TRANSITIVITY PROCESS IN SELECTED WORSHIP SONGS

By:
Noverlinda Halawa[1]
Juliana Putri Giawa[2]
Hiace Vega Fernando Siahaan[3]
Universitas Darma Agung [1,2,3]
E-mail:
noverliendahalawa@gmail.com
julianagiawa@gmail.com
hiacevegafernando@yahoo.com

ABSTRAK

Tulisan ini mengulas tentang Transitivitas Proses di dalam Lagu-lagu Rohani terpilih. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis transitivitas proses yang terdapat dalam lagu-lagu Rohani terpilih, menentukan jenis yang paling dominan dalam lirik-lirik tersebut, serta memahami alasan dibalik dominasi jenis transitivitas proses tersebut. Penelitian ini menggunakan metode deskriptif kualitatif. Data yang dikumpulkan menunjukkan adanya enam jenis transitivitas proses dalam lagu-lagu Rohani terpilih, yaitu: material, mental, relasional, perilaku, verbal, dan eksistensial. Total data terdiri dari 214 lirik dengan persentase 100%. Dari jumlah tersebut, proses mental ditemukan dalam 89 lirik (41.58%), proses relasional dalam 48 lirik (22.42%), proses material dalam 36 lirik (16.8%), proses verbal dalam 22 lirik (10.28%), proses perilaku dalam 13 lirik (6.1%), dan proses eksistensial dalam 6 lirik (2.80%). Setelah menganalisis lagu-lagu Rohani terpilih, penulis meyimpulkan bahwa proses mental adalah yang paling dominan (41.58%). Hal ini menunjukkan bahwa transitivitas proses dapat ditemukan dan dipelajari dalam lirik lagu.

Kata Kunci: *Fungsional Sistemik Linguistik, Fungsi Ideasional, Sistem Transitivitas, Tipe Proses, Teks Lirik Lagu Rohani*

ABSTRACT

This article examines the Transitivity Process in Selected Worship Songs. The study aims to identify the types of transitivity process used in these songs, determine the most dominant types, and understand the reasons behind their dominance. The research was conducted using a descriptive qualitative approach. The data consists of transitivity process found in selected worship songs. The results indicate that there are six types of transitivity process present in these songs: material, mental, relational, behavioral, verbal, and existential. The total data comprises 214 instances, representing 100%. Among these, mental process are found in 89 lyrics (41.58%), relational process in 48 lyrics (22.42%), material process in 36 lyrics (16.82%), verbal process in 22 lyrics (10.28%), behavioral process in 13 lyrics (6.1%), and existential in 6 lyrics (2.80%). After analyzing the worship songs, it was concluded that mental process is the most dominant (41.58%). This suggests that transitivity process can be identified and studied withis song lyrics.

Keywords: *Systemic Functional Linguistics, Ideational Function, Transitivity System, Type of Process, Text of Worship Song Lyrics.*

1. INTRODUCTION

Language enables individuals to internet and communicate with others, whether they are individuals, groups, or communities. Language can express what is in one's heart, mind, wishes, messages, and

emotions, to another person. This demonstrates the significance of language for human existence. Language plays a vital role in social interaction and daily life. With language, social interaction can be well maintained and information can be shared.

According to Keraf (2009) language serves as a means of communication among community members through sound symbols created by human speech. Language enables individuals to express their perspectives via verbal communication, which involves direct, spoken interaction using words. Oral language is not only used in interpersonal communication but also in songs, allowing writers to convey their messages through song lyrics.

Song is engaging and stimulating for the listeners, and they are usually created by skilled composers and lyricists. The song delivers many messages. People can use songs to communicate with others and share their ideas, emotions, and intentions. Songs are relaxing activity when someone feels free, but sometimes the listeners are not comfortable because they do not comprehend the transitivity process. Song often uses transitivity process to enhance its meaning.

