



Exploring transitivity system realization in *Batak Toba* song lyrics discourse: Systemic functional linguistic study

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ABSTRACT

Transitivity is pivotal in comprehending the precise meaning of song lyrics to effectively convey the messages communicated through the language used in songs. However, transitivity analysis in lyric songs has received substantial attention from academics worldwide, there remains a notable dearth of studies focused on *Batak Toba* song lyrics, particularly those addressed to children. This research sought to look into how efficient transitivity usage can improve the overall meaning and guidance in song lyrics. It also investigated the relationship between language and culture in *Batak Toba* song lyrics and how this relationship is reflected in the daily lives of the Batak Toba community Using interactive data analysis and descriptive qualitative methods influenced by Miles, Huberman, and Saldana (2014), this study systematically examined twenty examples of song lyrics to determine the prevalence and variability of transitivity, as well as the relationship between language and culture. The data were analyzed using transitivity as a component of ideational function in Halliday's (2014)'s meta function model. The results showed that songwriters used a range of transitivity elements to convey their ideas. The most frequently used of types of process was the material process, which accounted for 47,8% of all uses. The actor participant, was the most frequently used, accounting for 47,4% of all uses, while the circumstance of location was the most prevalent accounting for 37%. This study highlighted the significance of transitivity analysis in song lyrics and provided valuable insights for songwriters and children. It is essential to comprehend how language and culture interact when communicating ideas through song lyrics. In this context , the message delivered through

language in song lyrics is influenced by culture. Therefore, songwriters must consider cultural elements when arranging each word in song lyrics to ensure that the intended message is understood and attracts the audience's interest. Further researches are required to examine the importance of the transitivity system in song lyrics across various cultures to provide diverse perspective on song lyrics.



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INTRODUCTION

The *Batak Toba* tribe is famous for several unique and interesting cultures, such as dances, handicrafts, literary and fine arts, customs, and music. One of the *Batak Toba* cultures is song as a musical art. The current issue of this study is identifying and describing the transitivity system's use in the lyrics of *Batak Toba* songs. *Batak Toba* song lyrics are one of the cultural products. Different cultures will have different languages when delivering messages through songs. As a result, each culture has unique language traits. Language has a vital function in the cultural community. *Batak Toba* tribe, as one of the tribes in Indonesia, has its own characteristics of language in delivering the message. Besides, *Batak Toba* people have philosophies in their lives, namely: *Hamoraon* (wealth), *Hagabeon* (having offspring) and *Hasangapon* (honour) so that the *Batak Toba* people always want their children to be successful in their lives so as to bring wealth (*hamoraon*), have offspring (*hagabeon*) and honour (*hasangapon*) for their parents. In addition, the *Batak Toba* community also revealed that children are wealthy to their parents. In giving advice or messages, commonly, *Batak Toba* people used the media of songs to be listened to by the listeners or audiences. As known, The *Batak Toba* community is renowned for their skill and proficiency in singing. This is proven by the presence of well-known *Batak Toba* singers and artists in the music industry, including Trio Ambisi, Style Voice, Marsada Band, and others. The *Batak Toba* tribe is able to show their singing abilities on a national level, for example, in talent shows like Indonesian Idol. Judika Sihotang, a member of the *Batak Toba* community, is a graduate of Indonesian Idol and is widely known across the country for his exceptional singing abilities. This shows that the *Batak Toba* people enjoy and are skilled at singing.

Songs can tell or convey a person's feelings towards another person. A song can also be combined through a combination of music and sound. A song has a beautiful series of words that can entertain listeners and even contain feelings of laughter, sadness and admiration for the lyrics in the song (Sinaga, 2021). Through song lyrics, a person's emotional feelings can be conveyed to other people. In the *Batak Toba* community, messages and hopes from parents to children can be conveyed through song lyrics so that the child will listen to the song when they are overseas and always remember the parents' messages and hopes. Therefore, this study aims to investigate *Batak Toba* regional language songs, especially songs that express parents' feelings or expectations for children. This study aims to reveal parents' moral message and expectations towards children by examining the language in the song lyrics studied.

Previous studies on song lyrics have been carried out by several researchers, including Setiawati (2018), Fajrin (2021), Kristian (2020), Rinaepi (2021), and Sinaga (2021). It is known from earlier research that Sinaga's (2021) study focused on the connection between *Batak Toba* songs and culture. Meanwhile, research conducted by Setiawati (2018), Fajrin (2021), Kristandi (2020), and Rinaepi (2021) focused on the use of language in song lyrics with English and Indonesian cultural backgrounds. Setiawati (2018), in her study, found six types of figurative language, and the most dominant type is hyperbole in the song lyrics. The findings of the study show how Taylor Swift expresses conflict, pain, heart and deep treachery in her songs to the listeners. It is in line with Fajrin's (2021) study, which also found that hyperbole is the most dominant type used in song lyrics. Meanwhile, Kristiandi (2020) analyzed theme-rheme structure and transitivity ideology. He found that the hyper-theme structure and transitivity in the song lyrics depict the decision-making, the causes of decision-making, and the consequences resulting in the decision-making. The material process was dominantly used in Kristiandi's findings. Then, Rinaepi (2021), in her study, focused on analyzing the mood system of song lyrics. She found that declarative mood was dominantly used to show that the song lyrics were more informative. Sinaga (2021) analyzed the character of the song lyrics; it was found that there were three characters: the value of human character in relation to God, the value of human character in relation to personality, and the value of human character in relation to society. However, this article diverges from previous studies based on several research studies. This research investigated how the connection between language and culture is reflected in how transitivity systems are used in song lyrics. One of the elements of the ideational function in Halliday's (2014) outline of the three metafunctions is the transitivity system.

Systemic Functional Linguistics (SFL) provides the theoretical basis for this research. This approach accepts the presence of three functions of

language namely: describing experience (ideational function), exchanging experience (interpersonal function), and stringing experience (textual function). The three language functions are known as language metafunctions (Halliday, 2014). Halliday (2014) argues that SFL provides a theoretical framework for understanding how language functions in texts.

