COMPARATIVE ANALYSIS OF PERSONALITY CHANGES IN LANGUAGE STYLE BETWEEN *SEE YOU AGAIN* AND *FLOWERS* BY MILEY CYRUS

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Abstract

This research uses a descriptive analysis research design to examine the personality changes depicted in Miley Cyrus's songs See You Again (2007) and Flowers (2023). The study explores how each song influences personal growth at different life stages by analyzing the lyrics and employing Halliday's context of situation theory and Erikson's developmental stages. *See You Again* (2007) resonates with teenagers (12-18 years old) navigating the Identity vs. Role Confusion stage, expressing the excitement and nervousness of early romantic relationships and fostering a sense of community and identity development. In contrast, *Flowers* (2023) targets adults (18-40 years old) in the Intimacy vs. Isolation stage, focusing on self-love and independence post-breakup and validating adult experiences of resilience and growth. Both songs highlight the significance of emotional expression, validation, and social connection, serving as emotional outlets that facilitate the healthy processing of feelings and temporary deeper connections among listeners. The research underscores how these songs contribute to personal growth and emotional empowerment across different life stages.

Keywords: Context of Situation, Personality Changes, Song.

a. Introduction

People communicate in different ways, and songs are one of them. Songs can convey messages effectively. Each song has its unique style of language, which adds to its appeal. Even if songs discuss the same thing, they can still have different styles. Similarly, when people speak or write, they have their way of doing it. This helps them communicate and understand information better. Although several factors distinguish each person's language style as (Holmes & Wilson, 2006) state, variation is specific that includes different language forms, accents, dialects, and languages due to social reasons that contradict others. As a result, it is possible to conclude that language form, accent, dialect, and environment can all be factors in how someone's language style differs.

In general, language style refers to how a person uses language to communicate, including their choice of words, grammar, and tone. Language style can be influenced by factors such as culture, education, and personal preferences (Lytvyn et al., 2018). Language style, according to Ducrot and Todorov (1993) in (Sapriani et al., 2013), is one alternative method of using language. It can be seen in the way that the same information is conveyed using different expressions due to variations in language in different situations and conditions. However, (Akmajian et al., 1982) argue that there is a connection between language styles and language variations because they are almost the same language variety when discussing language variations. People also use language variation to express and reflect social factors. Therefore, language variation is a type of linguistic variation that language refers to the wide range of differences between languages all over the world. People use language not only in spoken form but also in written form. Both written and spoken language is specified of context. Language is necessary for the consideration of the use in literature. The lyrics of songs are one of the literary works.

A song is a piece of music that contains lyrics and a melody. It is a form of musical expression that is often performed with the musical instruments and human voice. People use various methods to share their thoughts and make others understand what they mean. One way is through music, particularly songs. Many individuals express their emotions and thoughts through songs, whether happy, angry, or sad. A song is a brief piece of music, often with lyrics. In songs, many messages are conveyed, usually about someone's feelings and ideas about something (Milana & Ardi, 2020). Even though lyrics cannot perfectly reflect people's feelings and experiences, psychologically, people will try to find similarities between what they have experienced in their lives and the lyrics. If the listener finds those similarities, they will feel there is an interaction between themselves and the song. People feel entertained by listening to the song because the lyrics represent what they feel. Songwriters usually get inspiration to write a song from their own environment, society, and experiences. They typically express their feelings, experiences, thoughts, and

even their dreams through lyrics. They write songs to illustrate what they want to share with people.

Miley Cyrus is an American singer, actress, and songwriter. Cyrus has also been known for her bold and provocative image, as well as her activism and philanthropy work. Her songs often talk about who she is, how she expresses herself, her relationship, and how she has changed and grown over time. Her music spans various genres, including pop, rock, and country. Some of her popular songs include *See You Again* and *Flowers*. *See You Again* was released in December 2007 as the lead single from her debut studio album, Meet Miley Cyrus. The song is an upbeat pop-rock track with catchy hooks and lyrics about a teenage romance. In verses, Cyrus discusses her sentiments and perceptions about her love interest, such as believing the couple had previously encountered in a previous incarnation. Channel series *Hannah Montana*. Miley

Flowers, released in January 2023, it is the lead single from Miley Cyrus' eighth studio album, *Endless Summer Vacation*. Co-written by herself, the song features disco, rock, and funk influence and explores themes of self-love and independence after a breakup. *Flowers* achieved critical acclaim and massive commercial success.

