

Discourse in Billboard *Woman of The Decade* award: an actantial analysis

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ABSTRACT

*Examining how the meaning is made needs not only a description of how grammatical choices are categorized and explain the most used categories to directly grasp implied meaning but to see how humans use language to place narrative elements to configure the body of a story. The speech delivered by Taylor Swift as she was entitled *Woman of the Decade* by Billboard Music Award in 2019 is chosen to demonstrate this scheme. Halliday's transitivity system is applied to see how it first works to realize the narrative that is directed by the actantial roles as suggested by Greimas's narratology which then develops a discourse. Linguistic evidence in this speech is found to support the six actant roles filling three axes. The axis of desire puts the speaker herself as the subject pursuing the right to own and control her art in music with fair revenue flow in an inclusive work environment as the object. The axis of communication puts her experience, fans, and music as the sender to the quest that benefits the receivers who are the female singers and the younger generation. The axis of power insists on persistence, technology, social media, and peer support as the enabling aspect to overcoming the opponent that are detractors, old scheme contracts in unregulated private equity, toxic male privilege, and harsh criticism led by impossible standards.*

Keywords: *actant, ideational, narrative, transitivity, Taylor Swift*

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Introduction

Whether it is fictional or historical, humans tend to tell the narrative to pass messages. There, stories are told to and by humans making it part of human attempts to survive. Narrative, in oral speech or written, is done through language since it enables humans to perceive the world or to reshape it.

This research takes Taylor Alison Swift's acceptance speech for the *Woman of the Decade* (WOTD) award in 2019. She is the first-ever recipient of this award by Billboard (Schiller, 2019). As a celebrity, one serves as reference point for deliberation of the basic beliefs about the state of culture (Driessens, 2013). The speech that she delivered is a linguistic activity that aims to tell personal stories. Linguistic activity is defined by Greimas as comments on the world or a narrative of world events (Schleifer, 2017). While, personal stories are constructed and reconstructed as narrative records (Webster & Mertova, 2007).

Therefore, humans make sense of their life experiences not only by their competence in language but also by the ability to construct a narrative.

The narrative is utilized not exclusively to record fictitious occasions yet in addition to record events that occurred. The way humans refer to stories of their experiences is mainly in the form of narrative (Cobley, 2013). It is, according to Benveniste, where language has left its domain as a mere system of signs but an instrument of communication that is expressed in discourse (Schleifer, 2017). Discourses connect to individuals' lives to apply an exceptionally unequivocal control or governance over them just as noticed by Foucault (1988) which is to cause us to see the value in what he called 'the technologies of the self' (Plummer, 2019). Seeing the WOTD speech as a personal narrative, readers are reminded that one must see how it encourages other to act

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where speaking out may invite political mobilization and change (Riessman, 2007). So, as a female singer that owns the stage to speak out about her concern, Taylor Swift delivers the message of wishing that others could learn from her experience and contribute to moving on to a better world.

In general, discourse analyses directly apply linguistic investigation to the language used to create meaning. Meanwhile, it is argued that doing that way only works on the expression invested by phonological and morphological association. With Greimas's actantial approach, the narrative form of discourse is seen by the semiologically and semantically invested content that goes beyond sentences or syntactic units. What actants manifest by accomplishment or acts is the property of whole discursive manifestations which is freed from any given language (Schleifer, 2017). Thus, it provides the actants of discourse where the relations built among them are making up the narrative of a discourse. Discourse is not the articulation of consecutive structure but the redundancy of simple hierarchical structure (Greimas, 1966). Actant is then a term that does not denote the actual appearance of a character in the text but rather the precise role a character performs as an abstract mediator in a system of roles on the level of the story so it applies to any narrative text (Herman & Vervaeck, 2019). So, to understand the meaning of discourse, actantial analysis gives the condition to reach the substance of the narrative.

A thesis entitled "On the Genealogy of the American Millennial Ideal: A celebrity case study of neoliberal feminism in the 21st century" applies multimodal analysis, approached by Foucauldian genealogy to answer her question on how the ideal Millennial constituent is produced, and reproduced, in American society as a response to a crisis. This study shows how three selected female celebrities, including Taylor Swift, have created a narrative of success that proposes the blueprint of a solution in adapting the ideals promoted by the neoliberal social contract. Taylor Swift's discursive construction is an answer to suit the new and emerging neoliberal economic and social arrangements where characteristics of independence, self-actualization, and self-reinvention are endorsed (Rahali, 2021). Taylor's advanced self-governing rhetoric and

adaptability to market changes and neoliberal logic empower the Millennial woman to be resilient and self-reliant. This writing will not be as complex as Rahali's but it offers a method that will be useful to work on a similar quest to see the way discourse is also constructed with a narrative structure.