In order to effectively and accurately communicate the message included in the song lyrics, *Batak Toba* song writers always take into consideration the *Batak Toba* culture itself. One of the realizations in expressing the message through the song lyrics is to use the ideational function. The ideational function is one of the metafunctions of language derived from the representation of human experience in delivering messages. The ideational function consists of two functions: 1) experiential functions, which are realized by transitivity systems, and 2) logical functions that deal with language logic functions realized by the complexity of clauses consisting of logical semantics and taxis (a dependency relationship between clauses). However, this study only focuses on the ideational function, especially the transitivity system, which is composed of three components: process, participants, and circumstances. Saragih (2011: 64) states that the experiential function is a function of language that describes human experience. These components are essential in conveying messages through song lyrics.

The transitivity system outlines how the verb transfers meaning from the subject to the predicate (Hancock, 2005, p. 9). The transitivity system comprises three elements: process, participants and circumstance (Halliday, 2014, p. 332). These elements constitute the system of transitivity of language, which is a part of experiential function. Through the study of transitivity system analysis, we investigate how language shapes our perception of the external environment. As a result, the songwriter of *Batak Toba* experienced the same situation when composing the song lyrics to transmit their thoughts or messages to the audience or listeners.

The process is a flow of events or 'goings on' (Halliday, 2014). Processes are divided into a manageable number of types. According to Halliday (2014: 213-217), the element of the process in transitivity systems consists of six types: material process, mental process, verbal process, relational process, behavioural process, and existential process. Verbal groups typically realise all types of processes.

Material processes concern physical activities performed by humans or outside humans, such as walking, swimming, hitting, etc. Halliday (2014) describes the material process as a process of 'doing'. Mental processes are processes related to activities within humans, including affection, cognition, perception and desideration such as hating, loving, knowing, seeing, thinking, feeling, and so on. Verbal processes are related to conveying information such as saying, singing, praying, etc. According to Halliday

(2014: 215), the verbal process is a symbolic relationship established in human awareness and realized through language, such as saying and meaning. Relational process is related to the relationship of one entity and another such as 'Ho do gabe anakki'. Here, the word 'gabe' (become) functions as a relational process, connecting 'Ho do' (you are) and 'anakki' (my child). Relational processes serve to characterize and identify (Halliday, 2014, p. 259). The behavioural process relates to physiological activities such as yawning, breathing, coughing, etc. They represent the external manifestations of inner workings, which act out processes of consciousness (Halliday, 2014). Existential process indicates the existence of an entity such as being, emerging, growing and so on. They are identified by the verb 'to be' - signifying existence or occurrence (Halliday, 2014, p. 215).

Participants refer to people or objects involved in the process. The participants are divided into two, namely: participant I and participant II. The process defines and regulates each type of participant. All types of participants are typically realized by the nominal group. According to Halliday (2014: 213-2017), there are two types of participants: Participant I (actor, sensor, token, carrier, possessor, behavior, sayer) and Participant II (goal, phenomenon, value, attribute, possessed, verbiage, existent).

Circumstance refers to the environment or place where process activities involving the participants themselves occur. In its delivery, circumstance can be raised or not raised in communication. Unlike the participants, circumstance is not related to the use of the process (Halliday, 2014, pp. 220-221). In other words, the existence of circumstance is not affected by the process. According to Halliday (2014: 313-314), there are nine types of circumstances: extent, location, manner, cause, contingency, accompaniment, role, matter and angle. Adverbial groups or prepositional phrases typically realize all types of circumstances.

Transitivity analysis, as a tool for analyzing human experiences based on ideational function, has been done by several scholars worldwide. The transitivity analysis can be applied not only to song lyrics but also to other objects, such as inauguration speeches and *Batak Toba* proverb texts. There are several previous studies on transitivity in this study.

Limbong (2024) researched the *Batak Toba* song from the Dorman Manik feat Rany Simbolon album. The study aimed to examine the cultural values found in the song from the album Dorman Manik feat Rany Simbolon. This study discovered five cultural values: cultural values in human relations with god, cultural values in human relations with nature, cultural values in human relationships with society, cultural values in human relationships with other humans, and cultural values in a man's relationship with himself. Pasaribu (2020) studied the traditional song lyrics of Nahum Situmorang and found that material processes were dominantly used to convey the messages

in song lyrics. In contrast, Suardana (2022) discovered in his research that mental processes are primarily utilized in the social semiotics of song lyrics from Bali. The study suggests that the lyrics of Bali songs express the desire to share the speaker's emotions with their conversation partner. Meanwhile, Putri (2020) researched analyzing German children's song lyrics using a transitivity system. This research found that the relational process was the dominant process represented by human and environmental social life. These results are consistent with those of Zahoor and Janzua (2016), who investigated transitivity analysis in tributive songs to understand character development. They also found that the relational process is the dominant process of the tributive songs. As an analytical tool, previous research suggests that the transitivity system can help assess the various processes used in different languages and cultures to convey meanings through song lyrics.

Furthermore, many scholars have used this analytical tool in various ways over the previous several decades. Numerous research objects, including novel texts (Isti'anah, 2019; Rajendra, 2020), speech texts (Kusumawardani, 2020; Siahaan, 2021), and short story texts (Nurrahmah, 2020), have been the subject of these investigations. Isti'anah (2019) and Rajendra (2020) found that the material process is mostly used in novel texts, illustrating how linguistic choices reinforce the idea in the novels' texts. Meanwhile, Kusumawardani (2020) found that five processes are used in speech text to convey messages: material, mental, verbal, relational, and behavioural. Nurrahmah (2020), in analyzing the short story texts, discovered that material process is dominantly employed in short story texts in *Kompas* daily to convey occurrence within actions. Based on observations of previous research, the researcher found similarities in the discussion with this research, but this research differs significantly from previous research. This research focuses on the study of *Batak Toba* songs aimed at children. Thus, this study is the first to examine the use of transitivity systems in *Batak Toba* songs that focus on parents' hopes for their children.

All of the investigations described in this study have underlined the relevance of the transitivity system in delivering and expressing messages through song lyrics. Although past studies have provided useful insights into the use of the transitivity system in various objects of study, a dearth of research has focused on *Batak Toba* song lyrics geared to children. This study adds to earlier research by analyzing and exploring the transitivity system in the context of traditional *Batak Toba* song lyrics. Thus, the current study differs in both its object and objective. This study investigated the relationship between song lyrics' language and culture by using the transitivity system to investigate the use of process, participant, and circumstance in the lyrics.