There are several research gaps that researchers can discover. First, it is rare to find previous research on songs that are not in the one album that employs a situational context such as field and tenor in the research. Second, Miley Cyrus is a prominent figure in popular culture, known for her evolution as an artist over the years. By focusing on two songs from stages of her career, researchers can gain insights into the changes in her personality and artistic expression over time. So, in this research, the researcher uses a systemic functional linguistic approach to compare two songs from different eras with the same theme of Miley Cyrus and analyse personality changes in two aspects of context situation in the form of field and tenor.

b. Literatur Review

Context of Situation

Halliday in (Martin, 1992) explains that context is how language interacts with the situation and other elements outside the text. This means context helps determine what language to use and how to use it appropriately. There are two types of context: linguistic, which is the language used in the conversation, and non-linguistic, which includes things like the place where the conversation happens.

Non-linguistic contexts include various factors such as the type of communication, the topic, the event's purpose, and the setting, which encompasses location, time of day, season, physical characteristics, and the participants and their relationships. The connection between linguistic and non-linguistic contexts is crucial in understanding discourse. According to (Halliday, 1985), textual features help discourse to align with itself and its

situational context, including three basic components Field, Tenor, and Mode. The field refers to the main social activity taking place, tenors describe the people involved, and mode refers to the function of the text within the social activity. The researcher only focuses on two components of the context of situation are formulated as follows:

1. Field

   The topic being discussed or the ongoing activity in the discourse is known as the field. The field influences the language used in a given situation. Recognizing the audience is also crucial for determining the appropriate language. According to (Martin, 1992), the field encompasses an activity sequence and the physical reality of what is happening, where and when it is happening, and how it is happening. Additionally, (Martin, 1992) explains that the field consists of a set of activities aimed at an overarching institutional purpose. In simpler terms, the field is a semiotic interpretation of the response to the question "What do you do?" It concerns what is happening, what is being discussed, who is involved, and the language used as a key component.

2. Tenor

   Tenor, as a part of the situation's context, deals with who is involved in the interaction. It looks at the characteristics of the participants, their positions, and their roles. Tenor can also be described as the social roles and relationships that the people interacting take on. For instance, these roles may encompass student/teacher, customer/salesperson, or friend/friend relationships. In simpler terms, tenor primarily concerns establishing roles between those involved or initiating them. It expands upon prior studies on language variations and the factors influencing role relationships, such as formality, politeness, and reciprocity.

Personality Changes

Personality encompasses the individual qualities and characters that shape an individual's consistent behavior across various situations and throughout their lifetime. They include tendencies toward emotions, feelings, and actions (Pervin, 1996). Personality development involves the formation of distinct individual characteristics. This process includes gradually forming stable and enduring patterns in one's thoughts, emotions, and actions. Character formation emerges as a means of resolving internal conflicts and can be viewed as a person's attempt to maintain mental stability. In essence, (Gerson, 1993) states that human personality can change over time.

Character change consists of eight developmental phases that occur throughout a person's life, as (Erikson, 1993) described. The eight phases of development are:

1. Trust vs. Mistrust (0-18 months): At this phase, children grow a sense of trust in the world and those around them. If parents address a child's needs perfectly, their child will develop a sense of trust. Conversely, if the child's wants are not fulfilled, they will grow to have a sense of distrust.

2. Autonomy vs. Shame and Doubt (18 months-3 years): Children grow to feel independent and manage everything around them in this phase.

Children get excited when they can do things on their own and disappointed when they cannot. Therefore, it is crucial to provide children the opportunity to be independent.

3. Initiative vs. Guilt (3-6 years): Children begin to develop imagination and creativity at this phase. They like to try new things and explore their world. However, if adults push them too much, then children might feel guilty or afraid.

4. Industry vs. Inferiority (6-12 years): At this phase, children learn to connect with their environment and compare themselves to others If they can acquire talents and abilities, then they will feel competent However, if they feel lost in a competitive situation, then they will feel inferior.

