

**TRANSITIVITY ANALYSIS ON *BRING ME THE HORIZON'S* ALBUM**

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
for the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

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**UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

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## ABSTRACT

**Natasya. 1502050306. "Transitivity Analysis on *Bring Me the Horizon's* Album". Skripsi. English Education Program. Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara. Medan 2019.**

This research focused on transitivity analysis on *Bring Me the Horizon's* Album. The objective of the research are to describe the types of metafunction and the dominant types that found in *Bring Me the Horizon's* Album. The source of data for this research was taken from the lyrics of Bring Me the Horizon's songs. The research design of this study was qualitative research. From the analysis result, the writer was found three elements of transitivity. Those are Process, Participant, and Circumstance. The results show that the types of process in The Bring Me the Horizon's songs lyrics found that: Material was 91 (47.39%), Mental was 38 (19.80%), Relational was 42 (21.90%), Verbal was 3 (1.60%), Behavioural was 12 (6.25%), and Existential was 6 (3.12%). Participant function were found that: Actor was 86 (27.65%), Goal was 48 (15.43%), Recipient was 1 (0.32%), Client was 2 (0.64%), Scope was 4 (1.29%), Phenomenon was 32 (10.29%), Senser was 37 (11.90%), Carrier was 35 (11.25%), Attribute was 31 (9.97%), Token was 7 (2.25%), Value was 3 (0.96%), Behaver was 3 (0.96%), Existent was 12 (3.86%), Sayer was 5 (1.61%), and Verbiage was 4 (1.29%). Circumstantial elements were found that: Extent was 1 (1.43%), Location was 41 (57.14%), Manner was 24 (34.29%), and Cause was 5 (7.14%). The dominant types that found in the lyrics of the Bring Me the Horizon's songs: the process was Material, the participant was Actor, and the circumstantial element was Location.

**Keyword: Transitivity, Process, Participant, Circumstance, Lyrics of songs**

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# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

Language is a system that provides humans with the lexicogrammatical choices to create their intended meaning. This was the stance underpinning Systemic Functional Linguistics (SFL) developed by M.A.K Halliday and his fellows in 1960s. According to Halliday, language is a system of meanings while grammatical forms are meant to realize these meanings thus addressing the question of how meanings are formed. Under Systemic Functional Linguistics (SFL), language performs three metafunctions, termed as ideational, interpersonal, and textual forming a systemic network of linguistic choices representing the meaning potentials.

From these kind of meanings, the writer takes her interest in ideational especially in experiential function in order to conduct the research. The writer thinks that it is important to learn ideational metafunction because it learns about meaning of text. Through ideational meaning, we can understand intended meaning by revealing experiences, involved participants, and surrounding circumstances contained in a clause. Ideational meaning is construed by applying a grammatical tool namely transitivity systems.

Transitivity system is a subnetwork under the ideational metafunction is used to explore the content or the experiential meaning in a text. Transitivity analysis analyze a text at the level of clause. A clause is defined as a realization of events. In simple terms, transitivity analysis is helpful in revealing the participants

involved in action, how they relate to others and if they take an active or passive role in the utterance. As we know, transitivity is represent experience and it will be seen in a clause. This is because a clause is represented and considered as a unit of experience, which is constituted by three elements namely process, participant, and circumstance.

Transitivity system mainly classifies a clause into three components. The process which is realized by the verb phrase, the participant(s) carrying out or affected by the process and usually realized by noun phrase, and the circumstance(s) answer such questions as when, where, why, how, how many and as what. Halliday (1994) has identified six process types under transitivity, labelled as: Material, Mental, Relational, Verbal, Behavioural and Existential. While, types of circumstance are Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, Matter and Angel.

In this study, the researcher is interested in analyzing the process, participant, and circumstances found in song lyrics because the singer communicates to the society by expressing her idea and felling through the song. The song that will be analyzed is Bring Me the Horizon's song in Sempiternal Album. In Sempiternal album, it consist of 11 songs. Sempiternal album was released on 1 April 2013 worldwide through RCA Records, and 2 April 2013 in the United States and Canada through Epitaph Records.

In daily life, people heard the music without having to know the content of the song. They just enjoy the music except analyzing their meaning itself. People must know the meaning of song so that they can enjoy the song. But in fact, there

is some people that do not want to know about the meaning of song. The reason why people do not want to know about the meaning is they feel difficulties in distinguishing the process, participant, and circumstance in sentence. And there are harsh words contained in the song of Bring Me the Horizon so is not good to be heard by children especially in Indonesia. It can violate social norms, religious norms, and others.

Based on the background above, the researcher interested to do research with the title “ Transitivity Analysis on Bring Me the Horizon’s Album”.

#### **B. The Identification of the Problem**

Related to the background above, the problem follows:

1. The types of metafunction based on Systemic Functional Linguistics.
2. The difficulties to distinguishing process, participant, and circumstance in sentence.
3. There are harsh words in the lyrics of the song.

#### **C. The Scope and Limitation**

The scope of this research is lexicogrammatical and limited in ideational metafunction which is focused on the experiential function.

#### **D. The Formulation of the Problem**

The problem of this study is formulated as follows:

1. What types of metafunction of language that found in the album Sempiternal by Bring me the horizon?



2. What are the dominant types that found in the album Sempiternal by Bring Me the Horizon?
3. How the way in used transitivity in the sentence?
4. Why it become the dominant types in the album Sempiternal by Bring Me the Horizon?

#### **E. The Objectives of Research**

In relation to the problem of the study, the objectives of the study are:

1. To identify the types of metafunction of language that found in the album Sempiternal by Bring me the horizon.
2. To identify the dominant types that found in the album Sempiternal by Bring me the horizon.
3. To describe the way in used transitivity in the album Sempiternal by Bring Me the Horizon.
4. To tell the reason it become the dominant types in each elements.

#### **F. The Significances of the Research**

The finding of the study is expected to be useful in:

1. Theoretically, the finding of the study and significance
  - a. to give information about transitivity especially in Systemic Functional Linguistics (SFL) theory.
  - b. to be references for further study.

2. Practically, the finding of this research will be usefull for :
  - a. The English teachers and students, it is expected to give brief explanation about transitivity that related to the English teaching and learning process.
  - b. The readers, it is expected to give them clear information about transitivity especially in Systemic Functional Linguistics (SFL) theory.
  - c. The others researcher, it is expected to give them more reference for their research.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Text**

Text is what listeners and readers engage with and interpret. The term ‘text’ refers to any instance of language, in any medium, that makes sense to someone who knows the language; we can characterize text as language functioning in context (Halliday and Matthiessen, 2014:3).

##### **2. Grammar**

According to Gerot and Wignell (1994:2) grammar is a theory of language, of how language works and how is put together. Traditional grammar focuses on rules for producing correct sentences. In so doing, it has two main weaknesses. Formal grammars are concerned to describe the structure of individual sentences. Such grammars view language as a set of rules which allow or disallow certain sentence structures.

##### **3. Systemic Functional Linguistic**

Halliday (1990) claimed that Systemic Functional Linguistic is particularly suitable for the type of investigation that “... enables us to analyse any passage and relate it to its context in the discourse, and also to the general background of the text; who it is written for, what is its angle on the subject matter and so on”.

Bloor and Bloor in Suparto (2018) also agreed that Systemic Functional Linguistic is semantic means that it concern with the meaning and also functional which means it concerns with how the language is used.

Systemic Functional Grammar is the grammar that has been developed by systemic functional linguist. Systemic Functional Grammar is a way of describing lexical and grammatical choices from the system of wording so people are always aware of how language is being used to realize meaning. This grammar attempts to describe language in actual use and focus on text and their context (Gerot and Wignell, 1994:5).

In SFL, the ways people use language is classified into three categories, they are called as language metafunction which consists of:

1. Ideational Metafunction: the language about phenomena – about things (living and non-living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happenings and doings. These meanings are realised in wordings through Participants, Processes and Circumstances. Meanings of this kind are most centrally influenced by the *field* of discourse (Gerot and Wignell, 1994:11).
2. Interpersonal Metafunction: which express a speaker's attitudes and judgments. These are meanings for acting upon and with others. Meanings are realised in wordings through what is called *mood* and *modality*. Meanings of this kind are most centrally influenced by *tenor* of discourse (Gerot and Wignell, 1994:12).

3. Textual Metafunction: express the relation of language to its environment, including both the verbal environment – what has been said or written before (co-text) and the non-verbal, situational environment (context). These meanings are realised through patterns of the Theme and cohesion. Textual meanings are most centrally influenced by *mode* of discourse (Gerot and Wignell, 1994:12-13).

#### 4. Transitivity System

Transitivity is a way of distinguishing between verbs according to whether they have an object or not. It is being used in a much broader sense. In particular, it refers to a system for describing the whole clause, rather than just the verb and its object (Geoff Thompson, 2014:94). In transitivity clauses can be classified into three constituents. They are Process types, Participant functions, and Circumstances.

##### a. Process Types and Participant Functions

##### 1) Material Process

Material process are those involving physical actions: running, throwing scratching, cooking, sitting down, and so on. They express the notion that the same entity does something which may be done to some other entities. There are two main participant functions. They are Actor and Goal involve in material process. Actor is the one that does the need or performs the action, whereas Goal is the one suffers or undergoes the process.

Beside two participants above, material also has two other participants named Range and Beneficiary. The Range in the material process is usually called as Scope.