Consequently, this study seeks to fill the research gap from earlier studies by analyzing the transitivity system and exploring the relationship between language and culture in *Batak Toba* song lyrics created by the songwriters. This research focuses on the following questions: 1) what types of transitivity systems are employed in parents' song lyrics of *Batak Toba* for children? 2) how is the realization of the transitivity system contained in parents' song lyrics of *Batak Toba* for children? Meanwhile, the objectives of this research are: 1) to identify the use of types of transitivity systems in parents' song lyrics of *Batak Toba* for children, 2) to describe the realization of transitivity system contained in parents' song lyrics of *Batak Toba* for children and its relation to the life of the *Batak Toba* people.

In conclusion, the study's novelty is helping children understand the meaning of *Batak Toba* song lyrics, unlike those of other regional language songs. Additionally, the study contributes significantly to the field of language studies by examining the use of one of the language metafunctions – the ideational function – as it relates to the delivery of messages through songs. Furthermore, the global ramifications of this work emphasize the realization of a transitivity system in *Batak Toba* parents' song lyrics for children, as well as the importance of *Batak Toba* songwriters in creating songs that relate to children and parents to allow song listeners to understand the song's purpose and message. Next, the findings of this study are likely to be used as reference material and for comparison in future research on the analysis of meanings in song lyrics. Since there has never been an analysis of transitivity in *Batak Toba* language folk songs, particularly parents' hope songs for children, so this research needs to be conducted in addition to serving as a reference material for further studies in Systemic Functional Linguistics research.

METHOD

Research Design

The methodological approach for investigating the research problems in this study was conducted utilizing a discourse approach. This is because researchers make firsthand observations in the field to witness reality as it occurs there. According to Bogdan and Biklen (2003), qualitative research has the natural setting as the direct source of data, and the researcher serves as the key instrument. Moleong (2014) said that a qualitative approach generates procedures that depict reality or facts based on the data acquired without using statistical methods. Thus, this present descriptive qualitative study was used to discover the relationship between language and culture in *Batak Toba* song lyrics through transitivity system analysis.

In this study, data was collected using non-participant observations. The data for this study consisted of the lyrics of the *Batak Toba* song. This study

employed purposive sampling to choose the data sample for analysis. According to Bado (2022: 16), qualitative research uses purposive sampling, not random sampling. Thus, purposive sampling procedures were adopted in this study because this study focused on the *Batak Toba* song lyrics addressed to children. Twenty song lyrics were selected for this study. The researchers listened to the song lyrics on YouTube, then transcribed them into written sentences, took notes from the song lyrics, and classified and tabulated the data from the song lyrics. Lastly, data that were consistent with this research were selected from the collected data.

Data in this study were all of the clauses that used the transitivity system contained in song lyrics. Meanwhile, the data used in this investigation comes from twenty titles of *Batak Toba* regional language songs, especially parental hope songs addressed to children namely: *Tondi – Tondiku* (translation: My Life), *Haholongi Inangmi* (translation: Love Your Mother), *Anakku Naburju* (translation: My Good Son), *Jujung Goarhi* (translation: Uphold My Good Name), *Asa Martua Ho* (translation: That You May Be Blessed), *Uju Ningolukkon Ma Nian* (During My Life This Is What It Will Be), *Anakkon Hu* (translation: My Son), *Anakkhon Hi Do Hamoraon Di Ahu* (translation: My son is my Treasure), *Hamu Anakkon Hu* (translation: You My Son), *Poda Nauli* (translation: Good Advice), *Burju Marsimatua* (translation: Be Kind to In-Laws), *Boru Buha Baju* (translation: My First Eldest Daughter), *Boru Panggoaran* (translation: First Daughter of My Call), *Sulangan Mangan* (translation: Feeding Bribe), *Holong Namargelleng* (translation: Affection for Children), *Ucok* (translation: Ucok), *Anak Panggoaran* (translation: First Child of My Call), *Boto Lungun Anakku* (translation: Understanding the Sadness My Son), *Boru Sasada* (translation: The Only Daughter), *Tiop Ma Hata Poda I* (translation: Hold That Advice).

Data Analysis Procedures

Data analysis of this study was conducted by utilizing the interactive analysis model technique offered by Miles, Huberman and Saldana (2014). According to Miles, Huberman and Saldana (2014:10), data analysis in qualitative research is carried out both during and after data collection over a specific period. The interactive model offered by Miles, Huberman and Saldana (2014: 31-33) consists of 4 activity flows that occur simultaneously as follows: 1) data collection, 2) data condensation (reduction), 3) data display (classification), and 4) concluding, as demonstrated in Figure 1. This study chose this model to facilitate a comprehensive exploration of the intricate relationship between language and culture as manifested in parents' song lyrics in *Batak Toba* culture. The analysis focused on categorizing the collected data according to the aspect of the transitivity system present in the *Batak Toba* song lyrics. This study's interactive data analysis model is illustrated in the image below.

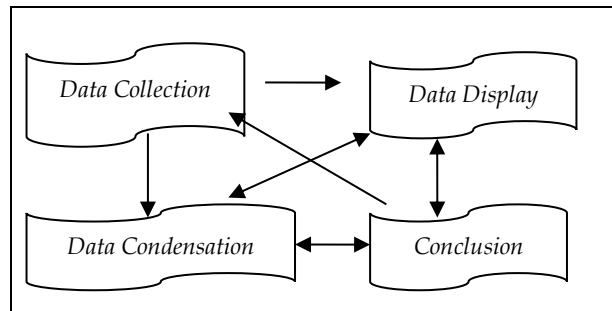


Figure 1. Interactive Data Analysis (Miles et al., 2014, p. 10)

As stated previously, data collection in this study was done by listening, recording and transcribing the song lyrics. In the *data condensation* phase, the collected data were condensed by summarizing, choosing, and focusing data on topics relevant to the research objectives. The conclusion is that the data obtained in data condensation is obtained after researchers transcribe data to obtain written data, which will be sorted out to get the research focus needed for this research. Next, *data display* is the organisation and unification of data obtained after data condensation. The data that have been obtained were presented in the form of a table to make it easier for researchers to conduct data analysis. Finally, in the *drawing conclusion*, phase, researchers draw conclusions starting from the beginning of data collection, data condensation, and data display. This conclusion is drawn with strong evidence so that it can answer the problem formulation outlined in this study.