An article entitled "Narrative Discourse as an Emergent Phenomenon: Global Semiotic Approach" notes that a significant part of the world is profoundly installed in the human experience using perception and information. It is argued that the axiological and epistemological capability of the story with the semiotic displayed in its reference to human experience (Livvytska, 2021). Thus, it provides a perspective for narrative discourse research as it emerges in global semiotics.

A work entitled "Actantial Models in The Owl and The Pussy-Cat: A Narrative Scheme on Poem" shows a narration scheme and reveals the narration model realized in a poem. Greimas' actantial narratology is applicable under the structuralism approach to discuss the action, functional, and narration model in the study object (Rizal, 2019). This implies that narrative structure can appear in a full scheme through different styles of literary genres. Besides, remaking the fundamental actantial structure has been displayed to give indicators to drive differentials among actants as seen by the addresser (Wang & Roberts, 2005). It means that a researcher could decide if the addresser's primary position is experiential or discursive by recognizing described events along with the conflict versus communication axes assists. Therefore, actantial models give a language to "discussing" social and recounted varieties in how storytellers build these relations and conditions. The point in applying such models is in this way not the researcher's construe of "reality" but rather a grasp of how truths are settled by others.

As discourse analysis is a type of narrative analysis (Garson, 2013), this research aims to use a narrative approach by scrutinizing the actantial relation structured in the chosen speech. However, language features are also considered as part of the analysis to strengthen the relationship between narrative structure and its articulation in a given language that gives the body to the narrative. For this case, the researcher will use transitivity analysis as in Systemic Functional Linguistics (SFL), a

conceptual language analytical tool suggested by M.A.K Halliday. With SFL, it helps the reader to see relationships between language and the larger context that can lead to changes because it places people to reflect on their roles, on significations and forms of domination which legitimately brings to better 'life politics', a concept introduced by Giddens in 1991 (Meurer, 2004). The other reason to include this

theory is that both Greimas and Halliday derive their theories from a semiotic approach to language phenomena. As a semiotic system, it means a system resource (Gouyan & Yanmei, 2017). This combination is also an offering to provide a methodological framework that can be easily followed by future researchers with the same interest.

Research Method

The main idea of this research is to provide narrative analysis combined with linguistics research on discourse. Narrative analysis has the purpose to discover and conceptualize human experience the textual form represents it, yet, it is not an exact representation of what happened, but a particular formation made for a specific setting, audience, and purpose, and based on a specified viewpoint (Wertz et al., 2011). This method outlines how a narrative network approach analyses narratives not only as text but as a demonstrative of the variety of social processes in their settings of creation and consumption (Gimenez, 2010). This is so because humans mainly focus not on what they say but on what can be done by saying something. In this case, the narrative is considered to consist of critical events that reveal a change of understanding in the worldview of the speaker.

Typically applied to life stories, narrative analysis is done with a qualitative

approach pursuing to comprehend transcripts on a rounded core (Garson, 2013). So, for this purpose, data are collected from Swift's acceptance speech for the Billboard Woman of the Decade award. The speech's full text is transcribed by Schiller in 2019 and posted on billboard.com. The data collected is at the rank of the clauses numbered as the occurrence sequence. The chief unit of grammatical breakdown is the clause since it offers the unity of a perceived experience (Bloor & Bloor, 2004).

As data, the independent clauses are going through a transitivity analysis where the six processes are revealed along with their participants. Transitivity is the grammatical set of choices serving to articulate ideational meaning within the clause rank (Gil, 2013). The chosen processes whether consciously or not will help the researcher describe what is the position of the speaker in a certain circumstance and interpret how other subjects are positioned in the way a speaker sees phenomena.

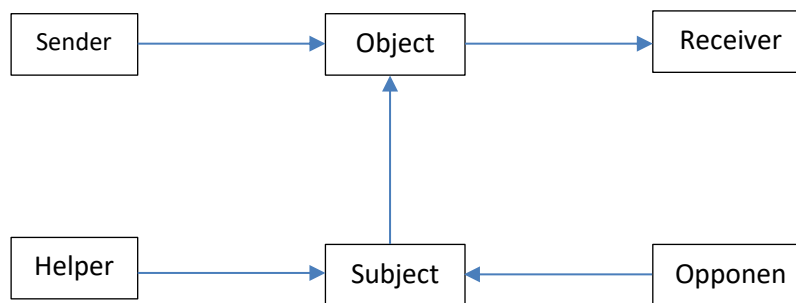
Table 1. Transitivity Process and Participants (Halliday & Matthiessen, 2014)