Table 2.1. Example of Material Process

The dormouse	Crossed	The court
The whole country	Is paying	a heavy price
<b>Actor</b>	<b>Material Process</b>	<b>Range</b>

Beneficiary is the one to whom the process is said to take place. There are two kinds of Beneficiary, they are Recipient and Client. Recipient is one that goods are given to. Client is one that service are done for.

Table 2.2. Example of Recipient and Client in Material Process

I	Gave	the parcel	to Jhon
<b>Actor</b>	<b>Material Process</b>	<b>Goal</b>	<b>Recipient</b>

Fred	Bought	a present	for his wife
<b>Actor</b>	<b>Material Process</b>	<b>Goal</b>	<b>Client</b>

## 2) Mental Process

Mental processes are ones of sensing: feeling, thinking, perceiving. The participants in mental process are Senser and Phenomenon. Senser is by definition of a conscious being, for only those who are conscious can feel, think or see. Phenomenon is that which is sensed: felt, thought or seen.

There are three types of mental process : perception (seeing, hearing, noticing, feeling, and smelling), affection (liking, loving, fearing, hating,

admiring, and missing), cognition (thinking, knowing, believing, doubting remembering, forgetting, and understanding).

Table 2.3. Example of Mental Process

Can	You	Feel	that throbbing
<b>Pro- Per-</b>	<b>Senser</b>	<b>-cess -ception</b>	<b>Phenomenon</b>

Mark	Likes	new clothes
<b>Senser</b>	<b>Process: Affection</b>	<b>Phenomenon</b>

I	Believe	You
<b>Senser</b>	<b>Process: Cognition</b>	<b>Phenomenon</b>

### 3) Relational Process

Relational processes involve states of being (including having). They can be classified according to whether they are being used to identify something (Barry Tuckwell may be the finest living horn player) or to assign a quality to something (Barry Tuckwell is a fine horn player). Processes which establish an identity are called *Identifying Processes* and processes which assign a quality are called *Attributive Processes*. Each has its own characteristic participant roles. In attributive these are *Carrier* and *Attribute*, whereas in identifying processes the participants roles are *Token* and *Value*. They are classified into three sub-classification named Intensive, Possessive, and Circumstance.



Table 2.4. Example of Attributing Process

Intensive	The nucleus	Is	the brain of the cell
Possessive	Plant cells	Have	a cell wall
Circumstantial	The yolk	Is	inside the albumen
	<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>

Here are some words of the more common relational processes of attributing: *be, become, go, get, turn, grow, keep, stay, remain, look, appear, seem, smell, taste, feel, sound, end up, turn out, last, weigh, concern, cost, has, belong to, need, require.*

Table 2.5. Example of Identifying Process

Intensive	The nucleus	Is	the brain of the cell
Possessive	The transducer	Is	Dr Buick's
Circumstantial	Tuesday	Was	the deadline
	<b>Token</b>	<b>Relational</b>	<b>Value</b>

Here are some words of the more common relational processes of identifying: *be, become, equal, add up to, play, act as, call, mean, define, represent, spell, express, form, give, constitute, imply, stand for, symbolize, realize, indicate, signify, betoken, take up, span, resemble, occupy, own, include, involve, contain, comprise, provide, cause.*

The easiest way to differentiate the attributing and identifying processes is that identifying processes are reversible. The reversibility test works because identifying processes have a passive voice; that is, the clause can be made passive. However, *is* does not change its form when it is passive so a further test is to substitute a relational process which does change.

Table 2.6. The other examples of Relational Process

		Attributive	Identifying
neutral		be, feel	be
phase: time	inceptive	become, turn (into), grow (into) get, go, fall, run	become; turn into, grow into
	durative	remain, stay (as), keep	remain, stay as
Phase: reality	apparent	seem, appear, qualify as	seem (superlative)
	perceptive	look, sound, smell, feel, taste (like)	
	realized	prove, turn out, end up (as)	prove
measure		weigh, cost, measure	
quality		[Process/Attribute:] seem, appear, matter, count, apply, figure, suffice, abound, differ, vary, dominate, do, hurt, ache, stink, smell, reek, drip, ooze, suck, stink	
role			play, act as, function as, serve as
sign			mean, indicate, suggest, imply, show, betoken, mark, reflect
equation			equal, add up to, make
kind/part			comprise, feature, include
significance			represent, constitute, form
example			exemplify, illustrate
symbol			express, signify, realize, spell, stand for, mean
assignment: neutral		make; [Process/Attribute] ensure, guarantee (make it certain that...), prove, confirm (make it fact that...)	make

assignment: elaborating			elect, choose (as), dub; name, christen, term; spell, pronounce
assignment: projection			think, consider; prove, call, declare

Source: Halliday and Matthiessen (2014:269)

#### 4) Behavioural Process

Behavioural processes are processes of physiological and psychological behavior, like breathing, dreaming, snoring, smiling, hiccuping, looking, watching, listening, and pondering (Gerot and Wignell, 1994:47). There is one obligatory participant: the *Behaver*. Like a senser, the Behaver is a conscious being. But the process is one of doing, not sensing.

Table 2.7. Example of Behavioural Process

She	Lives	in the fast lane
<b>Behaver</b>	<b>Behavioural Process</b>	<b>Circumstance: Place</b>

The boundaries of behavioural process are indeterminate, but it can be recognized the kinds set out in the following table:

Table 2.8. The boundary kinds of Behavioural Process

I	[near mental]	processes of consciousness represented as forms of behavior	look, watch, stare, listen, think, worry, dream
Ii	[near verbal]	verbal processes as forms pf behavior	chatter, grumble, talk, gossip, argue, murmur, mouth
Iii	-	physiological processes manifesting states of consciousness	cry, laugh, smile, frown, sigh, sob, snarl, hiss, whine, nod
Iv	-	other psychological processes	breathe, sneeze,

			cough, hiccup, burp, faint, shit, yawn, sleep
V	[near material]	bodily postures and pastimes	sing, dance, lie (down), sit (up, down)

Source: Halliday and Matthiessen (2014:302)

### 5) Verbal Process

Verbal processes are processes of saying, or more accurately, of symbolically signalling. It has a participant named Sayer, who is the doer of the process of verbalization. Saragih in Ong'onda (2016) states that verbal processes show activities related to information. Specifically, the process includes that of saying, commanding, asking, and offering

Table 2.9. Example of Verbal Process

The sign	Says	'no smoking'
<b>Sayer</b>	<b>Verbal process</b>	<b>Material</b>

Table 2.10. Other examples of Verbal Process

Types		Example of verb
activity	Targeting	praise, flatter, commend, compliment, congratulate, insult, abuse, slander, blame, criticize, chide, censure, pillory, rebuke
	Talking	speak, talk
semiosis	(neutral quoting)	say, tell; go, be like
	Indicating	tell, report, announce, notify, explain, argue, convince (that), persuade, promise
	Imperating	ask, order, command, require, promise, threaten, persuade, convince, entreat, implore, beg

Source: Halliday and Matthiessen (2014:305)

The process also has other participants named Receiver, Verbiage, and Target.

- a. Receiver: the one to whom the verbalisation is addressed
- b. Target: one acted upon verbally (insulted, complimented, etc)
- c. Range/Verbiage: a name of verbalisation itself

#### 6) Existential Process

Existential process represent that something exists or happens. Existential process has only a participant named Existent. Hancock in Ong'onda (2016), existential process is a clause that presents an entity as existing without predicating anything additional about it. The process has two main forms of grammatical relation, with a copular verb and an empty *there* as Subject and with a copular verb, the Existent as Subject and usually a circumstantial adjunct.

Table 2.11. Example of Existential Process

There	Is	a man waiting for you
	<b>Process</b>	<b>Existent</b>

Ten of us	Were	in the party
<b>Existent</b>	<b>Process</b>	<b>Circumstantial: Adjunct</b>

#### 7) Another Process Types

The 'It' has no representational function, but does-provide a Subject. These are analysed as Process: Meteorological.

Table 2.12. Example of Meteorological Process

It	's hot
It	's windy
It	's five o'clock
	<b>Meteorological Process</b>

Source: Gerot and Wignel (1994:60)

b. Circumstantial Element

According to some linguists, they identify circumstantial elements by considering what probes use for eliciting or looking at the different question to which the circumstances provide answers. They classify them into seven types. They are Extent, Location, Manner, Cause, Accompaniment, Matter and Role.

Moreover, Halliday differentiates circumstances into four types based on their purpose in a clause. Those are enhancing (Extent, Location, Manner, Cause, and Contingency), extending (Accompaniment), elaborating (Role), and projection (Matter, Angle) (Halliday, 1994:151). Some of linguists also agree in completing the Circumstantial Elements with Contingency and Angle.

1) Extent

Extent construes the extent of the unfolding of the process in space-time: the distance in space over which the process unfolds or the duration in time during which the process unfolds. The interrogative forms for Extent are *how far?*, *how long?*, *how many* (measure units)? *How many times?*. The typical structure is a nominal group with a qualifier, either definite e.g. *five days*, or indefinite, e.g. *many miles*, *a long way*, this occurs either with or without prepositions, the most usual preposition is *for*.