FINDINGS

The study's findings demonstrated that the transitivity system has three elements, namely process, participant and circumstance, unravelling the exact meaning of language represented in the song lyrics analyzed in this study. According to the data analysis, the three transitivity aspects of process, participant, and situation were employed in the twenty *Batak Toba* regional language songs, particularly parent songs to children. Each aspect of transitivity in song lyrics is realized with a distinct prominence. Data study of process elements yielded six categories: material, mental, relational, behavioral, linguistic, and existential. The six types of procedures were applied in the song lyrics, each with varying percentages. Additionally, it was discovered that Participant I dominated its utilization compared to Participant II based on the data analysis findings of participant elements, which comprised two types of participants: Participant I and Participant II. Meanwhile, the study found that the location type of circumstance was predominant in the analyzed song lyrics. The data analysis categorized circumstances into nine types: extent, location, manner, cause, contingency,

accompaniment, role, matter, and angle: The study's results, including the realization of the three transitivity elements for each analyzed song, are detailed in the following sections. The researchers employed a combination of Halliday's (2014) and Saragih's (2006) methods to analyze the types of processes, participants, and circumstances. **Table 1. Characteristics and the Grammar of Experience of Process Types**

| No. | Process Type | Characteristics and the Grammar of Experience |
|-----|--------------|---|
| 1. | Material | outside human being, physical; happening (being created), creating, changing |
| 2. | Mental | inside human being, psychological, one participant must be human, reversible, cognitive, emotive, perceptive, desiderative; seeing, feeling, thinking |
| 3. | Relational | outside and inside the human being, identification, attribution, possession; having an identity, symbolising |
| 4. | Behavioral | Physiological; behaving |
| 5. | Verbal | indicating information and verbal activities; saying |
| 6. | Existential | Indicating existence; existing |

Table 1 shows six process types, each with its characteristics and the grammar of experience. The data in this study were analyzed according to these process types for classification. Meanwhile, Table 2 classifies the types of participants.

Table 2. Types of Participant

| Process Types | Types of Participant | |
|----------------|----------------------|----------------|
| | Participant I | Participant II |
| Material | Actor | Goal |
| Mental | Senser | Phenomenon |
| Relational | | |
| Identification | Token | Value |
| Attributive | Carrier | Attribute |
| Possessive | Possessor | Possessed |
| Behavioral | Behaver | - |
| Verbal | Sayer | Verbiage |
| Existential | - | Existent |

From Table 2, it is known that Participant I consist of 7 types of participants, namely: actor, senser, token, carrier, possessor, behaver, and sayer. Meanwhile, participant II also consists of 7 types of participants, namely: goal, phenomena, value, attribute, possessed, verbiage and existent. Participants in each clause analyzed in this study are determined by using the type of process in that clause. Table 3 below classifies the types of circumstances in this study.

Table 3. Types of Circumstantial Element

| No. | Types of Circumstance | Wh-item | |
|-----|-----------------------|------------|----------------------|
| 1. | Extent | distance | how far? |
| | | duration | how long? |
| 2. | Location | frequency | how many times? |
| | | place | where? (there, here) |
| | | time | when? (then, now) |
| 3. | Manner | means | how? (thus) |
| | | quality | how? (thus) |
| | | comparison | how? ; What like? |
| | | degree | how much? |
| 4. | Cause | reason | why? |
| | | purpose | why?; what for? |
| | | Behalf | who for? |
| 5. | Contingency | condition | why? |
| | | default | |
| | | concession | |
| 6. | Accompaniment | comitative | who/what/with? |
| | | additive | and who/what else? |
| 7. | Role | guise | what as? |
| | | product | what info? |
| 8. | Matter | | what about? |
| 9. | Angle | source | says who? |
| | | Viewpoint | |

Realization of Types of Process

The process in transitivity is an activity or activity that involves physical action and is conveyed through verbs in every sentence. Halliday (2014) states that there are six types of processes: material, mental, relational, behavioral, verbal and existential. In this study, the six types of processes were identified in the song lyrics of the *Batak Toba* regional language with different frequencies and percentages, as seen in Table 4 below.

Table 4. Occurrences and Percentages of Process Types

| No. | Process Types | Occurrences | Percentages (%) |
|-----|---------------|-------------|-----------------|
| 1. | Material | 161 | 47,8 |
| 2. | Mental | 87 | 25,8 |
| 3. | Behavioral | 44 | 13 |
| 4. | Relational | 28 | 8,3 |
| 5. | Verbal | 14 | 4,2 |
| 6. | Existential | 3 | 0,9 |
| | Total | 337 | 100 |

Table 4 shows that material processes dominate its use in song lyrics studied with a total of 161 instances and a percentage of 47.8%. It is followed by mental processes with 87 instances, representing 25.8%. This was followed

by behavioural processes with 44 occurrences, making up 13%. Then, the relational process with the number 28, and the percentage is 8.3%. Verbal processing follows with the number of 14 instances (4.2%). Last is the existential process, with three instances representing 0.9%. From the research results on the type of process in the song studied, it was concluded that songwriters use the material process more widely to convey messages or advice to children. This is because material processes are associated with activities that involve physical or those external to the human body. The songwriters of these special songs from Parents to Children aim to emphasize that the children of the *Batak Toba* community should pay more attention and take concrete actions to care for their parents for the rest of their parent's lives.

The realization of the usage of this process type in each song, which amounts to twenty *Batak Toba* regional language songs, especially parent songs for children, has a different distribution in each song. The distribution of process types is shown in Table 5 below.