No.	Processes	Participants
1	Material (doing, happening)	Actor, Goal, Affected, Client, Recipient
2	Mental (perception, affection, cognition, volition)	Senser, Phenomenon
3	Verbal (saying)	Sayer, Receiver, Verbiage
4	Existential (existing)	Existent
5	Relational (attributive, identifying, possessive, circumstantial)	Carrier-Attribute, Token-Value, Possessor-Possessed
6	Behavioural (behaving)	Behaver

The transitivity system will show the participants' position as conveyed by the speaker. Transitivity is a system of construing human experience (Gouyan & Yanmei, 2017). At the same time, it provides the access to put

the components into an actantial scheme. It thus emphasizes the relation among actants by highlighting the action that takes place in a narrative. Then, it reveals the main structure of the spoken narrative.

Figure 1. Greimas Actantial Model (Schleifer, 2017)



The actantial model helps us to differentiate between actors (based only on the transitivity analysis) and actants (Greimas, 1987). First is the axis of desire which happens between the subject and the object and is called a junction. Second is the axis of power shown by the helper and the opponen. The helper supports the subject to achieve the desired object while the opponen deters it. The third is the axis of transmission that occurs between the

sender and the receiver. The sender is the element demanding the bringing about of the junction between subject and object. The receiver is the element that benefits from reaching the junction between the subject and the object (Hébert, 2019). The result from qualitative analysis, however, is displaying the data which already belongs to the specific actant role.

Results & Discussion

Transitivity analysis is broadly used to inspect the stand behind the message structured by the speaker. Transitivity is a system offered to seek resources for denoting things in the world and, fundamentally, the predicament that they interrelate with or associate to one another since it occupies speakers probing situations and events as being of particular modes (Hart, 2014).

Ideational meaning in WOTD acceptance speech 2019

The analysis done on the selected clauses as data reveals how the choice made by the speaker enables the proportion that gives the flesh of the whole skeleton of the narrative. It is at this surface level that specific choices are made to finalize the discourse structure.

Table 2. Percentage of Transitivity Analysis

No.	Process	Number	Percentage	Sub-Types	Verbal Group
1	Material	118	47%	Doing (102)	put out, send, explain away, decided (3), do (3), did, criticized (3), experienced, writing, give, tour, work, perfect, doing (5), decide, accommodating, over-correcting, stop, filled, make, deciding, showing, disappear, measured up, picked at, reserved, comes down, create, lets, making (3), turned into, echoed, repurposed, nominated, inspire, drive, slow down, dominated, grow, work, prove, top, allowed, held, taken, accepted, crushed, made, kill, struggling, walking, left, caught up, affected, coming, buying, happened, denied, sold, funded, contact, wrote, created, announced, contacted, raising, buy, enabled, going, have my back, show, boost, leaned, kept, accepting, protected, compensated, paid, guarantee, offer, sitting, taking, named, play, makes (3), enters, bring, honored, stand
				Happening (15)	began, change, became, dictated, win, came, experienced, hit, happens, keep on, changing, break, turned into, became (2)
2	Relational	62	25%	Attributive (42)	am (5), mean, means, was (8), become (3), wasn't (3), is (14), be (3), deserve, seems (2), are
				Identifying (9)	was called, become, is (3), was (2), be (2)
				Possessive (5)	have (2), had (2), had had
				Circumstantial (6)	deserve, are, was (3), wasn't
3	Mental	49	20%	Perception (22)	seen (4), saw (5), expect, watched (2), heard, see (2), feel (6), referring
				Affection (3)	love (2), loves
				Cognition (14)	think (3), understand, believe, realize, know (2), learned, knew, forget, learned, focusing, find
				Volition (10)	want (2), expect, need (3), hope, needs, wanted, needed
4	Verbal	14	6%	-	say (5), said (2), saying (4), spoken out, told, ask
5	Existential	5	2%	-	was, is (2), are (2), has been
Total		248	100%		

Being chosen as the Woman of the Decade, Swift's speech delivered her experiences in the music industry which is a common way to create an inspiring talk for the audience. Her acts and the way the world has affected her view are represented by the use of

the material process in 47% of the total processes. Look at the 6th, 17th, and 18th sentences below which talk about the beginning of her music career, her first record-breaking, and her encounter with criticism.

S6. When this decade began, I was 20 years old and I had put out my self-titled debut album when I was 16 ...

When	this decade	began	I	was	20 years old
	Affected	Pr. Material: Happening			
Circ. Time: Location			Carrier	Pr. Relational: Attributive	Attribute

and	I	had put out	my self-titled debut album	when I was 16 ...
Adjunct. Conjunctive	Actor	Pr. Material: Doing	Goal	Circ. Time: Location

S17. When Fearless did win Album of the Year at the Grammy's and I did become the youngest solo artist to ever win the award.