2) Location

Location construes the location of the unfolding of the process in spacetime: the place where it unfolds or the time when it unfolds. The general interrogative of Location are *where?*, *when?*. Place includes not only static location in space, but also the source, path, and destination of movement. Similarly, time includes not

only static location in time, but also the temporal analogues of source, path, and destination. The typical structure is an adverbial group or prepositional phrases, for examples are *down, underneath, by the door, in Canberra, long ago, before sunset, on Wednesday evening, among friends, between you and me.*

Table 2.13. Example of Extent and Location of Circumstantial Element

		Spatial	Temporal
Extent	Definite	five miles	five years
	Indefinite	a long way	a long time
Location	Definite	at home	at noon
	Indefinite	Near	Soon

		Spatial	Temporal
Location	Absolute	in Australia	in 1985
	Relative	Near	here, nearby
		Remote	there, a long way away
			then, a long time ago

		Spatial	Temporal
Location	Rest	in sydney, at the airport	on Tuesday, at noon
	Motion	towards	to Sydney
away from		from sydney	since Tuesday

Source: Halliday (1994:153)

### 3) Manner

The Circumstantial Element of Manner construes the way in which the process is actualized. Manner comprises four subcategories: Means, Quality, Comparison, and Degree.



Means refers to the means whereby a process takes place. It is typically expressed by a prepositional phrase with the preposition *by* or *with*. The interrogative forms are *how* and *what with?*.

Quality is typically expressed by an adverbial group with *-ly* and adverb as Head; the interrogative is *how?* or *how ...?* plus appropriate adverb. Less commonly, Quality is realized by a prepositional phrase. The general type is one where the preposition is *in* or *with* and the Head/Thing of the nominal group is the name of „manner“ either *manner* or *way*, or of a qualitative dimension such as *speed, tone, skill, ease, difficulty, term*; but phrasal expression of Quality also include more specific types, such as specifications of the manner of movement.

Table 2.14. Example of Manner Circumstantial Element

Types	WH-Form	Examples
Means	how? what with?	(mend it) with fusewire
Quality	how?	(they sat there) in complete silence
Comparison	what like?	(the signs his name) differently
Degree	how much?	(they all love her) deeply

Source: Halliday and Matthiessen (2004:269)

#### 4) Cause

Cause tells about *why*. It also comprises three subcategories: Reason, Purpose, Behalf. Reason represents the reason for which a process takes place- what causes it. It is typically expressed by a prepositional phrase with *though* or a complex preposition such as *because of, as a result of, thanks to*; also the negative *for want of*, as in *for want of a nail the shoe was lost*. The corresponding WH-forms are *why?* or *how?*. For example *die of starvation*.

Purpose represent the purpose for which an action takes place- the intention behind it. They are typically expressed by a prepositional phrase with *for* or with a complex preposition such as *in the hope of*, *for the purpose of*; for example *for lunch* in *gone for lunch*, *for the sake of* in *for the sake of peace and quiet*. The interrogative corresponding is *what for?*.

Behalf represent the entity, typically a person, on whose behalf or for whose sake the action is undertaken- who it is for. They are expressed by a prepositional phrase with *for* or with a complex preposition such as *for the sake of*, *in favor of*, *on behalf of*; for example *pray for me*, *i'm writing on behalf of Aunt Jane*, *he did it for the sake of our friendship*. The usual interrogative is *who for*.

Table 2.15. Example of Cause Circumstantial Element

	WH-form	Examples
Reason	why?	(they left) because of the drought
Purpose	what for?	(it's all done) with a view to promotion
Behalf	who for?	(put in a world) on my behalf

Source: Halliday (1994:155)

##### 5) Contingency

Contingency specifies an on which the actualized of the process depends on what. There are three subtypes. Those are Condition, Concession, and Default. Circumstantial of condition are expressed by *in case of*, *in the event of*. For example: *in the event of a typhoon, open all windows*. Concession circumstantials are expressed by *in spite of* or *despite*. For example: *despite the rain the excursion was a great success, they adopted the motion in spite of popular objections*. Expressions circumstantial are expressed by *in the absence of*, *in default of*. For

example: *in the absence of further evidence we shall give them the benefit of the doubt.*

#### 6) Accompaniment

Accompaniment tells about *with* or *without* *who* or *what* and is can be probed by *who* or *what else?* It is expressed by prepositional phrase such as *with*, *without*, *besides*, and *instead of*. There are two types of Accompaniment. They are Comitative and Additive. Comitative represents the process as a single instance of a process. For example, „I left work *without my briefcase*“. Additive represents the process as two instances. For example, „*Instead of dingy velveteen* he had brown fur, soft, and shiny“.

#### 7) Role

Role tells about be and become. There are two categorise named Guise and Product. Guise corresponds to the interrogative *what as?*. For example: *I come here as a friend*. product corresponds to the interrogative *what into?*. For example: *aren't you growing into a big girl?*.

#### 8) Matter

Matter tells about what or with reference to what and is probed by *what about?*. It is related to verbal process; it is circumstantial equivalent of the verbiage, that which is described, rederred to, narrated. Matter is expressed by prepositional such as *about*, *concerning*, *with reference to* and sometimes simply *of*. For example: *i worry about her health, the company kept quiet on the subject of compensation, they talked of many things.*

## 9) Angel

Angel is also related to verbal processes, but in this case to the Sayer, it is like ‘as.....says’. the simple preposition used in this function is *to*; but, like matter, it is often expressed by a more complex form such as *according to, in the view/point of, from the standpoint of*. For example: *to Marry it seemed unlikely, according to a government spokesman order has now been restored, they’re guilty in the eye of the law.*

A summary of the descriptions of circumstance is shown in the table below:

Table 2.16. The Types of Circumstance

	Types	Subcategory	Wh-item	Example
enhancing	extent	Distance	how far?	for; throughout ‘measured’ nominal group
		Duration	how long	for; throughout ‘measured’ nominal group
		Frequency	how many times?	‘measured’ nominal group
	location	Place	where? [there,here ]	at, in, on, by, near; to, towards, into, onto, (away) from, out of, off; behind, in front of, above, below, under, alongside
				adverb of place: abroad, overseas, home, upstairs, downstairs, inside, outside; out, up, down, behind; left, right, straight....; there, here
		time	when? [then, now]	at, in, on; to, until, till, towards, into, from, since, during, before, after

				adverb of time; today, yesterday, tomorrow, now, then
	Manner	Means	how? [thus]	by, through, with, by means of, out of, from
		Quality	how? [thus]	in+a+quality (e.g. dignified) + manner/way, with+abstraction (e.g. dignity); according to adverbs in -ly, wise, fast, well, together, jointly, separately, respectively
		Comparison	how? what like	like, unlike
		Degree	how much	to+a high/low/... degree/extent; adverbs of degree much, greatly, considerably, deeply
		cause	Reason	why?
	Purpose		why? what for?	for, for the purpose of, for the sake of, in the hope of
	Behalf		who for?	for, for the sake of, in favour of, against, on behalf of
	contingency	Condition	why?	in case of, in the event of
		Default		in default of, in the absence of, short of, without
		Concession		despite, in spite of
extending	accompani ment	Comitative	Who/what with?	With; without
		Additive	And who/what else?	As well as, besides, instead of
elaborating	role	guise	what as?	as, by way of, in the

				role/shape/guise/ form of
		Product	what into?	Into
projection	matter		what about?	about, concerning, on, of, with reference to, in
	angle	Source		according to, in the words of
Viewpoint				to, in the view/opinion of, from the standpoint of

Source: Halliday and Matthiessen (2014: 313-314)

## B. Previous Research

First, Silvi Salsabil (2016) in her research entitled “A Transitivity Analysis Of English Texts In *Bahasa Inggris When English Rings The Bell* “. This study was conducted to describe Process Types, Participant Functions, and Circumstantial Elements of Transitivity Analysis that characterize in English Texts of an English textbook entitled *Bahasa Inggris When English Rings the Bell*. The study was also aimed to describe and explain the linguistic competence revealed in the textbook.

This study applied descriptive qualitative method that described texts found in the textbook. The data were in the form of clause of English texts. The instruments involved in this study were the researcher and the data sheets as secondary instruments. In collecting the data, this study used *Sadap*, *Simak Bebas Libat Cakap*, and *Catat* technique and purposive sample technique to select the data. The data analysis was conducted through *Metode Padan* which applied *Teknik Pilah Unsur Penentu* and then was followed by *Teknik Hubung Banding*.

Triangulation technique was used to get dependability of the data through peer reviews and expert judgment.

The study found that the characterized Process Types and Participant Functions were Relational (41.22%) and its Participants named Carrier, Attribute, Identified, and Identifier (42.59%). The characterized Circumstantial Element is Place-Location (55.51%). Based on the analysis, the genre refers to descriptive texts and the texts in the textbook have appropriately maintained the competencies stated in the recent Curriculum.

Second, M. Khairun Nazhirin (2013) in his research entitled “A Transitivity Analysis of Genres in the Tenth Grade Senior High School Textbook *Developing English Competences*”. This research is an attempt to analyze the transitivity of genres in senior high school textbook *Developing English Competencies* for Grade 10 based on Halliday’s theory of systemic functional linguistics, and to find out the factors affecting the analysis result and the benefit that can be gained. This research is expected to give an insight of understanding genres’ register features in comprehending texts to improve linguistic competence.

This research study used two techniques: quantitative and qualitative. The quantitative technique presented the frequency of occurrences and the qualitative technique described or interpreted each type of process. The data were collected from the reading section in the textbook. The researcher’s knowledge of transitivity system was the key instrument. As supplementary tools of the instrument, forms of data sheet were used during the research analysis.

Based on the result, there are six types of process found; (1) material process was found 116 times, (2) relational process was found 56 times, (3) mental process was used 28 times, (4) verbal process occurred 28 times, (5) behavioral process was found 8 times and (6) existential process was found 7 times in the analysis. The factor of curriculum influences the result in quality; the curriculum conveys the information to a textbook concerning the categorization of vocabulary. The factor of material sources influences the result in quantity, because there are different numbers of clauses among the genres. The benefit that can be gained are the transitivity of genre can stimulate the reading skills to comprehend the idea and information in a text, and the content enriches the knowledge of reading and writing skills that can be applied in spoken and written texts.