Table 5. Distribution of Process Types in *Batak Toba* Song Lyrics

| No | Song Titles | Process Types | | | | | |
|-----|---|---------------|-----------|-----------|-----------|-----------|----------|
| | | Mat | Men | Rel | Beh | Ver | Exis |
| . | | | | | | | |
| 1. | <i>Tondi - Tondiku</i> (My Life) | 6 | 12 | 4 | 0 | 0 | 0 |
| 2. | <i>Haholongi Inangmi</i> (Love Your Mother) | 3 | 14 | 1 | 3 | 1 | 1 |
| 3. | <i>Anakku Naburju</i> (My Good Son) | 9 | 5 | 0 | 3 | 3 | 0 |
| 4. | <i>Jujung Goarhi</i> (Uphold My Good Name) | 14 | 4 | 1 | 7 | 0 | 0 |
| 5. | <i>Asa Martua Ho</i> (That You May Be Blessed) | 4 | 5 | 0 | 9 | 1 | 0 |
| 6. | <i>Uju Ningolukkon Ma Nian</i> (During My Life This Is What It Will Be) | 8 | 4 | 1 | 3 | 1 | 0 |
| 7. | <i>Anakkon Hu</i> (My Son) | 5 | 2 | 0 | 2 | 0 | 0 |
| 8. | <i>Anakkhon Hi Do Hamoraon Di Ahu</i> (My son is my Treasure) | 9 | 1 | 6 | 1 | 0 | 0 |
| 9. | <i>Hamu Anakkon Hu</i> (You My Son) | 6 | 4 | 1 | 3 | 0 | 0 |
| 10. | <i>Poda Nauli</i> (Good Advice) | 8 | 3 | 3 | 0 | 2 | 0 |
| 11. | <i>Burju Marsimatua</i> (Be Kind to In-Laws) | 18 | 4 | 1 | 1 | 0 | 0 |
| 12. | <i>Boru Buha Baju</i> (My First Eldest Daughter) | 11 | 5 | 1 | 1 | 0 | 0 |
| 13. | <i>Boru Panggoaran</i> (First Daughter of My Call) | 8 | 0 | 4 | 1 | 0 | 0 |
| 14. | <i>Sulangan Mangan</i> (Feeding Bribed) | 8 | 1 | 0 | 4 | 0 | 0 |
| 15. | <i>Holong Namargelleng</i> (Affection for Children) | 7 | 3 | 1 | 3 | 4 | 0 |
| 16. | <i>Ucok</i> (My Boy) | 6 | 4 | 0 | 2 | 0 | 0 |
| 17. | <i>Anak Panggoaran</i> (First Child of My Call) | 7 | 0 | 0 | 1 | 2 | 0 |
| 18. | <i>Boto Lungun Anakku</i> (Understanding the Sadness My Son) | 7 | 3 | 1 | 0 | 0 | 0 |
| 19. | <i>Boru Sasada</i> (The Only Daughter) | 3 | 8 | 2 | 0 | 0 | 0 |
| 20. | <i>Tiop Ma Hata Poda I</i> (Hold That Advice) | 14 | 5 | 1 | 0 | 0 | 2 |
| | Total | 161 | 87 | 28 | 44 | 14 | 3 |

Mat: Material Men: Mental Rel: Relational
Beh: Behavioral Ver: Verbal Exis: Existential

Based on Table 5, a detailed description and distribution of types of processes in each song are presented. It can be seen that the distribution of process types is uneven across the analysed song.

Material Process

Material processes are actions related to physical activities such as running, walking, cooking, etc. Table 5 shows that the twenty songs analysed used material processes in each song's lyrics but in varying amounts. The study found a total of 161 material processes. Here is an example of a clause that uses a material process.

Song data no. 1

ala sasada ho dilehon Tuhan i tu damang dainang mon

| | | | |
|--|---------------------------|-------------------------|---|
| <i>ala sasada ho</i> (because only you) | <i>dilehon</i> (given) | <i>Tuhan i</i> (God) | <i>tu damang dainang mon</i> (to your father and mother) |
| Circumstance: Cause | Process: Material | Participant I: Actor | Participant II: Goal |

Song data no. 2

tuna patarushon ho

| | | |
|------------------|--------------------------------------|----------------------|
| <i>tuna (to)</i> | <i>Patarushon</i> (breastfeeding) | <i>Ho (for you)</i> |
| | Process: Material | Participant II: Goal |

The two samples from song data 1 and 2 demonstrate the material process through the verbs 'dilehon' and 'patarushon'. Both verbs denote activities or activities carried out by a person that involve physical actions or external elements

Mental Process

Mental processes are processes that occur within humans that are related to feelings, thoughts, wills and senses. Of the twenty songs analyzed, only two data did not use mental processes, namely song data 13 and 17. The study found a total of 87 mental processes. Here is an example of a clause that uses mental processes found in the song lyrics.

Song data no. 3

Anakku naburju Anak hasianku Anakku nalagu Ingot do ho amang di akka podani Natua tua mi

| | | | |
|---|--------------------------------|---------------------------------|---|
| <i>Anakku naburju Anak hasianku Anakku nalagu</i> (my good son, my lovely son) | <i>ingot do</i> (remember) | <i>ho amang</i> (you my son) | <i>di akka podani Natua tua mi</i> (to your parents' advice) |
| Participant I: Senser | Process: Mental | Participant II: Phenomenon | Circumstance: Matter |

Song data no. 5

ingot ma ahu amang

| | | |
|----------------------------|-------------------------------|-----------------------|
| <i>ingot ma (remember)</i> | <i>Ahu (me)</i> | <i>Amang (my son)</i> |
| Process: Mental | Participant II: Phenomenon | Participant I: Senser |

Mental processes are demonstrated through ingots verbs as presented in the example data of songs 3 and 5. The verb *ingot*, which in Indonesian is interpreted as *remembering*, is a mental process related to emotions and occurs within humans.

Behavioral Process

The process of behaviour is a process that expresses human physical behaviour such as breathing, sleeping, fainting, dying and so on. This study identified 44 behavioral processes. Here is an example of a clause that uses a behavioural process found in the song lyrics.

Song data no. 5

bungkuk tanggurunghi

| | |
|----------------------|-------------------------------|
| <i>Bungkuk (bow)</i> | <i>Tanggurunghi (my body)</i> |
| Process: Behavioral | Participant I: Behavior |

Song data no. 6

Molo dung mate ahu

| | | |
|-------------------------|---------------------|-------------------------|
| <i>molo dung (when)</i> | <i>mate (died)</i> | <i>ahu (me)</i> |
| | Process: Behavioral | Participant I: Behavior |

The behavioral process is shown by using the words '*bungkuk*' bow and '*mate*' in the clauses from track data 5 and 6. These words are categorized as a behavioural process because they relate to the behaviour carried out by humans or the behaviour.