When	Fearless	did win	Album of the Year	at the Grammy's	and	I	did become	the youngest solo artist to ever win the award.
	Affected	Pr. Material: Happening	Circ. Role: Product	Circ. Location: Time				
Circ. Location Time						Value	Pr. Attributive: Identifying	Token

S18. With that win came criticism and backlash in 2010 that I'd never experienced before as a young new artist.

With that win	came	criticism and backlash	in 2010
Circ. Accompaniment	Pr. Material: Happening	Affected	Circ. Location Time

S31. would decide on something else I wasn't quite doing right, and then the circle would keep going on and on and rolling along and I would keep accommodating, over-correcting, in an effort to appease my critics.

I didn't know then that soon enough people	people	would decide	on something else	I	wasn't quite doing	right
				Actor	Pr. Material: Doing	Circ. Manner
	Actor	Pr. Material: Doing	Goal	Circ. Contingency Condition		

and then	the circle	would keep on	and on and rolling along
Conj.	Affected	Pr. Material: Happening	Circ. Extent: Duration

and	I	would keep accommodating,	over-correcting	in an effort to appease my critics.
Conj.	Actor	Pr. Material: Doing	Pr. Material: Doing	Circ. Cause: Purpose

Ideational meaning also ascribes features to a description of a condition or entity represented by the relational process which occurs in 25% of the total processes. As these sentences show, whether it is a process of relational possessive, attributive, identifying, or

circumstantial, Swift's choice shows how she related abstract relations of things which rises a particular image and effect in narrative discourse. The 9th, 22nd, and 42nd sentences reveal her experience in the way the public attached a deprecation on her musicality.

S9. And I saw that as a female in this industry, some people will always have slight reservations about you, whether you deserve to be there, whether your male producer or co-writer is the reason for your success, or whether it was a savvy record label.

And	I	saw	that	as a female in this industry,	some people will always	have	slight reservations about you.
				Circ. Role: Guise	Possessor	Pr. Relational: Possessive	Possessed
	Senser	Pr. Mental: Perception	Conj.	Phenomenon: Fact			

whether	you	deserve	to be there
	Carrier	Pr. Relational: Circumstantial	Circ. Location: Place
Circ. Matter =			

whether	your male producer or co-writer	is	the reason for your success
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	Token	Pr. Relational: Identifying	Value
= Circ. Matter			

or whether	it	was	a savvy record label.
	Carrier	Pr. Relational: Attributive	Attribute
= Circ. Matter			

S22. All of a sudden, they weren't sure if I was the one writing the songs ...

All of a sudden	they	weren't	sure	if	I	was	the writing the song one
					Token	Pr. Relational: Identifying	Value
Circ. Extent: Duration	Carrier	Pr. Relational: Attributive	Attribute				

S42. Now I'm being cast a villain to you?

Now	I	'm cast being	a villain	to you?
Circ. Location: Time	Carrier	Pr. Relational: Attributive	Attribute	Circ. Cause: Behalf

The use of the mental process tracked at 20% of all processes also gives a significant contribution to her experiential meaning. As a speech that recounts past involvements of the

decade she has been through, this type of process is employed to reveal her inner immersion in the realm. Please read the 26th, 80th, and 91st sentences below.

S26. And now I realize that this is just what happens to a woman in music if she achieves success or power beyond people's comfort level.

And now	I	realize	that this is just what happens to a woman in music if she achieves success or power beyond people's comfort level.
Conj.	Senser	Pr. Mental Cognition	Phenomenon: Fact

S62. But we need to keep advocating for women in the recording studios, behind the mixing board, in A&R meetings, because rather than fighting to be taken seriously in their fields, these women are still struggling to even have a chance to be in the room.

But	we	need	to keep advocating	for women in the recording studios, behind the mixing board, in A&R meetings,	because	rather than fighting to be taken seriously in their fields, these women are still struggling to even have a chance to be in the room.
					Conj.	
Conj.	Senser	Pr. Mental: Volition	Phenomenon: Act	Circ. Cause: Behalf	Circ. Cause: Reason	

S80. I've seen the advent of social media; the way it can boost the breakthrough of emerging artists and I've seen fans become more engaged and supportive than ever before.