5. Identity vs. Role Confusion (12-18 years): At this phase, teenagers begin to search for their identities. They begin to rethink their values and ideas and struggle to find their societal position. If they can find a positive identity, then they will feel confident and joyful. However, they might feel confused or nervous if they cannot discover an appropriate identity.

6. Intimacy vs. Isolation (18-40 years): Adults need deep and emotional connections at this phase. If they can develop positive and solid relationships, they will be fulfilled. However, if they find it difficult to develop relationships or maintain their failure in relationships, then they may feel disconnected from reality

7. Generativity vs. Stagnation (40-65 years): At this phase, Adults begin to analyze their accomplishments and imperfections throughout their lives. Then, making positive improvements to the younger generation and the surrounding environment can lead to a sense of fulfillment and generativity. Failing to contribute might lead to emotions of stagnation.

8. Integrity vs. Despair (65 years and over): At this phase, adults question and reflect on life, if life goals are achieved, it can lead to a sense of satisfaction and integrity. Not achieving life goals or not being able to accept failure and creates a feeling of desperation.

Character changes from adult to teenager

The character change personality experienced by Miley Cyrus in her music journey is divided into two phases. The first is Identity vs. Role Confusion (Erikson, 1993). Adolescents begin to search for their identity at the age of 12-18 years. They question their values and beliefs and try to find their place in society. They will feel confident and happy if they can find a positive identity. However, if they cannot find a proper identity, they may experience feelings of confusion, anxiety, and even depression. Then becomes the Intimacy vs. Isolation phase (Erikson, 1993). Between the ages of 18 and 40, adults are often focused on building intimate and loving relationships. When these connections are healthy and strong, they bring satisfaction and joy.

The explanation has two parts. The first part is about being a teenager, and the second part is about becoming an adult. Which can be described as follows:
1. Teenager

A teenager is someone who is in between being a child and an adult. But figuring out exactly where a teenager fits along this line is often a bit unclear (Santamaria, 2020). Teenagers originate from the Latin word adolescentia, which means the process of growing into an adult. As stated by (Hurlock, 1997), the term "adolescence" encompasses more than just physical growth. It includes developing mental maturity, social skills, emotional understanding, and physical changes. So, being a teenager is not just about physical changes but also about growing in many other ways.

2. Adult

The adult is also characterized by responsibility and wisdom. According to (Herzog, 2020) contemporary educational science views adulthood as a developmental phase where individuals' relationships with themselves and their surroundings evolve as they navigate age related challenges and explore the social and material world. Nowadays adulthood is associated with various obligations and assuming responsibilities. Both young individuals and those in middle adulthood encounter persistent pressure to justify their choices, given the diverse options available for shaping their lives.

In particular, the definitions and boundaries of adulthood are defined through parameters such as marriage, parenthood, or education. Personal exploration is only possible in cultures where people are allowed to delay entering adult roles such as marriage and parenthood until at least their mid-20s (Arnett, 2013).

In conclusion, contemporary perspectives on adulthood emphasize the interrelationship between responsibility, wisdom, and mastery of age-related demands. Adulthood is a developmental phase characterized by significant changes in an individual's relationship with himself and his environment. Although traditional markers such as marriage, parenthood, and education have historically defined adulthood, modern cultural shifts allow for greater flexibility in fulfilling these roles.

c. Method

The method used in this research is a descriptive analysis research design. According to (Creswell & Creswell, 2018), qualitative research involves an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The data collection techniques include the researcher looking up the lyrics of the songs from Azlyrics.com, listening to the songs *See You Again* (2007) and *Flowers* (2023) repeatedly to gain a better understanding of the story, selecting the relevant data from the lyrics, and collecting the selected data.

After collecting the data, the researcher observes and analyzes it based on the research question and applies the context of situation theory by Halliday. The analysis steps involve looking for lyrics that contain context of situation meaning, analyzing them within the framework of Halliday's theory to understand the meaning conveyed, considering how the language reflects the

context of the situation, such as the social roles of the participants, the setting of the events, and any interpersonal dynamics present. The researcher then compares the analyses of the different songs, examining how they depict personality changes in the context of the situation and identifying any differences or similarities. Finally, the researcher draws conclusions based on the findings of the analysis.