Listening to song is a fun activity when someone is bored or free, but sometimes listeners feel uncomfortable because they do not understand the transitivity process. Song usually contains the transitivity process of creating meaning, if we can understand it then the deeper meaning will be seen. Even though listeners understand the meaning of the lyrics, they will also have their own responses. The impact is that people will interpret it based on their own understanding, without knowing the true meaning or whether it aligns with the creator's intentions. A beautiful series of words will contain valuable meaning and must be able to express ideas through the transitivity process in the lyrics.

A transitivity process is a way of expressing how language depicts various types of events, actions, states, and relation in the world. The aim of transitivity process is to examine the meaning and structure of clauses, and to demonstrate how language users convey their experience and perception of reality.

According to Thompson (2001) explains that it pertains to a system for describing the entire clause, rather than focusing solely on the verb and its object as traditional grammar does. A transitivity system refers to a linguistic framework that addresses the expression of content in language, encompassing all actions related to performing, perceiving, existing, and communicating that occur in the world. This system specifically focuses on the experiential function, which is essential for structuring our understanding and interpretation of the world. The experiential function entails the language's capacity to represent entities, similar to snapshots from a film or illustrations in a graphic novel, it can differentiate these elements into processes, and the sircumtances surrounding them. It is important to recognize that the term "transitivity" encompasses on a distinct meaning in this context, diverging significantly from its traditional grammatical interpretation. The researcher choosed transitivity process because researcher is interested in analyzing it, and also because in the relevances of the study, there was not much discussion about the transitivity process, especially in worship songs.

Any source, such as songs, lyrics, novel, poem, speech and other, can reveal the transitivity process. The transitivity process uncovers the hidden meanings in the language or words used in songs by composers, allowing readers or listeners to feel and understand the lyrics.

Worship songs are songs that are used to honor and adore God in the Christian faith. Worship songs usually have lyrics that convey thankfulness, hope, confession, prayer, or dedication to God. Worship songs can also show the doctrine, history, or faith journey of the Christian community

that sings them. Worship songs contains transitivity process which make the listeners sometimes difficult to understand the meaning in the song. And again, if the lyrics are properly understood, the song contain, a moral value in life, love, faith, and others.

The researcher choosing worship songs as the research object because of the abundant use of transitivity process in the worship songs. For example **this is my desire** in *I Give You My Heart* song lyric, this lyric is relational process. In this context, the speaker is expressing a mental state or intention (desire) that relates to an action (to honor). The relational process connects the speaker's internal state with the object to honor. The songs are catchy and the lyrics are not easy to comprehend for the listeners. This adds to the appeal and intrigue of the songs, as the listeners can discover the hidden messages in the lyrics if they pay attention to the songs. By examining the transitivity process in worship songs, the reader and listener will understand the meaning conveyed in the lyrics of worship songs. The study will concentrate on detailing the various types of transitivity process, identifying the most prevalent type, and exploring the reasons behind its dominance in worship songs.

2. THEORETICAL FRAMEWORKS
a. Metafunction

The concept of metafunction arises from Systemic Functional Linguistics and is a composite of 'meta' and 'function'. 'Meta' stems from the Greek for 'beyond' or 'transcending', while 'function' refers to the dependence of one entity on another for its existence, importance, or worth. Together, metafunction highlights how language operates within society. Halliday in Sinar (2008) says that metafunction has three components: experiential, interpersonal, and textual function and experiential function relate to both the internal and external aspects of reality. They examine the phenomena of the external universe and the internal realm of personal consciousness. The expression of this examination becomes the content. This type of content is called an experience function, which provides insights into how one event relates to other events.

Halliday (1993:29) states that in SFL the three modes of meaning illustrated above are referred to as metafunction: the interpersonal (social relation), the experiential (physical and biological reality) and textual (semiotic reality). Halliday (1985:38) states that the ideational phase of the theme, referred to as the topical theme, can be identified as the initial element in a clause that conveys a form of representational meaning. This function is derived from the transitivity configuration within the structure of a clause.