Relational Process

A relational process is a process that connects one entity to another. In this study, there are 28 relational processes used in conveying messages in song lyrics analyzed. Some examples of clauses that use relational processes are found in the following data.

Song data no. 13

Ho do borukku tappuk ni ate atekki

| | | |
|---------------------------|---------------------|--|
| <i>Ho (you)</i> | <i>do (are)</i> | <i>borukku tappuk ni ate atekki (my daughter, the heart of my heart)</i> |
| Participant I: Carrier | Process: Relational | Participant II: Attribute |

Song data no. 19

Ho do gabe anakki

| | | |
|------------------------|----------------------|---------------------------|
| <i>Ho do (you are)</i> | <i>Gabe (become)</i> | <i>Amang (anakku)</i> |
| Participant I: Carrier | Process: Relational | Participant II: Attribute |

The relational process in this study is shown by the use of 'do' and 'gabe' in the clauses contained in the song lyrics, as seen in the example of song data 13 and 19. The words 'do' and 'gabe' combine one entity with another. The word 'do' combines the entity 'ho' with 'borukku tappuk ni ate atekki'. Meanwhile, 'Gabe' connects the entity 'Ho do' with the entity 'Nikki'.

Verbal Process

Verbal processes are processes related to communication in the delivery of information. This study identified 14 processes with different distributions for each song data studied, as shown in Table 2. Some examples of verbal processes found in this study are as follows.

Data song no. 3

Utangiangkon do mansai gomos amang

| | |
|---------------------------------------|--|
| <i>Hutangiangkon do (pray for it)</i> | <i>mansai gomos amang (so strongly my son)</i> |
| Process: Verbal | Circumstance: Manner |

Song data no. 17

Marpanukkun ho amang tu damang dainang mon

| | | |
|-----------------------------|------------------------------|--|
| <i>Marpanukkun (asking)</i> | <i>ho amang (you my son)</i> | <i>tu damang dainang mon (to your father and mother)</i> |
| Process: Verbal | Participant I: Sayer | Circumstance: Accompaniment |

The verbal processes in song data 3 and 17 are shown by the use of the words 'utangiangkon do' and 'marpanukkun' in the clauses contained in the song lyrics studied. Both words are considered verbal processes because they express ideas or information verbally.

Existential Process

Existential process in this study is the type of process that has the least use. In this study, only three existential processes were found, namely in song 2, data entitled 'Haholongi Inangmi' and song 20, data entitled 'Tiop Ma Hata Poda i'. This process of being is a process related to the existence of an entity, such as existing, emerging, growing and so on. The following song data shows examples of the process of being found in this study.

Song data no. 1

Sian haetehon mi tu na magodang

| | | |
|---------------------------------------|--------------------------|---|
| <i>Sian haetehon (from childhood)</i> | <i>mi (you)</i> | <i>tu na magodang (to the growth of maturity)</i> |
| Circumstance: Contingency | Participant II: Existent | Process: Existential |

Song data no. 20

Ai ido poda

| <i>Ai ido (that it is)</i> | <i>Poda (advice)</i> |
|----------------------------|--------------------------|
| Process: Existential | Participant II: Existent |

The process of being in song data 1 and 20 is characterized by the use of the words 'magodang' and 'ai ido'. Both words indicate the existence of an entity. The word 'magodang' in English means 'growing', this indicates the form of growing results. Meanwhile, the word 'ai ido' interpreted in English as 'that', indicates a form displayed in the form of 'poda' (advice).

Realization of Types of Participant

A participant is an entity that is related or involved in a process within a clause. These entities can be concrete, such as we, the house, the cat and so on, as well as abstract, such as their ideals, will, air, and so on. In Systemic Functional Linguistics, participants are categorized into participants I and II. Participants I and II are controlled by the type of process involved.

In this study, it was found that Participant I dominated its use compared to Participant II. Participant I appeared 215 times with different distributions for each type. Meanwhile, participant II was identified 96 times. The distribution of participant types I and II can be seen in Table 6 and Table 7 below.

Table 6. Distribution of Occurrences and Percentage of Types of Participant I

| Types of Participant I | Occurrences | Percentage (%) |
|------------------------|-------------|----------------|
| Actor | 102 | 47,4 |
| Senser | 51 | 23,7 |
| Token | 1 | 0,5 |
| Carrier | 17 | 7,9 |
| Possessor | 4 | 1,9 |
| Behaver | 32 | 14,9 |
| Sayer | 8 | 3,7 |
| TOTAL | 215 | 100 |

Based on Table 6, the total number of participants was 215. Type I Participant 'actor' dominated its use, with 102 participants with a percentage of 47.4%. The 'senser' group included 51 individuals, accounting for 23.7%. Then, 'behaver' up to 32 participants, with a proportion of 14.9%. Next, 'carrier' included up to 17 participants, a proportion of 7.9%. Furthermore, 'sayer' up to 8 participants, or 3.7%. Finally, the 'token' consists of only one participant, a proportion of 0.5%.

Meanwhile, the distribution of occurrences and percentages of participant II types is shown in Table 7 below.

Table 7. Distribution of Occurrences and Percentage of Types of Participant II

| Types of Participant II | Occurrences | Percentage (%) |
|-------------------------|-------------|----------------|
| Goal | 60 | 62,5 |
| Phenomenon | 19 | 19,8 |
| Value | 1 | 1 |
| Attribute | 11 | 11,5 |
| Possessed | 0 | 0 |
| Verbiage | 2 | 2,1 |
| Existent | 3 | 3,1 |
| TOTAL | 96 | 100 |

Based on Table 7, the type of Participant II was 96, with different distributions for each type of participant. The 'Goal' type of participant dominated the use, while the 'possessed' type was not found in this study. For type II participants, a goal was found for as many as 60 participants, with a percentage of 62.5%; the phenomenon was found for as many as 19 participants, with a percentage of 19.8%. Then, participant type II 'attribute' was found in as many as 11 participants with a percentage of 11.5%; 'existent' was found in as many as 3 participants with a percentage of 1.4%; 'verbiage' was found in as many as 2 participants with a percentage of 2.1% and 'value' was only found 1 participant with a percentage of 1%.