d. Finding and Discussion

1. Analysis of Field

a) *See You Again*
     (2007)
     The song See You Again discusses themes of romantic anticipation and excitement. In the first verse, the singer declares their readiness to pursue someone they're interested in, describing their emotions as deep and untameable. The verse ends with the singer eagerly awaiting their next meeting. In the second verse, the singer feels a strong connection with this person, as if they've known them in another life, and expresses excitement about seeing them again. The bridge recounts a past interaction where the singer felt nervous and struggled to articulate their thoughts. Their friend reassures them that their behavior is just part of being themselves. The singer resolves to improve in their next meeting. In the third verse, the singer feels intense excitement after receiving a phone call from the person, inviting them to meet. This invitation is seen as a clear sign of mutual interest. The lyrics capture the thrill and anxiety of a budding romance, highlighting feelings of infatuation, emotional intensity, and the desire to make a positive impression.

b) *Flowers* (2023)
     In the first verse, her relationship started strong and valuable "gold". It was an idealistic and unique relationship "dream that can't be sold". Things were good until they weren't, indicating a decline. They invested in the relationship and "built a home" but it ultimately ended in destruction "watched it burn".

     In the pre-chorus, she expresses her reluctance to leave and the pain of the breakup. Despite the sadness and tears, they realize self-sufficiency and self-love.

     In the chorus she highlights their ability to do things for themselves that a partner might typically do. These actions symbolize independence and self-care. The core message is that they can love themselves better than their former partner could.
     In the second verse she is engaging in self-care and reclaiming their identity. Matching the roses signifies moving on and finding beauty in

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the aftermath. They have no hard feelings and have reached a point of forgiveness and acceptance.

In the refrain This refrain reiterates the emotional struggle but emphasizes the turning point of self-realization. In final chorus Reaffirming the theme of self-sufficiency and self-love. The repeated chorus emphasizes the newfound strength and independence. The repetitive nature of the outro reinforces the message of self-love and empowerment. The song is a journey from the pain of a breakup to the realisation and celebration of self-love and independence. It encourages finding strength within oneself and recognising one is worth, emphasising that self-love is the most fulfilling and enduring love.

Based on the analysis above, the field or topic discussed in the song is self-love and independence. The lyrics describe the journey from the pain of a breakup to the realization and celebration of self-sufficiency and self-worth. The singer emphasizes their ability to take care of themselves and find happiness without relying on a partner, highlighting themes of empowerment, self-care, and emotional resilience. The song reflects on the bittersweet memories of a relationship that was once cherished and ideal, but ultimately ended in disappointment and loss.

The song *Flowers* (2023) discusses self-love and independence. In the first verse, the relationship started strong and valuable but eventually declined, leading to its destruction despite efforts to build a home together. The pre-chorus shows her reluctance to leave and the pain of the breakup, but she realizes her self-sufficiency and self-love. The chorus highlights her ability to do things for herself, symbolizing independence and self-care, with the core message being that she can love herself better than her former partner could. In the second verse, she engages in self-care and reclaims her identity, signifying moving on and finding beauty after the breakup. She has reached forgiveness and acceptance. The refrain emphasizes the turning point of self-realization. The final chorus reaffirms self-sufficiency and self-love, and the repetitive outro reinforces the message of empowerment. The song describes the journey from breakup pain to self-love and independence, emphasizing finding strength within oneself and recognizing one's worth.

2. **Analysis of Tenor**

a) See You Again (2007)
In songs, there are two main parts the speaker who shares her feelings and the listener who listens. In *See You Again* (2007), the singer expresses emotions about love and excitement. This song is great for teens and young adults, ages 12-18, for several reasons. first, it talks about romance, nervousness, and excitement, which are common in teenage relationships. Second, the language and upbeat pop style match what teens like, capturing

their energetic daily life. Third, teens like songs they can relate to, and this one portrays feelings and situations they often experience in early romance. Fourth, despite showing nervousness, the song also encourages courage and hope, which are important for emotional growth at this age.

b) *Flowers* (2023)
There are always two participants in any discourse. The speaker and the listener in oral language or the writer and the reader in written language. In this case, the speaker is the song's narrator, who reflects on a past relationship and their journey toward self-love and independence. The hearers are the audience who can relate to the emotions and experiences expressed in the lyrics. The speaker in this song is the singer, who is reflecting on a past relationship. The speaker recounts the highs and lows of the relationship, acknowledges the pain of separation, and ultimately finds empowerment and self-love. The hearers of this song are generally individuals who have experienced the end of a relationship. The song particularly resonates with adults already in serious relationships, as it speaks to the universal themes of love, heartbreak, and self-discovery. These listeners can find solace and empowerment in the speaker's journey from sadness to self-reliance.