2.1.1 Ideational Function

Additional function: it arranges the tools we employ to interpret our experiences of both the internal (mental) and external (social and physical) worlds. These meanings are conveyed through participants, processes, and circumstances.

a. Experiential

Halliday (1994) states that the experiential function is one of the metafunctions, which includes thow sub-functions: the experiential and logical functions. The experiential function pertains to how a clause serves to express human experiences, encompassing both internal mental processes and external physical occurences. The experiantiol function is expressed through the system of transitivity. According to Martin, Matthiesen, and Painter (1997:100), the transitivity system is part of the experiential metafunction and serves as the comprehensive grammatical resources for interpreting events. The experiential metafunction focuses on the grammatical choices that enable individuals to express meanings about the external world and their internal thoughts.

b.   Logical

The logical function shows how one meaning is related to other meanings, or how these meanings are related to each other. In linguistics, would you call refer to the roles that different (Such as words, Phrases, or clauses) Play within a sentence of discourse.

2.1.2 Interpersonal Function

The interpersonal function interprets language as a tool for exchanging information. This aligns with Halliday and Matthiessen's (2004:106-158) view that interpersonal meaning is conveyed through the clause system, as clauses serve as lexicogrammatical resources for structuring interactions between speakers and listeners, or writers and readers.

In conclusion, the clauses system is instrumental in conveying interpersonal meaning, as it utilities lexicogrammatical elements to structure interactions, facilitating communication between speakers and listeners or writers and readers.

2.1.3 Textual Function

The textual function interprets language as a message. These messages are organized into a coherent and unified text. According to Saragih (2011:111), the textual function is the aspect of language that organizes experiences. The textual function of language is essential for constructing messages that are not only coherent and unfield but also serve to organize experiences into a communicable form. As Saragih notes, it is through this function that language becomes a stool for assembling and sharing our experiences.

b.   Transitivity Process

The transitivity process explains the relationship between verbs and other elements within clauses. This process can be used to analyze meaning and ideology in texts. Transitivity process involves the relationship between the subject and the object. Transitivity process is usually found in texts that describe experiences, events, or phenomena, whether material, mental, verbal, behavioral, existential and relational. According to Halliday (2014) transitivity is a grammatical system that translates the world of experience into various types of processes. These processes can be organized to reflect real-world experiences as depicted in text or writing. Transitivity process is very influential for everyone who wants to know the meaning of each sentence, both verbal sentences and non-verbal sentences according to the types of process that has been determined.

In addition, Halliday (2014) states that transitivity refers to the meaning of clauses or sentences, representing patterns of experiencew. In other words, transitivity is how we use language to express what is happening in the world, who is involved, and how they are related. Transitivity can be analyzed by looking at the various types of processes, participants, and circumtances that are represented in different clauses or sentences. Every statement that has this type of transitivity process in it must have a meaning and purpose as expected by someone who says or create a certain sentence.

Based on Halliday (2014), there are six categories of transitivity processes: *material, mental, relational, behavioral, verbal, existential.*

c.   Types of Transitivity Process

To analyze the types of transitivity process found in worship songs, the researcher uses Halliday theory (2014). According to Halliday (2014) identifies six distinct types of transitivity process: *material, mental, relational, behavioral, verbal and existential.*

1.   Material

Halliday (2014) defines the material process as representing actions and events. This process involves verbs that describe activities such as creating, changing, doing, and acting.

42

TRANSITIVITY PROCESS IN SELECTED WORSHIP SONGS
Noverlinda Halawa[1,] Juliana Putri Giawa[2,] Hiace Vega Fernando Siahaan[3]

2. Mental

Halliday (2014) describes the mental process as involving feelings, thoughts, and perceptions. Feeling is the process of having emotions, thinking is the process of using the mind, and perceiving is the process of sensing the environment.

3. Relational

A relational process connects one entity to another. Anggraeni et al. (2018) describe the relational process as involving states of being and having.