Realization of Types of Circumstance

Circumstance refers to information about the context in which a process involving participants occurs. Similar to the processes and participants, circumstances also have categories or types of circumstance consisting of nine types: extent, location, manner, cause, contingency, accompaniment, role, matter and angle. The type of circumstance 'angle' was not found in this study. The research results on the types of circumstances in this study are in Table 8 below.

Table 8. Distribution of Occurrences and Percentage of Types of Circumstance

| Types of Circumstance | Occurrences | Percentage (%) |
|-----------------------|-------------|----------------|
| Extent | 4 | 3,1 |
| Location | 47 | 37 |
| Manner | 10 | 7,9 |
| Cause | 11 | 8,7 |
| Contingency | 5 | 3,9 |
| Accompaniment | 1 | 0,8 |
| Role | 33 | 26 |
| Matter | 16 | 12,6 |
| Angle | 0 | 0 |
| TOTAL | 127 | 100 |

Table 8 shows that the types of circumstances found in this study are 127 circumstances with different distributions for each type of circumstance. The

type of circumstance, 'location', dominates its use in song lyrics studied in this study, which is as many as 47 circumstances with a percentage of 37%. Followed by the type of circumstance 'role' as many as 33 circumstances with a percentage of 26%; circumstances 'matter' as many as 16 circumstances with a percentage of 12.6%; circumstances 'cause' as many as 11 circumstances with a percentage of 8.7%; circumstance 'manner' as many as ten circumstances with a percentage of 7.9%; 'contingency' circumstance as many as five circumstances with a percentage of 3.9%; Circumstance 'extent' as many as four circumstances with a percentage of 3.1% and finally the circumstance 'accompaniment' which only consists of 1 circumstance with a percentage of 0.8%. One example of the type of circumstance found in this study is in the following song data.

Data song no. 7

Martaon ombun, didadang ari ditinggang udan do hami da amang di balian

| | | | | |
|--|--|------------------------|-----------------------------|---|
| <i>Martaon ombun</i> (resists cold) | <i>didadang ari ditinggang udan</i> (under the hot sun and hit by rain) | <i>do hami</i> (us) | <i>da amang</i> (my son) | <i>di balian i</i> (in the fields/rice fields) |
| Process; Material | Circumstance; Contingency | Participant I: Actor | Participant II: Goal | Circumstance: Location |

Based on song data no. 7, 2 types of circumstances were identified, namely contingency circumstance marked with '*didadang ari ditinggang udan*' and circumstance location marked with '*di balian i*'. Circumstance location dominates its use because the songwriter aims to convey a message to children about the parents' efforts and their work in the village for their welfare and success.

DISCUSSION

This section discusses the findings presented the results, focusing on the interpretation of transitivity components used in *Batak Toba* song lyrics, the cultural significance of the result findings, and offers practical applications and recommendations for future research.

Interpretation of the Using of Transitivity Components in *Batak Toba* song Lyrics

In terms of the use of transitivity components, namely process types, participant types, and circumstance types, the findings of this study reveal that the songwriters used the three components with different occurrences.

First, the material process was found to be the most commonly employed of the six types of processes in the song lyrics, followed by the mental process, relational process, behavioral process, verbal process, and existential process, which was rarely used. These findings are supported by

Pasaribu (2020), who found that material and mental processes mostly occur in traditional song lyrics, indicating that the song lyrics are overwhelmed by emotional descriptions of social phenomena. This was followed by Harbi (2019), who found that the material process was the most dominant type of process used in popular songs by The Beatles

The findings of this study show that the material process was frequently used in each song's lyrics. Songwriters' use of the material processes indicated the emphasis on human physics activity. The material process represents the happening or doing (Halliday, 2014). In this case, the songwriter aims to convey the messages to the listeners about the struggles of *Batak Toba* parents in supporting their children, reflecting the *Batak Toba* philosophies: *Hamoraon* (wealth), *Hagabeon* (having offspring) and *Hasangapon* (honour) in their life.

Furthermore, the mental process was the second most frequently used process in these findings. It reflects the feelings of *Batak Toba* parents to their children who are overseas and always think about them. A mental process which involves cognition, affection, and sensory and will illustrate activities that happen within humans. In this case, The song lyrics provide information that can be seen in real life and provide what can be felt and thought. This finding aligns with (Suardana, 2022), who stated that mental process was used to state the speaker's feelings. As it is found in Bali's song lyrics, the mental process is a process in the song lyrics that indicates that the songwriters of Bali song lyrics felt nervous in expressing their feelings.

Meanwhile, verbal and existential processes are rarely used in the song lyrics under study. This is because the songwriter emphasizes the real actions that the children must do to the parents and the real actions taken by the parents to their children. This is because, for the *Batak Toba* community, children are everything to parents, unlike other forms of property.

The findings of this study were in contrast with the studies conducted by Sigalingging (2022), who found that mental process dominantly occurred in the song lyrics, reflecting the feelings of sadness; Putri (2020) in her study found that relational process dominantly used the lyrics of German's children's song; Qani'ah (2017) found that behavioural process was prevalent occurred on the song lyrics of mars Unidpu.

In conclusion, each composer uses various instances of process types in their song lyrics to convey their experiences and highlight the message to the audience. Based on the analysis that had been done in this study, it was found that the pattern of transitivity types used in parents' song lyrics of *Batak Toba* for children follows a sequence from the material, mental, behavioral, relational, and verbal to existential processes.

Second, the results of this investigation revealed the type of participant I was dominantly used. The participant is the subject or receiver who does an

action on the clause (Lock, 1996, p. 73). As a result, the song composer used all types of participants in this study to express themes in song lyrics. 'Actor' was the type of participant I dominantly used in this study. It is related to the findings of the types of processes that the material process is mainly used in this study. As stated by Halliday (2014) that process has a relation to the types of participants used. The type of participant 'actor' in the song text dominates its use because it relates to the type of process that dominates its use in the song text, namely the type of material process. In this case, songwriters more often bring up 'actors', namely children and parents, in every delivery of messages and advice in their song lyrics. Meanwhile, the type of participant 'senser' is most dominantly used in Olivia Rodrigo's song lyrics (Sigalingging, 2022). The finding highlights using the most dominant type of participant based on the analyzed object. Olivia Rodrigo's song lyrics mostly express feelings of deep sadness or heartbreak. Meanwhile, parents' song lyrics of *Batak Toba* for children mostly express how the action was done by children and parents in line with the culture of the *Batak Toba* community to get wealth, honour and have offspring. Meanwhile, the types of participants II consisting of goal, phenomenon, value, attribute, possessed, verbiage, and existent totaled 96. From the seven types of participants II, it was found that 'goal' dominated its use in the text of the song studied. This shows that the songwriter emphasizes the goals and expectations the parents have for their children.