3. Personality Changes in Field and Tenor

In further analysis of the field and tenor, the researcher connects the theory of personality change to the context of the situation that was previously analyzed. The theory of personality change helps to understand how the changes in the personalities of the characters depicted in the song lyrics are reflected in the field and tenor. The following is an analysis of personality changes:

a) *See You Again* (2007)
   1) Field
      In the Identity vs. Role Confusion stage (ages 12-18), adolescents are actively shaping their sense of self. *See You Again* (2007) resonates deeply with this developmental phase by exploring themes of romantic anticipation and excitement. The song reflects the singer's intense feelings of attraction and connection, echoing the adolescent quest for meaningful relationships and self-understanding. Expressions of nervousness and eagerness to reunite with a loved one mirror the emotional highs and lows typical of adolescence. By portraying these experiences, the song validates teenagers' intense emotions, helping them navigate their identity formation journey. It serves not just as entertainment but as a mirror to reflect on and understand their own feelings, fostering emotional growth and self-discovery.

   2) Tenor

See You Again (2007) can play a significant role in the lives of adolescents by contributing to listener search for identity and emotional well-being. Adolescents often experience intense emotions as they navigate romantic relationships for the first time. By listening to *See You Again* (2007), which mirrors listeners' feelings of obsession, nervousness, and anticipation, listeners can better understand and articulate their own emotions. The music also reflects positive themes and experiences that can help adolescents feel understood and less alone in their experiences. This connection can support their confidence and contribute to forming a positive identity. The speaker, Miley Cyrus, and the themes she presents in the song can act as a role model for young listeners. The song's message of courage and hope can inspire them to similar values in their own lives.

Her music serves as an emotional outlet for adolescents. *See You Again* (2007) allows the listener to express and process their feelings in a healthy way. Also, the song's upbeat tempo and positive lyrics can provide encouragement and motivation, helping teenagers navigate the ups and downs of adolescence with a more hopeful outlook. Songs that deal with common adolescent themes can serve as conversation starters, allowing teenagers to discuss their feelings and experiences with friends, thus building deeper connections.

b) *Flowers* (2023)
1) Field
The song explores themes of self-love, independence, and emotional resilience, which are closely tied to Erikson's Intimacy vs. Isolation phase of development. This phase, spanning from ages 18 to 40, focuses on forming meaningful relationships. Adults in this stage strive to build fulfilling connections, yet difficulties can lead to feelings of loneliness. The song reflects on these challenges by tracing a journey from the pain of a breakup to embracing independence and self-worth. The singer emphasizes their ability to find happiness and care for themselves independently, highlighting themes of empowerment and self-care. Even after relationships end, the song suggests that personal growth continues through self-love and resilience. It underscores that fulfillment in adulthood isn't solely reliant on romantic relationships but also on self-acceptance and emotional strength. By acknowledging the complexities of past relationships and the journey toward self-improvement, the song resonates with adults navigating the challenges of the Intimacy vs. Isolation phase, validating their experiences and emphasizing the importance of personal resilience.

2) Tenor
The analysis of *Flowers* (2023) deeply resonates with Erikson's Intimacy vs. Isolation stage. The song's speaker reflects on a past

relationship, highlighting their investment in building intimacy, a critical aspect of Erikson's stage focused on adults aged 18-40 forming meaningful bonds. The lyrics explore the relationship's complexities, including its highs and lows, which mirror the challenges and rewards of intimacy. While healthy relationships bring joy, the song also addresses emotional hurdles and the potential for loneliness if intimacy isn't achieved.

Listeners can relate to the journey towards self-love and independence depicted in the song, where overcoming a breakup leads to personal growth. The speaker's experience reflects common struggles among adults dealing with heartbreak and navigating serious relationships. This connection to real-life experiences strengthens the song's relevance to Erikson's themes of forming lasting connections and searching for self-worth within relationships. In essence, *Flowers* (2023) offers a personal narrative that aligns with Erikson's Intimacy vs. Isolation stage, illustrating both the potential for deep connection and the challenges of overcoming isolation on the path to intimacy and self-fulfilment.