Third, Mochamad Rizal Lutfianto (2017) in his research entitled “An Analysis of Transitivity in the Song Lyrics From the Album “Hotel California”. This study is an analysis of transitivity in the song lyrics from the album ‘Hotel California’ based on the lexicogrammar and context in the framework of functional grammar. This study is aimed to identify the elements of the song lyrics based on its transitivity and to explain the realization of ideational meanings in the song lyrics.

This research is used descriptive qualitative type of the study to examine the problem. The writer uses documentation in the technique of collecting data. The writer finds 60 clauses in song lyrics. In analyzing the data, the writer uses lexicogrammar of the functional grammar patterns to answer the first problem.



Furthermore, the writer refers to the context of functional grammar to answer the second problem.

From the analysis result, the writer finds three kinds elements of transitivity. Those are participants, processes, and circumstances. There are 14 types of participants, namely actor, goal, senser, phenomenon, behavior, token, value, carrier, attribute, sayers, receiver, verbiage, existent, and client. The most dominant participant is material's participants that are actor and goal. It implies that the composer is often the doing physically process in the journey. Moreover, the writer also finds seven types of processes, namely material process, relational process, mental process, verbal process, behavioural process, existential process, meteorological process. From the process found in the analysis, material process has the most dominant frequency. It indicates that the composer would like to show the journey experience. The last elements found are circumstance. Those are circumstances of location, extent, manners, cause, and contingency. The dominant circumstance is circumstance of location. By using the circumstance of location, it indicates that the composer wants to give the clear information about the setting of the process happened.

### **C. Conceptual Framework**

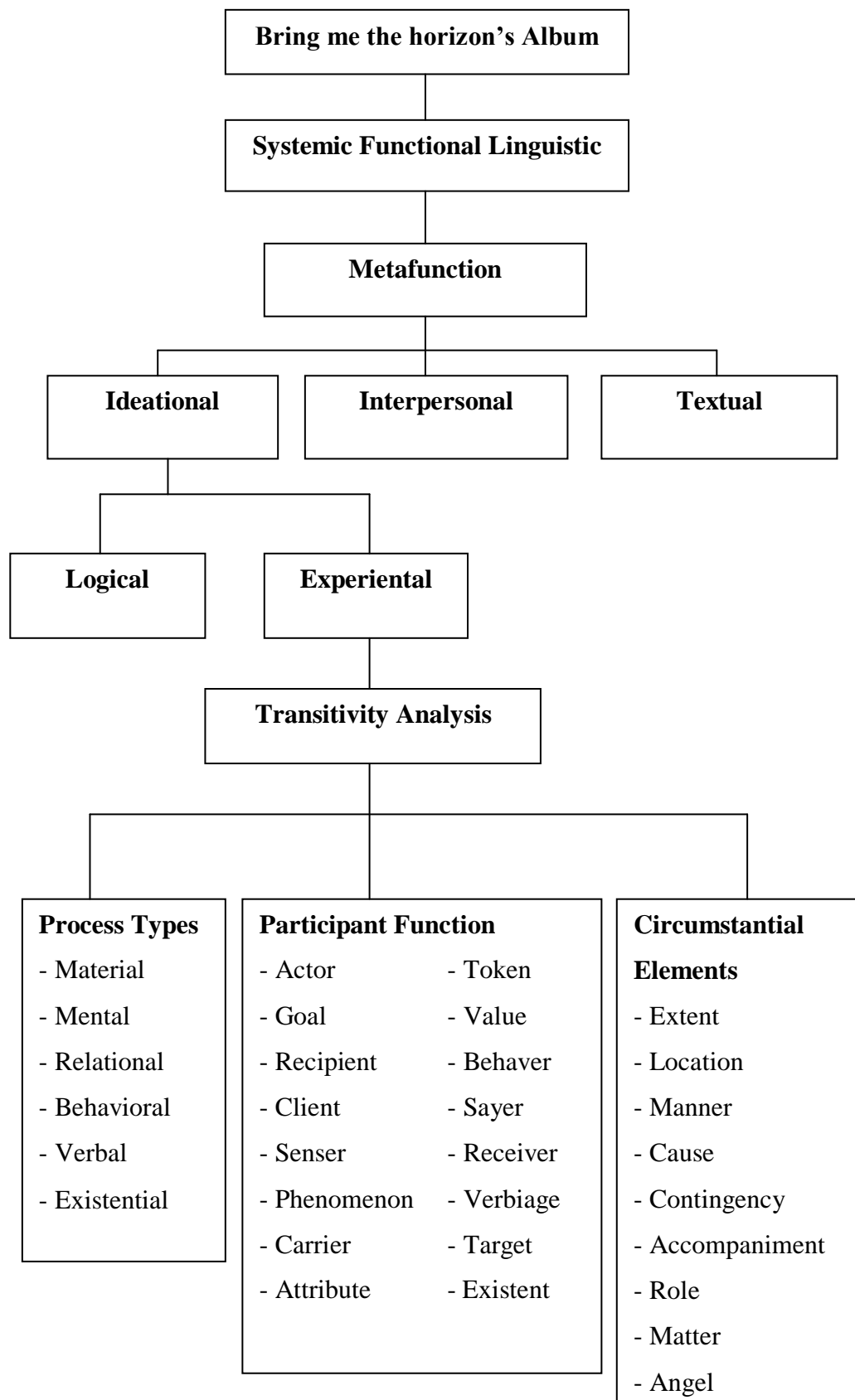
Systemic Functional Grammar is a way of describing lexical and grammatical choices from the system of wording so people are always aware of how language is being used to realize meaning. In Systemic Functional Linguist, there are three categories of metafunction which consist of: Ideational Metafunction, Interpersonal Metafunction, and Textual Metafunction. This study

focuses on Ideational Metafunction especially in Experiential Metafunction. Ideational Metafunction, there are Logical Meaning and Experiential Meaning. Experiential meaning has Process Types, Participant Functions, and Circumstantial Elements.

In transitivity analysis, the Process Types divided into six process. They are Material, Mental, Relational, Behavioral, Verbal, And Existential Processes. Process Types relevant with Participant Function, because of every Process represents its Participant Function.

Circumstantial Elements are broken down into nine types. They are Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, Matter, and Angle. Besides that, the existent of Circumstantial Element is optional in a clause. Because in a clause does not always exist the circumstance.

Table 2.17. Conceptual Framework



## CHAPTER III

### METHODS OF RESEARCH

#### A. Research Design

This research was conducted by using descriptive qualitative method. Moleong, (2016:6) said that qualitative research is research that intends to understand the phenomena about what is experienced by research subjects.

This study was done in two ways are library research to found some books related to the topic and the researcher was collected some data by getting involved in the album Sempiternal by Bring Me The Horizon.

#### B. Source of the Data

In this research, the source of the data is the lyrics of album Sempiternal by Bring Me The Horizon. The Sempiternal album is the fourth studio album by British rock band Bring Me The Horizon. It was released on 1 April 2013 worldwide through RCA Records, and 2 April 2013 in the United States and Canada through Epitaph Records.

The data that used in this research are the songs of Sempiternal album by Bring Me The Horizon that consist of 11 songs. Those are “*Can You Feel My Heart*”, “*The House of Wolves*”, “*Empire (Let Them Sing)*”, “*Sleepwalking*”, “*Go To Hell, For Heaven’s Sake*”, “*Shadow Moses*”, “*And The Snakes Start To Sing*”, “*Seen It All Before*”, “*Antivist*”, “*Crooked Young*” and “*Hospital For Souls*”.

### **C. The Technique for Collecting Data**

The data was collected by using the following steps:

1. Searching the lyrics of Bring Me The Horizon's songs.
2. Reading the lyrics of the songs.
3. Marking the part of transitivity that used in the lyrics of Bring Me The Horizon's songs.
4. Identifying the part of transitivity that used in the lyrics.
5. Classifying and presenting all the clause in a form of table.

### **D. The Technique of Data Analysis**

As stated by Bogdan and Biklen in Moleong (1982), the data analysis technique is the process of working with data, selecting data so that it becomes a unity that can be processed, searching and finding patterns, finding what is important and learning, deciding what can be conveyed to others. After the data were collected and selected, then the data was analyzed. The data sheets was used during the research analysis. In gathering the data, some steps of analysis data was used.

The steps are:

1. After the data were collected. Analyzing the process types and participant functions in the first sheet by using a checklist.
2. Analyzing the data of circumstantial elements based on transitivity analysis by using a checklist in the second sheet.

3. The researcher found the frequency of the categories of process, participant and circumstance.
4. And then the researcher was calculated the percentage of each category.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data Collection

The data of this research were collected from the lyrics of the songs by Bring Me The Horizon. Actually, there are six types of process, they are: Material, Mental, Relational, Verbal, Behavioural, and Existential. Every types of process, they have their participants. Circumstance has nine types, namely: Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, Matter, and Angel. The researcher was analyzes the types of Process, Participant, and Circumstance to find the dominant types which were most used in Bring Me The Horizon's songs lyrics.

After the researcher analyzed the data, the researcher divided into three subchapters. The first is Process types, the second is Participant function, and the third is Circumstantial elements.