4. Behavioral

Halliday and Matthiessen (2004) describe the behavioral process as involving manifestations of inner workings, including physicological or psychological behaviors. The sentence emphasizes that behavior is influenced by both internal (such as physiological and psychological factors) and external interactions. It highlights the interconnections of observable actions and underlying mechanisms.

5. Verbal

Halliday (2004) defines the verbal process as involving acts of saying and meaning. The verbal process encompasses the act of communicating through language-speaking, expressing, and conveying meaning.

6. Existential

The existential process relates to the state of existence and is expressed through associated verbs with being, such as exist, arise, and phrases like there is/was something, among others. Martin (1997:110) explains that in an existential clause, the process type is indicated but does not serve as a locational circumstances. Eggins (2004:238) adds that the existential process represents experience by stating "there was/is something'. The word 'there' is included in the clause simply because every language clause requires a subject.

d. Song Lyric

Songs possess an inherent allure, capturing the attention and interest of the audience, often crafted by skilled composers and professional lyricists. They serve as powerful conveyors of messages, enabling individuals to express their thoughts and emotions through vocal expression. Essentially, songs provide a means of communication, allowing people to share their innermost sentiments with others. Songs acts as a medium to express thoughts and emotions, helping listeners understand the composer's intended message. Comprising elements such as lyrics, verses, rhythm, transitivity process, meaning, and message.

A song is a vocal composition, performed by singing. It can be accompanied by musical instruments or performed a p. According to the Oxford Advanced Learner's Dictionary a song is a piece of music with lyrics, intended for singing. It can be written for one or multiple voices and is usually performed with instrumental accompaniment.

Songs can express various aspects of life, such as joy and sorrow, love and hate, good and bad. Most songwriters create songs based on their perceptions of reality, social life, and personal experiences, using their imagination and intense perception of their world. The goal of their world. The goal of a songwriter is to elicit a positive response from listeners.

Songs have the ability to encapsulate perspectives on various facets of human existence, encompassing aspects like joy and sorrow, love and animosity, as well as the dichotomy between good and bad. Many songwriters create their compositions by drawing inspiration from their perceptions of reality, societal dynamics from their vantage point, and personal experiences filtered through their vivid and imaginative understanding of the world. The primary aim of a songwriter is to elicit a positive and resonant response from their audience. Setiawati and Maryani (2018)

state that a song is a form of literature that is performed vocally and accompanied by musical instruments.

A lyric is a collection of words crafted to form a song, deriving its name from the Greek term "lyric" signifying singing to the lyre. Song lyrics represent a widely embraced genre of music, and they offer a rich source of language for analytical study. Researchers aiming to analyze songs find that song lyrics are well-suited for examination. In a song, the melody, harmony, and rhythm communicate meaning through music, while the lyrics convey meaning through language. This fusion of verbal and nonverbal elements grants songs a potent impact on our emotions and thoughts. Songs have the ability to express what words alone may struggle to convey. Undoubtedly, words possess their own musicality, persisting as sounds throughout time.

Lyrics form the textual component of a song, typically structured in verses and repeated choruses. They can convey clear messages or be more enigmatic, with some being deliberately opaque, focusing on the rhythm, pronunciation, and poetic structure Lyrics are crafted by imaginative individuals who create evocative and meaningful verses. When paired with music, these lyrics become an enchanting melody that delights listeners. The creator of lyrics is known as a lyricist.

The language used in songs is similar to that of poetry, often a brief lyrical verse filled with emotion. Lyrics are essentially poetry set to music. They embody expressive forms through their auditory and verbal elements. The language of lyrics adheres to poetic principles, using sound and word to evoke feelings. Like poetry, lyrics are designed to be impactful yet succinct, a result of the lyricist's deliberate condensation of meaning and creative word choice.