4. **The differences and similarities between the personality changes of** *See You Again* **and** *Flowers* **in the Field level.**
After researchers listened and analyzed the *See You Again* (2007) and *Flowers* (2023) songs by Miley Cyrus, the researchers found differences and similarities in personality changes in the level of Field, using Halliday (1985) and Erikson (1993) theory. The differences and similarities between *See You Again* (2007) and *Flowers* (2023) show how each song affects personal growth at different life stages. *See You Again* relates to teenagers (12-18 years old) who are trying to figure out who they are. The song's feelings of excitement and nervousness about romance match the ups and downs teenagers feel as they explore their identities and relationships. In contrast, *Flowers* relates to adults (18-40 years old) dealing with the end of a relationship. It focuses on self-love and independence, showing how adults handle loneliness and grow stronger after a breakup.

Despite these differences, both songs highlight how relationships shape personal growth. *See You Again* (2007) talks about the start of romantic connections and how they help teenagers form their identities. *Flowers* (2023) talks about moving on from relationships and finding strength within oneself. Both songs capture strong emotions and emphasize the importance of self-discovery and empowerment. They also validate their listeners' experiences. *See You Again* (2007) reassures teenagers that their intense feelings are normal, and *Flowers* (2023) shows adults that they can grow and improve even after heartbreak.

5. **The differences and similarities between the personality changes of** *See You Again* **and** *Flowers* **in the Tenor level.**

The differences and similarities between *See You Again* (2007) and *Flowers* (2023) at the tenor level highlight how each song influences personal growth at different life stages. *See You Again* targets teenagers (12-18 years old) navigating the Identity vs. Role Confusion stage. This crucial period helps teens discover their identities, and the song aids by expressing feelings of first love, like obsession and nervousness helping teens articulate their emotions and feel less isolated. Miley Cyrus, as the singer, serves as a role model, inspiring courage and hope through the song's upbeat tempo and positive lyrics. It encourages teenagers to discuss their experiences, fostering community and deeper connections among peers.

In contrast, *Flowers* (2023) is aimed at adults (18-40 years old) experiencing the Intimacy vs. Isolation stage, focusing on forming deep relationships. The song reflects on past relationships and the journey towards self-love and independence post-breakup. It explores emotional highs and lows, addressing the challenges and rewards of intimacy. Emphasizing self-sufficiency and resilience, the song reassures adults that personal growth continues despite relationship setbacks. It provides emotional support, validating listeners' experiences and sparking meaningful conversations among adults facing similar challenges.

Both songs serve as emotional outlets, allowing listeners to process feelings healthily. *See You Again* (2007) uplifts teenagers with its positive messages, while *Flowers* (2023) empowers adults with themes of strength and fulfillment. Both validate listeners' experiences helping teens navigate identity formation and encouraging adults to find resilience and growth in relationships. Additionally, both songs facilitate conversations, fostering deeper connections and community support among their audiences.

e. Conclusion

The analysis of Miley Cyrus's songs *See You Again* (2007), and *Flowers* (2023) reveals how each song impacts personal growth at different life stages through the lenses of Halliday's Field theory and Erikson's developmental stages. *See You Again* (2007) resonates with teenagers (12-18 years old) navigating the Identity vs. Role Confusion stage, addressing their excitement and nervousness in early romantic relationships. It helps teenagers articulate their emotions and provides encouragement through positive themes, fostering a sense of community and identity development. In contrast, *Flowers* (2023) targets adults (18-40 years old) in the Intimacy vs. Isolation stage, focusing on self-love and independence post-breakup. The song explores emotional resilience and self-worth, validating adult experiences and serving as a conversation starter for connecting over shared challenges.

Both songs serve as emotional outlets, allowing listeners to process their feelings healthily. *See You Again* (2007) supports teenage identity formation by normalizing intense emotions and providing a role model in Miley Cyrus, while *Flowers* (2023) helps adults navigate relationship challenges by emphasizing personal growth and resilience. Together, these songs highlight the importance of emotional expression, validation, and social connection across different life stages.

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