##### 1. Process Types

There are 192 clauses that found in this research. The process are Material, Mental, Verbal, Behavioural, Relational, and Existential. The Process types of transitivity analysis can be seen in the table below:

Table. 4.1. The types of Process and their total that used in the lyrics of Bring Me The Horizon's song

No.	Process	Frequency of occurrence	Percentage
1.	Material	91	47.39%
2.	Mental	38	19.80%

3.	Relational	42	21.90%
4.	Verbal	3	1.60%
5.	Behavioural	12	6.25%
6.	Existential	6	3.12%
Total		192	100

## 2. Participants Function

There are 310 participants that found in this research. It is related with Process types that characterized in the lyrics of the songs. The result of Participants Function can be seen in the table below:

Table 4.2. The Participants Function that used in the lyrics of Bring Me The Horizon's song

No.	Participants Function	Frequency of occurrence	Percentage
1.	Actor	86	27.65%
2.	Goal	48	15.43%
3.	Recipient	1	0.32%
4.	Client	2	0.64%
5.	Initiator	0	0.00%
6.	Scope	4	1.29%
7.	Senser	37	11.90%
8.	Phenomenon	32	10.29%
9.	Carrier	35	11.25%
10.	Attribute	31	9.97%
11.	Token	7	2.25%
12.	Value	3	0.96%
13.	Behaver	3	0.96%
14.	Existent	12	3.86%
15.	Sayer	5	1.61%
17.	Targer	0	0.00%
18.	Receiver	0	0.00%
19.	Verbiage	4	1.29%
Total		310	100



### 3. Circumstantial Elements

There are 70 Circumstance that found in this research. The result of Circumstantial Elements of transitivity analysis in the lyrics of Bring Me The Horizon's song can be seen in the table below:

Table 4.3. Circumstantial Elements of transitivity analysis in the lyrics of Bring Me The Horizon's song

No.	Circumstantial Elements	Frequency of occurrence	Percentage
1.	Extent	1	1.43%
2.	Location	40	57.14%
3.	Manner	24	34.29%
4.	Cause	5	7.14%
5.	Contingency	0	0.00%
6.	Accompaniment	0	0.00%
7.	Role	0	0.00%
8.	Matter	0	0.00%
9.	Angel	0	0.00%
Total		70	100

## B. Data Analysis

### 1. Types of Process and Participant Functions

A process is something happened in the clause. It deals with the activity done. In traditional structure, process same with the verb.

Every processes have their participant themselves. They related each other. In one process, it has one or more participant. But sometimes, in one process it just has one participant. It depends on how long the clause that found.

a) Material Process

Material process of transitivity are process of doing. They express the notion that the same entity does something which may be done to some other entities. There are two main participant function. Actor is the one that does the need or performs the action. While, Goal is the one suffers or undergoes the process. Beside two participants above, there are Scope, Client, and Recipient. Client is one that service are done for. Recipient is one that goods are given to.

Table 4.4. Data analysis of Process and Participant

Function in Material Process

Clause	Process Type	Participant Function
(1) Can you fix the broken?	Material	Goal and Scope
(2) Can you help the hopeless?	Material	Goal and Scope
(3) I'm begging on my kness	Material	Actor
(4) I am going blind	Material	Actor and Goal
(5) Cloak and daggers murder the truth	Material	Goal and Scope
(6) I'll bow for your king	Material	Actor and Client
(7) The house of wolves you built	Material	Actor and Goal
(8) The house is burning a thousand times	Material	Actor
(9) My soul can be saved	Material	Actor
(10) If i sell you my sins	Material	Actor, Goal, and Recipient
(11) The house will burn just like a thousand suns	Material	Actor
(12) The blood on my hand covered the holes	Material	Actor and Goal
(13) We'll never find our way back home	Material	Actor and Goal
(14) They came like moths to a flame	Material	Actor
(15) You live like a house in a hurricane	Material	Actor

(16) They are calling at the gates	Material	Actor
(17) They calling out my name	Material	Actor and Goal
(18) They are waiting for my empire to fall	Material	Actor and Client
(19) My bones catch a fever	Material	Actor and Goal
(20) When it cuts you up this deep	Material	Actor and Goal
(21) Your eyes are swallowing me	Material	Actor and Goal
(22) Mirrors start to see	Material	Actor
(23) Shadows start to see	Material	Actor
(24) My skin's smothering me	Material	Actor and Goal
(25) Help me find a way to breathe	Material	Actor
(26) I go from here	Material	Actor
(27) Give me a reason to start again	Material	Actor and Goal
(28) Will you bite you tongue	Material	Actor and Goal
(29) Before we make you swallow it	Material	Actor and Goal
(30) I'm begging you to spare me	Material	Actor and Goal
(31) I'm burning down every bridge we made	Material	Actor and Goal
(32) I'm bleeding out every word you said	Material	Actor and Goal
(33) The diamonds leave your bones	Material	Actor and Goal
(34) Feed them to the sharks	Material	Actor
(35) Throw them to the wolves	Material	Actor
(36) We're going no where	Material	Actor
(37) We live our lives	Material	Actor and Goal
(38) We're ready to die	Material	Actor
(39) I'd burried you	Material	Actor and Goal
(40) You'll have to make to take this with your cold dead hands	Material	Actor and Goal
(42) We're sinking	Material	Actor
(43) I cut you loose	Material	Actor and Goal
(44) I stepped through the	Material	Actor

crack		
(45) You clamp to my shirt	Material	Actor and Goal
(46) You can run	Material	Actor
(47) They come to the ground	Material	Actor
(48) I've lost a part of me	Material	Actor and Goal
(49) Wolves come out of the woodwork	Material	Actor
(50) The snakes start to sing	Material	Actor
(51) You could fix me	Material	Actor and Goal
(52) Leeches come from out of the dirt	Material	Actor
(53) Rats come out of the holes	Material	Actor
(54) They call home	Material	Actor and Goal
(55) I fall apart	Material	Actor
(56) You make some room in your bed	Material	Actor and Goal
(57) You could lock me up in your heart	Material	Actor and Goal
(58) Throw away the key	Material	Actor
(59) You can't soar with the eagles	Material	Actor and Goal
(60) Don't fly with the flock	Material	Goal
(61) Did you catch your own reflection?	Material	Actor and Goal
(62) I'm drowning in the deja vu	Material	Actor
(63) I don't wanna do this by myself	Material	Actor
(64) I've heard these lines a thousand times	Material	Actor and Goal
(65) I must confide	Material	Actor
(66) We've lost our touch	Material	Actor and Scope
(67) I could agree with you	Material	Actor and Goal
(68) You're changing anything	Material	Actor and Goal
(69) You're going to change	Material	Actor
(70) We'll fall	Material	Actor
(71) You're making it so much worse	Material	Actor and Goal
(72) Give me a break	Material	Actor and Goal
(73) I will find a way	Material	Actor and Goal
(74) We speak in tongue	Material	Actor
(75) No death can touch the	Material	Actor and Goal

crooked young		
(76) We don't sleep	Material	Actor
(77) We don't eat	Material	Actor
(78) We don't die	Material	Actor
(79) The clouds will eat your fucking prayers	Material	Actor and Goal
(80) Then I found out how hard	Material	Actor
(81) The sun will return	Material	Actor
(82) You come back down	Material	Actor
(83) The music I made	Material	Actor and Goal
(84) A witch hunt for an exit	Material	Actor and Goal
(85) We all walk alone on an empty staircase	Material	Actor and Goal
(86) I've died a thousand times	Material	Actor
(87) Throw me to the flames	Material	Actor
(88) Do you wanna talk about it?	Material	Actor and Goal
(89) Have you ever took a blade to your wrists	Material	Actor and Goal
(90) Have you've been skipping meals	Material	Actor and Goal
(91) We're gonna try something new today	Material	Actor and Goal

b) Mental Process

Mental process is usually process that of sensing such as feeling, thinking, perceiving. There are three types of mental process: perception (seeing, hearing, moticing, feeling, and smelling), affection (liking, loving, fearing, hating, admiring, and missing), cognition (thinking, knowing, believing, doubting, remembering, forgetting, and understanding). It has Senser and Phenomenon as the participants.

Table 4.5. Data analysis of Process and Participant

## Function in Mental Process

Clause	Process Types	Participant Function
(92) Can you hear the silence?	Mental	Senser and Phenomenon
(93) Can you see the dark?	Mental	Senser and Phenomenon
(94) Can you feel my heart?	Mental	Senser and Phenomenon
(95) Can you save my bastard soul?	Mental	Senser and Phenomenon
(96) I love you mother	Mental	Senser and Phenomenon
(97) I can't drown my demons	Mental	Senser and Phenomenon
(98) They know how to swim	Mental	Senser and Phenomenon
(99) I long for that feeling to not feel at all	Mental	Senser and Phenomenon
(100) You will fear	Mental	Senser
(101) The only kingdom you'll see	Mental	Senser and Phenomenon
(102) We've been surrounded by vicious cycles	Mental	Senser and Phenomenon
(103) We've been surrounded	Mental	Senser
(104) I hear them	Mental	Senser and Phenomenon
(105) No one wants to hear you	Mental	Senser and Phenomenon
(106) No one wants to see you	Mental	Senser and Phenomenon
(107) I'll watch you choke on the hearts you break	Mental	Senser and Phenomenon
(108) You think that no one sees this	Mental	Senser and Phenomenon
(109) I think it's time	Mental	Senser and Phenomenon
(110) You knew the truth	Mental	Senser and Phenomenon
(111) I thought	Mental	Senser
(112) We ever see the end	Mental	Senser and Phenomenon
(113) Do you feel the chair	Mental	Senser and Phenomenon
(114) Hell won't have me	Mental	Senser and Phenomenon
(115) We've seen it all before	Mental	Senser and Phenomenon
(116) We shouldn't feel the love so painfully	Mental	Senser and Phenomenon

(117) I know it stings	Mental	Senser and Phenomenon
(118) I know this cuts	Mental	Senser and Phenomenon
(119) I've seen the devil	Mental	Senser and Phenomenon
(120) We'll fail	Mental	Senser
(121) If you really believe in the words that you preach	Mental	Senser and Phenomenon
(122) Believe in no one	Mental	Senser and Phenomenon
(123) The faceless won't save you	Mental	Senser and Phenomenon
(124) I just wanted the numb inside me to leave	Mental	Senser and Phenomenon
(125) The love that I feel	Mental	Senser and Phenomenon
(126) Everybody wants to go to heaven	Mental	Senser
(127) But nobody wants to die	Mental	Senser and Phenomenon
(128) I can fear death no longer	Mental	Senser and Phenomenon
(129) We don't know our soul was	Mental	Senser and Phenomenon

c) Relational Process

There are two forms of Relational process. They are Identifying processes and Attributing processes. In Identifying processes these are token and value, whereas in Attributing processes the participants are carrier and attribute.