I	've seen	the advent of social media, the way it can boost the breakthrough of emerging artists	and	I	've seen	fans become more engaged and supportive than ever before.
Senser	Pr. Mental: Perception	Phenomena: Fact	Conj.	Senser	Pr. Mental: Perception	Phenomena: Fact

S91. ... the ones where all of you in this room stand as an example for someone else in the next generation who loves the same thing that we love. Music.

the ones where all of you in this room stand as an example for	someone else in the next generation	who	loves	the same thing	that	we	love.	Music.
					Conj.	Senser	Pr. Mental: Affection	Phenomena
	Senser		Pr. Mental: Affection	Phenomena				

These sentences are showing her perception of women’s labor in music and the way she witnessed the effect of technology on the industry and the fans’ engagement with their idol. They also expose what Swift thinks as the next move demanded to emancipate women around her and the affection she shares with others, that is music.

The least dominant process types are the verbal process and the existential process. The verbal processes used in the 32nd, 34th, and 36th sentences below help her to articulate the irrelevant commentary given by the media to discredit her artistic move by raising issues from her private matters.

S32. They're saying I'm dating too much in my 20s?

They're	saying	I'm dating too much in my 20s?
Sayer	Pr. Verbal	Verbiage

S34. Now they're saying my album Red is filled with too many breakup songs?

Now	they	're saying	my album	is filled	with too many breakup songs?
Circ. Location: Time	Sayer	Pr. Verbal	Verbiage		

S36. Oh, they're saying my music is changing too much for me to stay in country music?

Oh,	they	're saying	my music	is changing too much	for me to stay in country music?
Cont.	Sayer	Pr. Verbal	Verbiage		

The saying in the 36th sentence is replied to by her by creating a pop album. The existence of her 1989 album is the answer to people who question her experiment in music and this is reflected in the 37th sentence. Also,

when she was labeled as a manipulator, she responded to them by making the snake icons appear as symbolic themes in the existence of her *Reputation* album.

S37. Okay, here's an entire genre shift and a pop album called 1989.

Okay,	here's	an entire genre shift and a pop album called 1989.
Cont.	Pr. Existential	Existent

S43. Okay, here's an album called Reputation and there are lots of snakes everywhere.

Okay,	here's	an album called Reputation	and	there are	lots of snakes everywhere.
Cont.	Pr. Existential	Existent	Conj.	Pr. Existential	Existent

Actantial analysis on WOTD speech 2019

Based on the theme explained above, further significance is made by doing an actantial analysis. Greimas’s actantial model is applied more to outlining a body of a work than a search for meaning. The body being searched in this chosen speech is the actantial distribution. According to the actantial paradigm, an action can be split down into six actants. Actantial analysis involves assigning

each piece of a described activity to one of several actantial groups (Hébert, 2019). The axis of desire tells what objects are being pursued by the subject.

In this speech, the narrative is built around Taylor Swift's requisite which are: the right to own music with fair revenue flow for all creators, songwriters, and producers in an inclusive environment of the music industry by calling out unfairness and misconduct. This fills the position of the object.

Table 3. Ideational Meaning Realization of Object Actantial Position

Sentences No.	Transitivity Processes			
	Senser	Pr. Mental	Phenomena	Circumstance
S62	... we	need	to keep advocating for women in the recording studios, behind the mixing board, in A&R meetings,	because rather than fighting to be taken seriously in their fields, these women are still struggling to even have a chance to be in the room.
S79	I	've seen	forward steps	in our industry, in our awareness, our inclusion, our ability to start calling out unfairness and misconduct.
	Actor	Pr. Material	Goal	Circumstance
S70	-	was denied	the chance	to purchase my music outright ...
S83	my record deal with Universal, guarantee	that the artists on their roster be paid	upon any sale of their Spotify shares unrecoupable.
	Sayer	Pr. Verbal	Verbiage	Circumstance
S82	I	was talking	about the future of streaming,	how we needed to make sure that the female artists, writers, and producers of the next generation were protected and compensated fairly.

S62, S70, S79, S82, and S83 build the experiential meaning where the objects of the quest are realized in the position of phenomena, matter, and the content of saying. As a phenomenon, the advocacy for women in the music industry was placed as the object of volition, and the awareness to gain inclusivity in music was the object of cognition. Swift has always highlighted the double standard given to women and men in the industry (Massie, 2022). The matter of having no chance to purchase her six previous album masters was also part of her experience which is realized by

the material process. Meanwhile, the obligation to protect future artists is the content of her saying which has been sounded by her even before the moment she receives the WOTD award.

It makes Taylor Swift fills the role of the subject who is the main character of her story. S7, S29, S31, and S65 which are displayed below put Taylor Swift as the actor of the transitivity process. She as 'I' appears as the participant in process types such as mental process, material process, and verbal process.