Third, circumstances, as a unit of study in transitivity, can be explored to encapsulate the background against which the processes occur (Harbi, 2019). Circumstance refers to the environment or place where a process occurs. There are eight types of circumstances consisting of extent, location, manner, cause, contingency, accompaniment, role, matter, and angle. In this study, circumstance location dominated its use, which was 47 times in the song text analyzed, while circumstance angle was not found. The finding of the most dominant type of circumstances in this study aligns with the findings on the analysis of Olivio Rodrigo's song lyrics where circumstances of location are most dominantly used (Sigalingging, 2022).

Circumstance location includes place and time. In the text of the song analyzed, it was found that this circumstance dominated its use because the songwriter emphasized the message more in terms of place and time. This inner place relates to the situation in the parents' village and the child's overseas places, such as '*di balian*' rice fields, '*di portibion*' in the world, and '*uju di ngoluna*' in his/her life. The using of the circumstance of location in the parents' song lyrics of *Batak Toba* for children indicated that the songwriter wants to emphasize giving clear information regarding the location of the process take place.

The circumstance role takes second place in its use in the text of the song analyzed. Circumstance role encompasses what role it looks like. The circumstance of this role has appeared 33 times. This shows that songwriters aim to convey messages through their respective roles of parents, children, friends, and others within the *Batak Toba* community.

Cultural Significance of Transitivity Components in *Batak Toba* song lyrics

In conclusion, language plays a vital part in communicating messages in *Batak Toba* song lyrics as a powerful tool in expressing the idea or experiences. Furthermore, the choice of process types in delivering message determines the direction of the message to be conveyed to the listener. In the *Batak Toba* culture, which has its own culture in educating children with the term that children are everything and very valuable treasures. All efforts will be made to support the child who is the bearer of 'hasangapon' (honor) in the *Batak Toba* culture. Therefore, songwriters dominate the use of this type of material process in every lyric created that tells how parents struggle with their children. In addition, *Batak Toba* songwriters are more likely to use this mental process in every song lyric created to show emotions.

This study showed how traditional song lyrics can be assessed using the transitivity system to identify the songwriter's concepts or ideas within a particular cultural community. The transitivity system components selected by the songwriters were intended to identify the appropriate ways to express their objective based on community culture. Thus, investigating and analyzing transitivity in song lyrics provides cultural context to comprehend the message conveyed. Aside from that, it enables comparison with other languages, contributing to the more significant subject of comparative linguistics by determining similarities and variations in how events are linguistically encoded across languages and cultures. Finally, the analysis of the transitivity system allows for comparative studies across cultures.

Practical Applications and Recommendations for Future Research

In summary, this study highlights that the transitivity system on song lyrics plays an important role in delivering messages or advice to children within the *Batak Toba* community and serves as a powerful tool for expressing the songwriter's experiences in writing the song lyrics addressed to the children in *Batak Toba* community. The using of different occurrences of each element of the transitivity system on song lyrics allows each element to show, state and express and describe the deep connection of *Batak Toba* philosophies: *Hamoraon* (wealth), *Hagabeon* (having offspring) and *Hasangapon* (honor). Furthermore, the findings of this study have implications for understanding the relationship between language and culture.

This study also contributes significantly to language studies by highlighting and focusing on language's role in conveying messages, advice, cultural values and the community's identity through song lyrics. On the other hand, this study also has implications for forming the child's character (Sinaga, 2021). This study's findings provide useful outlook between language and culture in one community interaction. Looking for future research, it is suggested to do more analysis about the transitivity system in other cultures of *Batak* tribes, such as *Batak Simalungun*, *Batak Karo*, *Batak Angkola*, and *Batak Pak-Pak* in order to look at the findings in different communities or tribes. This research can deepen our knowledge and understanding of the transitivity systems on other song lyrics of different tribes or communities. The transitivity system can evaluate traditional song lyrics and discover the writer's idea. (Pasaribu, 2020).

CONCLUSION

The employment of a good transitivity system in a song written by the songwriter makes the delivery of the message through the song's lyrics smoother and less vulgar, causing those who listen to the song to behave and think in accordance with the message delivered. In conclusion, this research study explores the role of the transitivity system in providing messages or counsel through parental song lyrics in *Batak Toba* culture. This study also reveals the significant connection between language and culture, followed by the connection to the environment of *Batak Toba* culture. Extensive and comprehensive analysis of data provided in this study revealed that material process, first participant represented by the 'actor' participant, and place circumstances were dominantly used in song lyrics. This research demonstrates how parents in *Batak Toba* culture desire their children to succeed in life, as children represent wealth. This is demonstrated by the predominance of parents supporting their children through material processes related to physical activities and the predominance of location circumstances that depict the state of parents' locations in the village and inspire children to aim for success abroad. These aspects emphasize the profound integration of *Batak Toba's* cultural identity in imparting messages represented in *Batak Toba's* songs aimed at children. As a result, the transitivity method can assist the songwriter in creating their notion in the song lyrics, making it easier for the listener to understand the message or expectation from the song lyrics provided.

Furthermore, the implications of the findings of this study show that the use of transitivity in parents' song lyrics of *Batak Toba* for children wishes to communicate a message to children to continue paying attention to their parents. In addition, the meaning to be given can be determined by understanding the manifestation of transitivity in sentences provided

through songs, lectures, or sermons. This study is meant to supply songwriters with new ideas and inspiration for composing future songs, whether in the same genre or a different one. Listeners can readily understand the message conveyed in the song by adequately understanding and utilizing the components of the transitivity system, which are process, participant, and circumstance. Furthermore, it is necessary to investigate the transitivity analysis in future research across diverse song lyrics with different tribes, cultures, or traditional song lyrics to provide more information connected to Systemic Functional Linguistics, particularly in the realm of transitivity analysis.

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