Table 4.6. Data analysis of Process and Participant

Function in Relational Process

Clause	Process Types	Participant Function
(130) I am sorry brother	Relational	Carrier and Attribute
(131) So sorry lover	Relational	Carrier
(132) Forgive me father	Relational	Carrier
(133) I am scared to get close	Relational	Carrier and Attribute
(134) I will sink	Relational	Carrier and Attribute
(135) Show me a sign	Relational	Carrier and Attribute
(136) Show me a reason to give	Relational	Carrier and Attribute
(137) One thing is clear	Relational	Carrier and Attribute

(138) Death is only salvation	Relational	Carrier and Attribute
(139) What you call faith	Relational	Carrier and Attribute
(140) I call a sorry excuse	Relational	Carrier and Attribute
(141) He shows himself	Relational	Carrier and Attribute
(142) Show me your face	Relational	Carrier and Attribute
(143) Show me a reason to think	Relational	Carrier and Attribute
(144) It is the start of the end	Relational	Token and Value
(145) The scars on your heart are yours to atone	Relational	Token and Value
(146) The wolves are at my door	Relational	Token
(147) My secrets are buried now	Relational	Token
(148) It is hard to find a way to breathe	Relational	Token and Value
(149) It is like i'm sleepwalking	Relational	Token
(150) I'm at the edge of the world	Relational	Token
(151) You're not a shepherd	Relational	Carrier and Attribute
(152) You're just a sheep	Relational	Carrier and Attribute
(153) You're all flesh with no bone	Relational	Carrier and Attribute
(154) We're ready to die	Relational	Carrier
(155) My soul's a sorry state	Relational	Carrier and Attribute
(156) You're empty lovers	Relational	Carrier and Attribute
(157) Heaven is full	Relational	Carrier and Attribute
(158) Every second's soaked in sadness	Relational	Carrier
(159) Every weekend is a war	Relational	Carrier and Attribute
(160) It is not enough	Relational	Carrier and Attribute
(161) The world's in the shit	Relational	Carrier and Attribute
(162) Your children are fucked	Relational	Carrier and Attribute
(163) The lines are blurred and washed out with spite	Relational	Carrier and Attribute
(164) I'm just a fool	Relational	Carrier and Attribute
(165) You are a cunt	Relational	Carrier and Attribute
(166) I'm saved	Relational	Carrier and Attribute
(167) It is a miracle	Relational	Carrier and Attribute



(168) We're dead inside	Relational	Carrier and Attribute
(169) It is to really change	Relational	Carrier and Attribute
(170) The days are a death wish	Relational	Carrier and Attribute
(171) I am powerless	Relational	Carrier and Attribute

d) Behavioural Process

Behavioural process is process of physiological and psychological behavior, like breathing, dreaming, snoring, and looking. There is one participant of behavioural process: behavior.

Table 4.7. Data analysis of Process and Participant

Function in Behavioural Process

Clause	Process Types	Participant Function
(172) Will you ache for me?	Behavioural	Behavior
(173) I hate being alone	Behavioural	Behavior
(174) I can see the writing on the wall	Behavioural	Behavior

e) Verbal Process

Process of saying of symbolically signalling is called Verbal process. It has participant named Sayer. Verbal process also has other participant:

- a. Receiver: the one to whom the verbalisation is addressed
- b. Target: one acted upon verbally
- c. Range/Verbiage: a name of verbalisation itself

Table 4.8. Data analysis of Process and Participant

Function in Verbal Process

Clause	Process Types	Participant Function
(175) Can you tell from the look in her eyes?	Verbal	Sayer
(176) Tell your friends to	Verbal	Sayer

sharpen their teeth		
(177) Tell yourself that it's just business	Verbal	Sayer
(178) Don't say i'm better off dead	Verbal	Sayer
(179) I've said	Verbal	Sayer
(180) You can tell me	Verbal	Sayer

f) Existential Process

Existential process is process of existence. Existential process just has one participant named existent.

Table 4.9. Data analysis of Process and Participant

Function in Existential Process

Clause	Process Type	Participant Function
(181) There is nothing else	Existential	Existent
(182) These walls begin to cave in	Existential	Existent
(183) There is nowhere else for us to go	Existential	Existent
(184) There's a few quid to be made	Existential	Existent
(185) There is something	Existential	Existent
(186) There's no sparkle in those eyes	Existential	Existent
(187) There's nothing left to save	Existential	Existent
(188) There's nothing in the air tonight	Existential	Existent
(189) There's a war	Existential	Existent
(190) There's glimpses of heaven in everyday	Existential	Existent
(191) There will be no peaceful revolution	Existential	Existent
(192) There's no the flames	Existential	Existent

2. Circumstantial Elements

Halliday differentiates circumstances into nine types. They are Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, Matter and Angle. But in this research, there are Extent, Location, Manner, Cause and Matter.

a) Extent

Extent explain the extent of unfolding of the process in sapce time: the distance in space over which the duration in time during the process unfold.

Table 4.10. Data analysis of Circumstantial Element

in Extent

Clause	Circumstantial Element		
	Distance	Duration	Frequence
(1) I'm scared to get close		✓	

b) Location

Location tells the location of the process in space time: the place where or time unfold.

Table 4.11. Data analysis of Circumstantial Element

in Location

Clause	Circumstantial Element	
	Place	Time
(2) The blood on my hand covered the holes	✓	
(3) The scars on your heart are yours to atone	✓	
(4) They came like moths to a flame	✓	
(5) You live like a house in a hurricane	✓	
(6) They are calling at the gates	✓	
(7) The wolves are at my door	✓	
(8) I can see the writing on the wall	✓	
(9) They are waiting for my empire to fall	✓	
(10) My secrets are buried now		✓
(11) When it cuts you up this deep		✓

(12) I'm at the edge of the world	✓	
(13) I go from here	✓	
(14) Before we make you swallow it		✓
(15) I'll watch you choke on the hearts you break	✓	
(16) Feed them to the sharks	✓	
(17) Throw them to the wolves	✓	
(18) Can you tell from the look in her eyes?	✓	
(19) We're going no where	✓	
(20) They come to the ground	✓	
(21) You make some room in your bed	✓	
(22) You could lock me up in your heart	✓	
(23) Every second's soaked in sadness	✓	
(24) I'm drowning in the deja vu		✓
(25) We've seen it all before		✓
(26) I've heard these lines a thousand times		✓
(27) There's no sparkle in those eyes	✓	
(28) There's nothing in the air tonight	✓	✓
(29) The world's in the shit	✓	
(30) If you really believe in the words that you preach	✓	
(31) We speak in tongue	✓	
(32) Believe in no one	✓	
(33) Then I found out how hard		✓
(34) I just wanted the numb inside me to leave	✓	
(35) There's glimpses of heaven in every day		✓
(36) We all walk alone on an empty staircase	✓	
(37) Everybody wants to go to heaven	✓	
(38) I've died a thousand times		✓
(39) Throw me to the flames	✓	
(40) Have you ever took a blade to your wrists	✓	
(41) We're gonna try something new today		✓

c) Manner

Manner means the way in which the process is actualized. Manner refer to the means whereby a process takes place. There are types of manner: Means, Quality, Comparison, and Degree.

Table 4.12. Data analysis of Circumstantial Element  
in Manner

Clause	Circumstantial Element			
	Means	Quality	Comparison	Degree
(42) I'm scared to get close	✓			
(43) I long for that feeling to not feel at all				✓
(44) The house will burn just like a thousand suns			✓	
(45) You live like a house in a hurricane	✓			
(46) When it cuts you up this deep	✓			
(47) It is hard to find a way to breathe	✓			
(48) Mirrors start to see	✓			
(49) Shadows start to see	✓			
(50) Help me find a way to breathe	✓			
(51) It is like i'm sleepwalking			✓	
(52) Give me a reason to start again	✓			
(53) No one wants to hear you	✓			
(54) No one wants to see you	✓			
(55) I'm begging you to spare me	✓			
(56) We live our lives like we're ready to die			✓	
(57) We're ready to die	✓			
(58) I stepped through the crack	✓			
(59) Tell your friends to sharpen their teeth	✓			
(60) The snakes start to sing	✓			
(61) I don't wanna do this by myself	✓			
(62) We shouldn't feel the love so painfully		✓		

(63) The lines are blurred and washed out with spite	✓			
(64) You're going to change	✓			
(65) You're making it so much worse		✓		

d) Cause

Cause tells about why. it has three subcategories: Reason, Purpose, and Behalf.