3.   RESEARCH DESIGN

This study was conducted using descriptive qualitative research. It aims to analyze the transitivity processes in selected worship songs. According to Gay (2006), qualitative research involves gathering, analyzing, and interpreting detailed narrative and visual data to understand a specific phenomenon. Molleong (2009:11) states that a descriptive qualitative approach includes sentences or descriptions that explain the objects being studied.

This study employs a descriptive qualitative research approach to examine the types of transitivity processes, identify the most prevalent type, and explore the reasons behind its dominance in selected worship songs. The method involves selecting relevant theories on transitivity processes and utilizing sources from pertinent texts, journals, and books. The data are drawn from the transitivity processes identified in the chosen worship songs.

To collect data, the researcher followed these steps:
1. Browsing for worship songs to be used as research objects.
2. Listening to the selected worship song.
3. Choosing words or sentences related to transitivity process in the chosen worship song.
4. Coding, which means the researcher provides a code to make it easier to double.
5. Checking Code: Material, Mental, Verbal, Relational, Behavioral, Existential.
6. Reading and writing the data that has been concluded.

The data analysis technique as follows:

1. Analyzing the lyrics to identify the types of transitivity process in selected worship songs..
2. Identifying the types of transitivity process in such of selected worship songs.
3. Counting the frequency of types of transitivity process in worship song

Noverlinda Halawa[1,] Juliana Putri Giawa[2,] Hiace Vega Fernando Siahaan[3]

lyrics to find out the most dominant type using the following formula according to Arikunto (2006):

X = F/N x 100%

X = Percentage of types of transitivity process

F = Frequency of types of transitivity process

N = Total number of transitivity process

4. Analyzing the reasons for the most dominant type of transitivity process in worship songs.

5. Drawing conclusions based on the results of the analysis.

4.   DISCUSSION

After gathering the data, the writer categorized it according to the types of transitivity process. The data described these processes. Upon analysis, six types of transitivity processes were identified in the selected worship songs: material, mental, relational, behavioral, verbal, And existential.

1.   The Type of Transitivity Process in Selected Worship Songs

After analyzing fifteen songs of Worship songs the researcher discovered that 214 lyrics contain transitivity processes. Six types of transitivity processes were found identified in the worship song lyrics they are: mental, relational, material, verbal, behavioral, and existential.

Mental process involves activities or activities that occur within humans which involve psychology, cognition, affection, sensory and will, for examples: knowing, understanding, liking, hating, wanting, intending.

1.   To honor You

This lyric expresses as for how to glorify God, that is by honoring Him mentally it touches on the mental processes related to our conscience and ethical considerations.

2.   I give You praise

This lyric expresses how to praise God by giving praise. Giving in this matter mentally, that is wholeheartedly.

Relational process is a process that functions to connect one entity with another entity. Paradigmatically, relational process is outside and inside humans which are related to identification, attributes, and belonging, for examples: is, becomes, has.

1.   This is my desire

"is" functions to connect "this" and "my desire".

2.   These words are from my heart

"are" functions to connect "these words" and "from my heart".

Material process is an activity that concerns activities that occurs outside the human being and is related to the physical, as examples: running, walking, writing. Material process is a type of verb that describe actions related to tangible objects, substances, or physical activities. This process emphasizes what can be observed or experienced directly. The following is an analysis of the material process in the lyrics are found in the selected worship songs.

1.   Laid behind the stone

This lyric expresses about Jesus when He died and then people laid Him behind the stone. It means that people laid Him by using their hand, so it is describing material process.

2.   Crucified, laid behind the stone

This lyric expresses about rose trampled in the ground, it means people trampled the rose by using their foot and involving the physical.

Verbal process is activities that provide information that concerns humans and non-humans, for examples: saying, ordering, asking.

1.   I worship You

"worship" it describes that when people worship God, they will sing and cheer. This means a verbal process.

2.   Ashamed I hear my mocking voice

"mocking" expresses that when we mock others, then we mock with our voices

with bad words.

