lyrics serve as a medium through which the songwriter expresses their feelings and reveals the relationship between the social context of the artist and the listener. Hence, the appraisal theory provides an insightful lens through which the researcher examines the emotional landscape, social judgments, and values embedded in the song lyrics. The analysis provides a richer understanding of the songwriter's viewpoint, enabling them to situate songs within their broader contexts and assess the potential influence on listeners. This nuanced understanding allows us to move beyond merely viewing songs as entertainment. Instead, we recognize their profound ability to forge emotional connections, challenge our established views, and eventually shape our sense of belonging within a community.



1.9 Conceptual Framework



CHAPTER II

RESEARCH METHODOLOGY

2.1 Research Design

This study employs a descriptive qualitative research method to analyze and elaborate on the subtypes of Appraisal Theory evident within the song lyrics of five additional tracks in the GUTS (Spilled) album by Olivia Rodrigo. This method is particularly well-suited for research questions seeking insights into relatively unexplored domains, such as applying Appraisal Theory to contemporary song lyrics. Descriptive qualitative studies prioritize detailed description over explanation; therefore, applying pre-existing theoretical frameworks is not mandatory. In addition, the focus on description within this methodology necessitates a more categorical and less conceptual approach than other qualitative methods. With the employment of this method, the researcher provides answers for the research problem of this study which are, the types of attitudes, graduation, and engagement used in GUTS (Spilled) and the contribution and manifestation of attitude, graduation, and engagement to the thematic and emotional depth of Olivia Rodrigo's lyrics in the selected track from the GUTS (Spilled). Additionally, this study selected specific data segments to serve as representative examples of the broader lyrical content. Given the repetitive nature of song lyrics, only excerpts containing at least two types of Appraisal were included. This approach ensures that each data point carries analytical significance and directly contributes to the study's objectives.

2.2 Sources of Data

The corpus for this research consists of the five additional tracks from Olivia Rodrigo's latest album, GUTS (Spilled). Released on 22 March 2024, the deluxe edition of the album includes these additional songs: "*obsessed*," "*girl I've always been*," "*scared of my guitar*," "*stranger*," and "*so american*." Each track has an average runtime between two and four minutes. The audio data was sourced from the artist's official YouTube channel (@OliviaRodrigo). Additionally, lyrical transcripts were obtained from Genius.com (<https://genius.com/albums/Olivia-rodrigo/Guts-spilled>), a verified online music information database.



Collecting Data

Used a data collection method known as document analysis, a form Document study involves systematically examining existing data pertinent to the research inquiry, such as notes, transcripts,

books, magazines, etc. The specific data collection procedures implemented in this study are elaborated upon in the following section:

1. Listening to the five additional tracks repeatedly and observe the accompanying music videos.
2. Collecting and verifying lyrics by obtaining verified and annotated lyrics for each song from the *GUTS (Spilled)* album through Genius.com.
3. Engaging in active listening sessions by complementing textual analysis of lyrics with immersive listening sessions on Spotify, creating a dedicated playlist comprising the five tracks from Olivia Rodrigo's *GUTS (Spilled)* album.
4. Identifying and extracting relevant data by carefully examining the collected lyrics to identify words, phrases, and expressions that align with the subtypes of Appraisal Theory.
5. Classifying and organizing data by noting the identified data points, corresponding song titles, and any relevant contextual information.

2.4 Method of Analyzing Data

Miles and Huberman (1994) conceptualize data analysis as a process comprising three concurrent activities: data reduction, data display, and conclusion drawing and verification. This study adopted their framework for data analysis and further elaborated in the following sections:

2.4.1 Data Reduction

Miles & Huberman state that "data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions." The data source for this research consists of selected lyric transcripts from the five additional tracks of Olivia Rodrigo's *GUTS (Spilled)* album. In line with Miles and Huberman's theory, in this step, the researcher first analyzes the data by listening to the songs, followed by a concurrent reading of the lyrics. At the same time, the music plays to gain a deeper understanding of the emotional tenor and intended message conveyed through the music and lyrics. Subsequently, by transcribing them into designated notes, relevant lyrics are identified and categorized based on the subcategories delineated within Martin and White's Appraisal Theory (2005). Finally, the selected lyrics are classified according to the specific appraisal framework.



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Huberman's notion of data display, this step involves transforming the data into a comprehensible format that facilitates the process of concluding. This involves presenting the identified subtypes within the five additional tracks

of Olivia Rodrigo's *GUTS (Spilled)* album. This is followed by an in-depth discussion on how the subtypes contribute to and shape the thematic and emotional complexity of the lyrics in the selected tracks.

2.4.3 Conclusion Drawing and Verification

As Miles and Huberman (1994) described, the final stage of data analysis involves drawing conclusions. While they acknowledge that definitive conclusions may not emerge until the entire data collection process is complete, some preliminary insights often form during the initial stages of analysis. This research adopts an iterative approach, where the findings from the data reduction and display phases inform the development of the final conclusions. These conclusions directly address the research questions that guided the data analysis process.