Table 4.13. Data analysis of Circumstantial Element

in Cause

Clause	Circumstantial Element		
	Reason	Purpose	Behalf
(66) It's the start of the end	✓		
(67) Wolves come out of the woodwork		✓	
(68) Leeches come from out of the dirt		✓	
(69) Rats come out of the holes		✓	
(70) There's no hope for us			✓

From the data, there are the dominant type of each elements in transitivity. The dominant types in process is Material, it is because material process is involved states physical action. The dominant type in participant is actor, it is because participant related with process. Actor is the one that performs the action. The dominant type of circumstance is location. It is because, it easy to find the place and time in sentences. So thats why location become dominant type of circumstance.

### C. Research Findings

After the researcher analyzed all the data of transitivity analysis in the lyrics of Bring Me The Horizon's song, the findings can be represented as the following:

1. The types of metafunction that used in this research is ideational metafunction which is focused on experiential function.
2. Types of Process, Participant Function, and Circumstantial Element was applied in the lyrics of the Bring Me The Horizon's songs.
3. Process were found that: Material was 91 (47.39%), Mental was 38 (19.80%), Relational was 42 (21.90%), Verbal was 3 (1.60%), Behavioural was 12 (6.25%), and Existential was 6 (3.12%). Participant function were found that: Actor was 86 (27.65%), Goal was 48 (15.43%), Recipient was 1 (0.32%), Client was 2 (0.64%), Scope was 4 (1.29%), Phenomenon was 32 (10.29%), Senser was 37 (11.90%), Carrier was 35 (11.25%), Attribute was 31 (9.97%), Token was 7 (2.25%), Value was 3 (0.96%), Behaver was 3 (0.96%), Existent was 12 (3.86%), Sayer was 5 (1.61%), and Verbiage was 4 (1.29%). Circumstantial elements were found that: Extent was 1 (1.43%), Location was 41 (57.14%), Manner was 24 (34.29%), and Cause was 5 (7.14%).
4. The dominant types that found in the lyrics of the Bring Me The Horizon's songs: the process was Material, the participant was Actor, and the circumstantial elements was Location.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

After analyze the data, the conclusion can be drawn as in the following.

1. The types of metafunction that found in the album Sempiternal by Bring Me The Horizon was ideational metafunction which was experiential function that known as transitivity.
2. Process were found that: Material was 91 (47.39%), Mental was 38 (19.80%), Relational was 42 (21.90%), Verbal was 3 (1.60%), Behavioural was 12 (6.25%), and Existential was 6 (3.12%). Participant function were found that: Actor was 86 (27.65%), Goal was 48 (15.43%), Recipient was 1 (0.32%), Client was 2 (0.64%), Scope was 4 (1.29%), Phenomenon was 32 (10.29%), Senser was 37 (11.90%), Carrier was 35 (11.25%), Attribute was 31 (9.97%), Token was 7 (2.25%), Value was 3 (0.96%), Behavior was 3 (0.96%), Existent was 12 (3.86%), Sayer was 5 (1.61%), and Verbiage was 4 (1.29%). Circumstantial elements were found that: Extent was 1 (1.43%), Location was 41 (57.14%), Manner was 24 (34.29%), and Cause was 5 (7.14%).
3. The dominant types that found in the lyrics of Bring Me The Horizon's songs was: the process was material, participant was actor, and circumstantial elements was location.



## **B. Suggestions**

This study would like give suggestions for the betterment in the future.

Those are:

1. The teacher should enlarge their knowledge in educational as well to provide students ability in analyzing the text especially in transitivity analysis.
2. The readers especially UMSU students should be aware in conveying the lyrics so that the readers would understand the content of the lyrics.
3. Students must often listen, read, or speak with English so that they are able to improve their abilities in English.
4. To the other researcher, it can be references to analyzed the sentences with other metafunction. Metafunction that can be used is interpersonal metafunction.

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# **APPENDIX 1.**

## **THE LYRICS OF THE SONGS**

## Can You Feel My Heart

Can you hear the silence?

Can you see the dark?

Can you fix the broken?

Can you feel, can you feel my heart?

Can you help the hopeless?

Well, I'm begging on my knees

Can you save my bastard soul?

Will you ache for me?

I'm sorry brother

So sorry lover

Forgive me father

I love you mother

Can you hear the silence?

Can you see the dark?

Can you fix the broken?

Can you feel my heart?

Can you feel my heart?

Can you feel my heart?

Can you feel my heart?

I'm scared to get close and I hate being alone

I long for that feeling to not feel at all

The higher I get, the lower I'll sink

I can't drown my demons, they know how to swim

I'm scared to get close and I hate being alone

I long for that feeling to not feel at all

The higher I get, the lower I'll sink

I can't drown my demons, they know how to swim

I'm scared to get close and I hate being alone

I long for that feeling to not feel at all

The higher I get, the lower I'll sink

I can't drown my demons, they know how to swim

Can you feel my heart?, can you hear the silence?

Can you see the dark?

Can you fix the broken?

Can you feel, can you feel my heart?

## The House Of Wolves

Show me a sign, show me a reason to give  
A solitary fuck about your god damn beliefs  
I'm going blind, but one thing's clear  
Death is the only salvation you'll fear  
Brick by brick by brick  
Brick by brick by brick  
What you call faith, I call a sorry excuse  
Cloak and daggers murder the truth  
The bitter taste, there's nothing else  
I'll bow for your king when he shows himself  
Brick by brick by brick  
These walls begin to cave in  
The house of wolves you built  
Is burning a thousand times  
Show me your face, show me a reason to think,  
My soul can be saved if I sell you my sins  
I'm going blind, but one thing's clear  
Death is the only salvation for me  
Brick by brick by brick  
These walls begin to cave in  
The house of wolves you built  
Is burning a thousand times  
The house of wolves you built  
Will burn just like a thousand suns  
And when you die, the only kingdom you'll see  
Is 2 foot wide and 6 foot deep  
And when you die, the only kingdom you'll see  
Is two foot wide and six foot deep  
And when you die, the only kingdom you'll see  
Is two foot wide and six foot deep

Brick by brick by brick  
Brick by brick by brick  
Brick by brick by brick  
These walls begin to cave in  
The house of wolves you built  
Is burning a thousand times  
Brick by brick by brick  
These walls begin to cave in  
The house of wolves you built  
Will burn just like a thousand suns  
You said you want me  
Now I'm here, now I'm here, now I'm here  
You said you want me  
Now I'm here, now I'm here, now I'm here

## Empire (Let Them Sing)

It is the start of the end  
Surrender the throne  
The blood on my hands covered the holes  
We've been surrounded by vicious cycles  
Are we truly alone?  
The scars on your heart are yours to atone  
We've been surrounded  
Let 'em sing, let 'em sing  
The deeper you dig, the darker it gets  
There's nowhere else for us to go  
We live while we learn, and then we forget  
We'll never find our way back home  
Come on  
They came like moths to a flame  
You live like a house in a hurricane  
It is the start of the end  
Surrender the throne  
The blood on my hands covered the holes  
We've been surrounded by vicious cycles  
The end, are we truly alone?  
The scars on your heart are yours to atone  
We've been surrounded  
Let 'em sing, let 'em sing  
I hear them calling at the gates  
(Let us in, let us in)  
I hear them calling out my name (I don't care)  
Let them sing, let them sing, let them sing  
Let the bastards sing  
Let them sing, let them sing  
Let the bastards sing



Let them sing, let them sing  
Let the bastards sing  
Let the God-forsaken bastards sing  
They came like moths to a flame  
You live like a house in a hurricane  
The wolves are at my door  
But I can see the writing on the wall  
The wolves are at my door  
Waiting for my empire to fall  
It is the start of the end  
Surrender the throne  
The blood on my hands covered the holes  
We've been surrounded by vicious cycles  
The end, and we're truly alone  
The scars on your heart are yours to atone  
We've been surrounded  
Let 'em sing, let 'em sing

## Sleepwalking

My secrets are buried now  
From my heart and my bones catch a fever  
When it cuts you up this deep  
It is hard to find a way to breathe  
Your eyes are swallowing me  
Mirrors start to whisper  
Shadows start to see  
My skin's smothering me  
Help me find a way to breathe  
Time stood still  
The way it did before  
It is like I'm sleepwalking  
Fell into another hole I got  
It's like I'm sleepwalking  
I'm at the edge of the world  
Where do I go from here?  
Do I disappear?  
Edge of the world  
Should I sink or swim?  
Or simply disappear?  
Your eyes are swallowing me  
Mirrors start to whisper  
Shadows start to see  
My skin's smothering me  
Help me find a way to breathe  
Seeing as time stood still  
The way it did before  
It is like I'm sleepwalking  
Fell into another hole I got  
It is like I'm sleepwalking

Wake up

Take my hand and

Give me a reason to start again

Wake up

Pull me out and

Give me a reason to start again

Time stands still (time stands still)

Time stands still (time stands still)

Your eyes are swallowing me

Mirrors start to whisper

Shadows start to see

My skin's smothering me

Help me find a way to breathe

Time stands still

The way it did before

It is like I'm sleepwalking

Feel into another hole I got

It is like I'm sleepwalking (it is like I'm sleepwalking)

(It is like I'm sleepwalking) (it is like I'm sleepwalking)

Time stands still

The way it did before

It is like I'm sleepwalking

## Go To Hell, For Heaven's Sake

For the love of god, will you bite your tongue  
Before we make you swallow it  
It is moments like this where silence is golden  
(And then you speak)  
No one wants to hear you  
No one wants to see you  
So desperate and pathetic  
I'm begging you to spare me  
The pleasure of your company  
I'm burning down every bridge we made  
I'll watch you choke on the hearts you break  
I'm bleeding out every word you said  
Go to hell for heaven's sake  
I'm burning down every bridge we made  
I'll watch you choke on the hearts you break  
I'm bleeding out every word you said  
Go to hell for heaven's sake  
No one wants to hear you (save your breath)  
No one wants to see you  
So desperate and pathetic  
You think that no one sees this  
I think it is time you knew the truth  
I'm burning down every bridge we made  
I'll watch you choke on the hearts you break  
I'm bleeding out every word you said  
Go to hell for heaven's sake  
I'm burning down every bridge we made  
I'll watch you choke on the hearts you break  
I'm bleeding out every word you said  
Go to hell for heaven's sake

When did the diamonds leave your bones?