Behavioral process is activities or activities related to physiology. Related to human bodily activities, for examples: sleep, stand, die, looking down.

1. You lived to die

"die" expresses the human condition that usually occurs in life, it means "die" is a habit that always happens.
2. You took the fall

"fall" expresses that humans can also fall when the time fall, in this case falling is a human condition that is often experienced.

Existential process is a process that shows the existence or form of an entity, for examples: existing, being, and appearing.

1. This is my desire

"this is" it shows the desire to honor God, the existence of the desire in this lyric.
2. There's no way to measure what You're worth

"there is" it shows the worth of God's power in human life cannot be measured.

2. The Most Dominant Type of Transitivity Process in Selected Worship Songs

The percentages of each type of transitivity process found in the selected Worship Songs are as follows: mental 89 (41.58%), relational 48 (22.42%), material 36 (16.82%), verbal 22 (10.28%), behavioral 13 (6.1%), and existential 13 (6.1%). This analysis reveals that the mental process is the most dominant, accounting for 41.58% of the instances.

3. The Reason of the Most Dominant Type of Transitivity Process Used in Selected Worship Songs

After analyzing the transitivity processes found in the selected worship song lyrics, the writer concluded that the mental process is the most dominant type. The reason worship songa predominantly

use the mental process can be divided into three parts. The first part is the emotional connection, where worship songs aim to evoke deep emotions and spiritual experiences. Next is intimacy and devotion, where mental process convey intimacy with God. Lastly, is scriptural influence where worship songs draw inspiration from the psalms and other biblical passages. These texts often contain mental process.

4. Conclusions

After completing the analysis of each lyric in the previous chapter, the researcher concluded the study's results as follows:

a. Based on the analyzed data, the writer concluded that the selected Worship songs utilized all six types of transitivity processes as proposed by Halliday (2014). Those transitivity process are Material (M) with 36 data, Mental (Me) with 89 data, Relational (R) with 48 data, Behavioral (B) with 13 data, Verbal (V) with 22 data, and Existential (E) with 6 data.

b. The most dominant type of transitivity process used in selected worship songs was mental process, which is (89) 41.58% utterances out of a total of 214 utterances. It was followed by relational process (22.42%), material (16.82%), verbal (10.28%), behavioral (6.1%), and existential (2.80%).

c. The reasons worship songs use mental process as the most dominant type of transitivity process is composed of three parts. First is emotional connection, where worship songs aim to evoke deep emotions and spiritual experiences. Next is intimacy and devotion, where mental process convey intimacy with God. Lastly, is scriptural influence where worship songs draw inspiration from the psalms and other biblical passages. These texts often contain mental process.

REFERRENCES

46

TRANSITIVITY PROCESS IN SELECTED WORSHIP SONGS
Noverlinda Halawa[1], Juliana Putri Giawa[2], Hiace Vega Fernando Siahaan[3]

Arikunto, S. 2006. *Prosedur Penelitian: Suatu Pendekatan Praktik* (6th ed.). Jakarta: PT. Rineka Cipta.

Anggraeni. et,all. 2018. *Transitivity Analysis of Tenth Grade Students Descriptive Text.* Project Journal, 01(03), 295-302.

Eggins, Suzanne. 2004. *An Introduction to Systemic Functional Linguistics.* London: Pinter Publisher.

Gay, L. R. 2006. *Education Research (Competencis for Analysis and Applications).* USA: Pearson.

Griffiths, P. 2006. *An Introduction to English Semantics and Pragmatic.* Cambridge: Cambridge University Press.

Halliday, M.A.K. 1985. An Introduction to Functional Grammar, 1 et edn. London: Arnold.

Halliday, M.A.K. 1994. *An Introduction to Functional Grammar.* Second Ed. London: Edward Arnold.

Halliday, M.A.K. & J.R. Martin. 1993. Writing Science: Literacy and discursive power. London & Washington DC: Falmer.