Table 4. Ideational Meaning Realization of Subject Actantial Position

Sentences No.	Transitivity Processes			Circumstance
	Senser	Pr. Mental	Phenomena	
S27	I	have come to expect	that with good news comes some sort of pushback.	
S31	I	didn't know	that soon enough people would decide on something else I wasn't quite doing right, and then the circle would keep going on and on and rolling along and I would keep accommodating, over-correcting, in an effort	to appease my critics.
S93	I	've been focusing	less on doing what they say I can't do and more on doing whatever the hell I want.	
	Actor	Pr. Material	Goal	Circumstance
S29	I	decided	that I would be the only songwriter	on my third album, Speak Now, and that I would tour constantly, work on my vocals every day, and perfect my stamina in a live show.
	Sayer	Pr. Verbal	Saying	Circumstance
S65	I	've spoken out	in the past about the future of revenue flow for creators and the songwriters and producers who are being left behind	due to these rapid shifts and changes.

In her mental realm, she builds the alertness of the state around her by setting what to expect in such provision. She is even conscious about where she leads the courtesy, which is a productive way to keep creating. She chooses to be the one to actively determine what to do instead of being driven by the recognition of the circumstance proven by using actor I in an active sentence rather than framing herself as a passive subject. In addition, the verbal process is prominently used to tell that the matter she

says is exactly her words rather than just saying it directly. These transitivity choices strongly suggest Taylor Swift herself is the subject of the quest.

When a subject has a purpose to obtain, it must be settled by some establishment that drives its action. It becomes the axis of transmission which involves the sender who launches the subject into pursuing the object and then benefits the receiver.

Table 5. Ideational Meaning Realization of Sender Actantial Position

Sentences No.	Transitivity Processes			Circumstance
	Senser	Pr. Mental	Phenomena	
S47	... I've.	learned	that the difference	between those who can continue to create in that climate usually comes down to this, who lets that scrutiny break them and who just keeps making art.
	... I've	watched	as one of my favorite artists of this decade, Lana Del Rey, was ruthly criticized...in her early career and then slowly but surely she turned into, in my opinion, the most	

			influential artist in pop.	
S51	... I	see	that fire in the newer faces	in our music industry whose work I absolutely love.
S80	...I've	seen	fans become more engaged and supportive	than ever before.
	Actor, Causer	Pr. Material	Goal, Affected	Circumstance
S14	Whatever they criticized about me	became	material for musical satires or inspirational anthems,	and the best lyrical examples I can think of are songs like 'Mean,' 'Shake It Off,' and 'Blank Space.'
S50	... that example	should inspire	all of us,	that the only way forward is forward motion, that we shouldn't let obstacles like criticism slow down the creative forces that drive us.
S92	...we	will always bring it		back to music.

In this speech narrative, the role of the sender is filled by Swift's experience in the industry, her urge to create music art, and her fans who demands her to keep creating work of art. Choosing mental processes, she talks about the experience that is not only from hers only but also when she was inspired by other female artists who do not stop creating songs instead of being stopped by negative criticism. The action she takes is also favored by the new artists who just start making music as means of

expression. Fans are also counted on retaining her to stay in the music. As the choice made in the use of material processes above, she shows how she deals with the happening and the inspiration that comes to fuel the creative force that turns any criticism to be the themes of her lyrics.

Meanwhile, those who will benefit from this pursuit are the other singers/artists, the fans, and the industry workers which position them in the actant role of the receiver.

Table 6. Ideational Meaning Realization of Receiver Actantial Position

Sentences No.	Transitivity Processes			
	Actor, Causer	Pr. Material	Goal, Affected	Circumstance
S54	Female artists in music	have dominated	this decade	in growth, streaming, record and ticket sales, and critical acclaim.
S57	∅	are not allowed to coast.	Women	in music , on stage or behind the scenes,
S56	We	have to work		this hard,
	we	have to prove	that we deserve this,	
	we	have to top	our last achievements.	
	Senser	Pr. Mental	Phenomena	Circumstance
S87	we	need	to continue to try to offer something to a younger generation of musicians,	because somewhere right now your future Woman of the Year is probably sitting in a piano lesson or in a girls' choir "and today right now we need to take care of her.
	Token	Pr. Relational	Value	Circumstance

S91	...those	are	the stories we need to think about every day	as we do our jobs within this industry, the ones where people's dreams come true and they get to create music and play it for people, the ones where fans feel a connection to music that makes their day easier, makes their night more fun, makes their love feel more sacred, or their heartache feel less isolating, the ones where all of you in this room stand as an example for someone else in the next generation who loves the same thing that we love. Music .
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Realized by the material process feature, she describes how women in the music industry have gained public interest proven by the record and critical acclaim and this is also what should be achieved by those whose works contribute to the industry from behind the scene. And in her appeal, she, too, pays attention to the younger generation who will be the actors of the music industry. In S91, the sentence sounds to conclude that all the struggles made in the music field are undeniably related to the significant impact on those who are involved whether they act as creators or come as enthusiasts.