Halliday, M.A.K. & Matthiessen, C.M.I.M. 2014. Halliday's *Introduction to Functional Grammar, Fourth Ed.* London: Edward Arnold.

Halliday, M.A.K. & Matthiessen, C.M.I.M. 2004. *An Introduction to Functional Grammar, Third Ed.* London: Edward Arnold.

Harbi. Et,all. 2019. 'Hey, Jude! I Wanna Hold Your Hand': *Transitivity Process Analysis on Popular Songs by the Beatles.* International Journal of Language Education and Applied Linguistics, 45-54.

Keraf, G. 2009. *Diksi dan Gaya Bahasa.* Jakarta: Gramedia Pustaka Utama.

Lutfianto. et, all. 2017. *An Analysis of Transitivity in the Song Lyrics from the Album 'Hotel California'*

(Doctoral Dissertation, Universitas Muhammadiyah Surakarta).

Lyons, J 2005 *Linguistic Semantic: An Introduction* Cambridge: Cambridge University Press

Martin. Et, all. 1997. *Working with Functional Grammar.* London: Arnold.

Moleong, Lexy J. 2009. *Metodologi Penelitian Kualitatif.* Bandung: Remaja Rosdakarya

Prasetiyo. et, all. 2023. Process Types of Transitivity System in Adele's Song Lyrics. *Jurnal LITTERA: Fakultas Sastra Darma Agung,* 2(1), 9-20.

Riandini, D. 2024. *Transitivity Process in Sia's Selected Songs Lyrics.* Sintaksis: Publikasi Para ahli Bahasa dan Sastra Inggris, 2(2), 01-07.

Saragih, A. (2011). *Introducing English Systemic Functional Grammar of English.* Unimed, Medan (unpublished).

Siahaan, H.V.F., et.al. 2021. Transitivity Process on the Text of Joko Widodo's Speech in the Inauguration of Megawati Soekarnoputri as A Professor. American Journal of Humanities and Social Sciences Research (AJHSSR), Vol. 5, Issue-10, 208-213.

Siahaan, H.V.F., et.al. 2021. Transitivity Process on Religious Discourse in Batak Christian Protestant Church in North Sumatera – Indonesia. Linguistica Antverpiensia, 3898-3909.

Siahaan, H.V.F. 2022. Transitivity Processes in Bon Jovi's Selected Song Lyrics. International Journal of English and Applied Linguistics (IJEAL) Vol. 1 No. 2.

Siahaan, H.V.F., et.al. 2022. Mood Analysis of Religious Discourse on Sunday Sermon. Jurnal Darma Agung, 30(3), 1084-1096.

Siahaan, H.V.F. 2022. Metafungsi Bahasa Khotbah Minggu. Bandung: CV. Feniks Muda Sejahtera.

Sinar, Silvana T. 2008. Phrasal and Experiential Realizations in Lecture Discourse a Systemic-Functional Analysis. Kuala Lumpur: University of Malaya. (Disertation).

Thompson, Geoff. 1996. *Introducing Functional Grammar.* London: Edward Arnold (Publishers) Ltd.

Internet Sources

Hartland, S. 2017. *How Music Affects Our Brain (And Our Hearts).* from: https://insider.pureflix.com/movies/how-musicaffects-our-brains-andhearts. Accesed on Google

Setiawati. et, all. 2018. An Analysis of Figurative Language in Taylor Swift's Song Lyrics. *PROJECT (Professional Journal of English Education),* 1(3), 261. https://doi.org/10.22460/project.v1i3. p261-268. Accesed on Google

Smith, P. B., & Church, W. (2024). AT A Glance. https://wildwoodchurch.com/wpcontent/uploads/2024/05/From-Doxology-to-Life-Website.docx.pdf. Accesed on Google

TRANSITIVITY PROCESS IN SELECTED WORSHIP SONGS
Noverlinda Halawa[1,] Juliana Putri Giawa[2,] Hiace Vega Fernando Siahaan[3]