Nevertheless, to be able to perform her pursuit of the mentioned objects, Swift is supported by the helper which somehow empowers her to reach the purpose. The position of the helper is filled by her persistence in creating musing, fans' support, streaming technology which gives her access to control her art distribution, and social media which opens the possibility to engage more with her audiences and the worldwide fandom. The table below shows how her choice in transitivity realizes this idea which put some entities as the sustenance she needs in achieving the goal.

Table 7. Ideational Meaning Realization of Helper Actantial Position

Sentences No.	Transitivity Processes			Circumstantial
	Actor, Causer	Pr. Material	Goal, Affected	
S60	... the pressure that could have crushed us	made	us	into diamonds instead.
S64	.. we're	always walking hand-in-hand		with technology, and sometimes that is so awesome, like how now we're able to just drop a song that we made yesterday.
S81	I've	leaned		on that support and it has kept me in a place where, no matter what, I always wanted to keep making music for them.
	Carrier	Pr. Relational	Attribute	
S78	Yet the most amazing thing	was	to discover that it would be the women in our industry	who would have my back and show me the most vocal support at one of the most difficult times...
	Senser	Pr. Mental	Phenomena	
S80	I've	seen	the advent of social media ,	the way it can boost the breakthrough of emerging artists

However, with such power, comes also the opponent which hinders her effort. This role is filled by detractors who perform a cynic

attitude toward her success and achievement as a young female artist. It is also the old scheme of artist, label, and producers' contract that

prevent her and other female artists to have control over the distribution of their art, and this is also related to the unregulated private equity which diminishes the artists' rights to possess their arts since it is seen as a commodity in the business. The list of the opponent role goes on with the toxic male privilege which

often shut down women who are vocal about their objection to the treatment they receive in the music industry. These matters come in Taylor's speech in her choice in using the relational process that implies a causal relation to the phenomena in the music industry.

Table 8. Ideational Meaning Realization of Opponent Actantial Position

Sentences No.	Transitivity Processes		
	Carrier, Possessor	Pr. Relational	Attribute, Possessed
S19	... people	had	doubts about my singing voice, was it strong enough?
S68	that	is	the unregulated world of private equity coming in and buying up our music as if it is real estate, as if it's an app or a shoe line.
S77	that private equity	is	what enabled this man to think, according to his own social media post, that he could buy me but I'm obviously not going willingly.
S74	the definition of the toxic male privilege in our industry	is	people saying, 'But he's always been nice to me,' when I'm raising valid concerns about artists and their rights to own their music.
	Senser	Pr. Mental	Phenomena
S9	I	saw	that as a female in this industry, some people will always have slight reservations about you, whether you deserve to be there, whether your male producer or co-writer is the reason for your success, or whether it was a savvy record label
S11	I	saw	that people love to explain away a woman's success in the music industry,...
S26	I	realize	that this is just what happens to a woman in music if she achieves success or power beyond people's comfort level.
S44	I	have watched	as women in this industry are criticized and measured up to each other and picked at for their bodies, their romantic lives, their fashion.
S66	I	still don't think	that record contracts or producers' agreements have fully caught up, and I hope that in the next decade, we can keep searching for the right solution for producers, songwriters, and creators. Don't you?

As phenomena, these issues are perceived by the senser as the singer chooses to use mental processes in her speech. She puts her position as a witness to the events around her. The portrayal of female artists by mass media is also what disqualifies them to have fair competition with male artists by setting up a standard that is not enforceable to the males and often ends up with putting negative rivalry among female artists for something else which

is irrelevant to their artistic creativity in music such as body images, the men they date with, and fashions. In short, in the unsupportive condition of her and other female artists, she chooses to distance herself and does not put herself as the victim of the situation.

The chart below will show how the actant roles are put into the scheme which directly demonstrates the relations among the actants.

Figure 2. Actantial Model on Woman of the Decade Acceptance Speech 2019

Sender		Receiver	
Experience Music Fans		Female singers/artists Younger generation	
	Subject	Object	
	Taylor Swift	The right to own and control her art in music with fair revenue flow for all creators, songwriters, producers in an inclusive environment of the music industry.	
Helper		Opponent	
Persistence Fans Technology Social Media Peer Support		Detractors/Doubters Old scheme contract Unregulated private equity Toxic male privileged Impossible standard Harsh criticism/Backlash	

Stardom in American country music also requires a strong sense of honesty. As a result, country and rock stars are frequently regarded as "the real thing": because they put in a lot of effort to write, perform, and record their music, play specific instruments, struggle to get their music produced and performed on stage, and their lyrics are full of personal stories about hardships and working life (Wilkinson, 2019). Having this configuration of actant roles placed in each position in the narrative, she structures the meaning of her speech to a theme relatable to her life journey. A theme is an expressed or implied statement a text tends to create (Murfin & Ray, 2018). In the speech delivered by Taylor Swift, the theme is seen in the recurring message that are women's empowerment and emancipation, especially in the music industry. Both of these terms signify a positive prompt on the women's movement. Giving (or taking) power or authority to women, individually or collectively, is what empowerment is all about and emancipation is to emancipate which means to liberate from confinement of any type, especially the inhibitions of tradition; to end parental rule (Schwabland et al., 2016).

Doing both endeavors to empower women in the music industry and to induce emancipatory acts, the theme of her speech is then developed around her long experience in the industry that instantaneously builds her awareness of the conduct of women's position in such a field by mass media. Thus, in short, the main theme of the Women of the Decade

2019 speech is that the music industry must find the best way to appreciate artistically, legally, and financially the work of an artist and the media must stop criticizing female artists on an improper basis.

Even when transitivity analysis shows that the material process appears as the most dominant process, Taylor chooses the mental process to begin more than 25% of her sentences. The material process, however, occurs mostly to explain the phenomena, from what other people have done and what trend comes as the happening, that appears before her cognitive *eyes*. It implies that she rather places herself as an observer of the situation rather than someone who plays the victim.

What this Woman of the Decade has done through her narrative is to inspire others with her life stories. Individuals attempt through their life stories to give some logic, a highlight their reality, in any event, when these dissolve. In one sense such stories generally become 'ethical tales', battling to show the various decisions that individuals have confronted and how they managed them (Plummer, 2007). Thus, the actantial analysis explains the configuration of how Taylor Swift as the subject has managed to achieve the purpose of her journey in the music industry.

The act to turn back the criticism into musical art helps her to sublimate the negative encounters into a positive outcome. By doing it, she indirectly makes the message relatable to those who have been humiliated, discredited, or

underestimated. She even has lengthened her achievement list by winning Grammy Awards for Album of the Year three times by now making her the first woman artist to reach this milestone (Mamo, 2021). At the same time, she empowers not only herself but also the audiences who might share a similar experience.

She also brought up her most intense feud on the ownership of her six first album masters. In this case, Big Machine Records run by Scott Borchetta sold to Scooter Braun the enterprise including all of her album masters to another party without her concerns as the creators. She added this experience to deliver awareness of the toxic male privilege in the music industry where private equity makes

them think that someone could buy another's dignity. This statement highlights the emancipatory standpoint she takes. Taylor Swift is against injustice and delinquency and looks forward to an inclusive action that will protect the next generation. She also counted on women who are still struggling to have a decent acknowledgment among the prominent actors in the music industry and invite others to overcome the financial mistreatment toward women in the music industry. And with the emergence of online music streaming media, she thought that the payment contract between artists and producers must catch up with this rapid development of technology so it results in fair revenue compensation.

Conclusion

Her constant effort to gain full control of her artworks finally successes in her seventh to tenth albums which are *Lover*, *Folklore*, *Evermore*, and *Midnights*. She also has rerecorded two of her previous albums (*Fearless Taylor's Version* and *Red Taylor's Version*) just to obtain ownership of the album masters and she continues doing the same with her other albums. A master recording of a song is the main recording from which all later duplicates are made and the owner of the master can *claim* and benefit from all copies such as CDs and versions of Spotify and Apple Music stream online (Dinsdale, 2021). In this way, according to Taylor Swift, the future generation can continue to create music and receive fair appreciation for their art.

This research has its limitation in the way it cannot compare the narrative analysis if it is by comparing two or more texts from sources with a different point of view to show how actant roles filled the axis of desire, communication, and power with different characters or entities depending on who

becomes the subject in the quest. It also only employs one of the three metafunctions, which is the ideational function scrutinized by transitivity analysis. Though the ideational function is the closest to one's comprehension of experience, other aspects in systemic functional linguistics are waiting to be explored in the same proportion, such as appraisal theory which is also developed from the same root.

As an attempt to relate narratology with linguistic analysis, this can be fruitful for students whose research object is the work of literature. This will enrich the stylistic approach to literary works or any written/transcript text in the field of advertisement, journalistic reports, and even political speeches. In addition, future researchers who are interested in discourse analysis can suit the offered method to various discursive events and even develop more implications from the interpretation or critics of a certain discursive event by concerning interdisciplinary social or cultural theories that enrich the discussion.

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