Leave your bones?

You're not a shepherd, you're just a sheep

A combined effort of everyone you meet

You're all flesh with no bone

Feed them to the sharks

And throw them to the wolves

I'm burning down every bridge we made

I'll watch you choke on the hearts you break

I'm bleeding out every word you said

Go to hell for heaven's sake

I'm burning down every bridge we made

I'll watch you choke on the hearts you break

I'm bleeding out every word you said

Go to hell for heaven's sake

Go to hell for heaven's sake

Go to hell for heaven's sake

Go to hell for heaven's sake

## Shadow Moses

Can you tell from the look in her eyes?  
We're going no where  
We live our lives like we're ready to die  
We're going no where  
Can you tell from the look in her eyes?  
We're going no where  
We live our lives like we're ready to die  
We're going no where  
I thought I'd buried you  
And covered the tracks  
You'll have to take this with your cold dead hands  
I thought I'd buried you  
We're sinking, never die  
I thought I cut you loose  
Severed the feeling  
I stepped through the crack as you clamp to my shirt  
I thought I'd buried you  
We're sinking, never die  
Can you tell from the look in her eyes  
We're going no where  
We live our life like we're ready to die  
We're going no where.  
You can run but you'll never escape  
Over and over again  
Will we ever see the end?  
We're going no where  
This is sempiternal  
Will we ever see the end?  
This is sempiternal  
Over and over, again and again

Rise from the dead you child  
Secrets don't deplete till they come to the ground  
Signal the sirens, rally the troops  
Ladies and gentlemen  
Its the moment of truth  
Can you tell from the look in her eyes?  
We're going no where  
We live our lives like we're ready to die  
We're going no where  
You can run but never escape  
Over and over again  
Will we ever see the end?  
We're going no where  
Can you tell from the look in her eyes?  
We're going no where  
We live our lives like we're ready to die  
We're going no where  
You can run but never escape  
Over and over again  
Will we ever see the end?  
We're going no where  
This is sempiternal  
Will we ever see the end?  
This is sempiternal  
Over and over, again and again

## And The Snakes Starts To Sing

I've lost a part of me  
Tell your friends to sharpen their teeth  
There's a few quid to be made  
And my soul's a sorry state  
So come on down, you're empty lovers  
Wolves come out of the woodwork  
And the snakes start to sing  
Do you feel the chair  
Clawing at the back of your neck?  
And start to spell  
Did you really think that you could fix me?  
We'll sell your bones for another roll  
We'll sharpen your teeth  
Tell yourself that it's just business  
Wolves come out of the woodwork  
Leeches come from out of the dirt  
Rats come out of the holes they call home  
And I fall apart  
And the snakes start to sing  
Don't say I'm better off dead  
Cause heaven's full and hell won't have me  
Won't you make some room in your bed  
Well you could lock me up in your heart  
And throw away the key  
Won't you take me out of my head?  
I'm just a would've been, could've been  
Should've been, never was and never ever will be  
We'll sharpen your teeth  
Tell yourself that it's just business  
Would've been, could've been



Should've been, never was, and never ever will be

Wolves come out of the woodwork

And the snakes start to sing

Wolves come out of the woodwork

Leeches come from out of the dirt

Rats come out of the holes they call home

And I fall apart

And the snakes start to sing

If you can't soar with the eagles

Then don't fly with the flock

Are you still getting high?

Did you catch your own reflection

In the knife my mother held?

Or the hell in my father's eyes?

If you can't soar with the eagles

Then don't fly with the flock

Are you still getting by?

Was I your knight in shining armor?

The apple of your eye?

Or just a step to climb?

If you can't soar with the eagles

Then don't fly with the flock.

Are you still getting high?

Did you catch your own reflection

In the knife my mother held?

Or the hell in my father's eyes?

If you can't soar with the eagles

Then don't fly with the flock

Are you still getting by?

Was I your knight in shining armor?

Or the apple of your eye?

Or just a step, a fucking step to climb

## Seen It All Before

Every second's soaked in sadness  
Every weekend is a war  
And I'm drowning in the déjà vu  
We've seen it all before  
I don't wanna do this by myself  
I don't wanna live like a broken record  
I've heard these lines a thousand times  
And I've seen it all before  
Are we close enough?  
There is something I must confide  
I think we've lost our touch  
There's no sparkle in those eyes  
What an awful mess I've made  
There's nothing left to save  
Every second's soaked in sadness  
Every weekend is a war  
And I'm drowning in the déjà vu  
We've seen it all before  
I don't wanna do this by myself  
I don't wanna live like a broken record  
I've heard these lines a thousand times  
And I've seen it all before  
There's nothing in the air tonight, nothing in the air tonight  
There's nothing in the air tonight  
There's nothing in the air tonight  
Every second's soaked in sadness  
Every weekend there's a war  
And I'm drowning in the déjà vu  
We've seen it all before

I don't wanna do this by myself  
I don't wanna live like a broken record  
I've heard these lines a thousand times  
And I've seen it all before  
I'm sorry, love it's not enough  
We shouldn't feel the love so painfully  
It hurts right to the touch  
I know it stings, I know this cuts  
And I wish I could agree with you  
But fuck this love, it is not enough  
It is not enough  
It is not enough

## Antivist

Middle fingers up if you don't give a fuck  
I've seen the devil swallowing  
Every single thing I've said  
Middle fingers up if you don't give a fuck  
You think you're changing anything?  
Quit saying anything  
The world's in the shit and your children are fucked  
The ones you think got you are out for your blood  
Well, the lines are blurred and washed out with spite  
So what exactly do you think you're going to change?  
United we'll fail  
Divided we'll fall  
We're fucked, but you're making it worse.  
United we'll fail  
Divided we'll fall  
Give up, 'cause you're making it so much worse  
Middle fingers up if you don't give a fuck  
I've seen the devil swallowing  
Every single thing I've said  
Middle fingers up if you don't give a fuck  
You think you're changing anything?  
Quit saying anything  
Give me a break, you deluded arrogant fuck  
Self-savvy prick  
If you really believe in the words that you preach  
Get off your seat and onto the street  
There will be no peaceful revolution,  
No war without blood  
You can say I'm just a fool who stands for nothing  
Well for that, I say you're a cunt

Kick it

United we'll fail

Divided, we'll fail

United, we'll fail

We're fucked, but you're making it worse

Middle fingers up if you don't give a fuck

I've seen the devil swallowing

Every single thing I've said.

Middle fingers up if you don't give a fuck

You think you're changing anything?

Quit saying anything.

Middle fingers up if you don't give a fuck

I've seen the devil swallowing

Every single thing I've said.

Middle fingers up if you don't give a fuck

You think you're changing anything?

Quit saying anything

## Crooked Young

Believe in the one  
Hallelujah, well I'm saved  
Just a dozen steps and 28 days  
It is a miracle, I'll be born again  
As the Lord as my Shepard  
I will find a way  
Fuck your faith, no ones gonna save you  
Fuck your faith  
There's no hope for us  
We speak in tongues, blacker than the sun  
No death can touch the crooked young  
There's no hope for us  
We speak in tongues, blacker than the sun  
No death can touch the crooked young  
The crooked young  
We don't sleep, we don't eat  
We speak in tongues  
We can't die, we're dead inside  
No death can touch the crooked young  
Believe in no one  
But yourself  
The faceless won't save you  
The clouds will eat your fucking prayers  
There's no hope for us  
We speak in tongues, blacker than the sun  
No death can touch  
Hallelujah  
I say it is a miracle, thank you Jesus  
Hallelujah, I say  
Fuck your faith, fuck your faith

## Hospital For Souls

And then I found out how hard it is to really change  
Even hell can get comfy once you've settled in  
I just wanted the numb inside me to leave  
No matter how fucked you get  
The sun will return and you come back down!  
The funny thing is all I ever wanted I already had  
There's glimpses of heaven in every day  
In the friends that I have, the music I made  
The love that I feel, I just had to start again  
The days are a death wish  
A witch hunt for an exit  
I am powerless  
The fragile, the broken  
Sit in circles and stay unspoken  
We are powerless  
Because we all walk alone on an empty staircase  
Idle in the halls and nameless faces  
I am powerless  
Everybody wants to go to heaven  
But nobody wants to die  
I can fear death no longer  
I've died a thousand times  
A wasteful universe  
And we don't know our soul was  
Emptiness inside our heads  
But no one dares to dwell  
Throw me to the flames  
Watch me burn  
Set my world ablaze  
Watch me burn



How are we on a scale of one to ten?  
You can tell me, what do you say?  
Do you wanna talk about it?  
How does that make you feel?  
Have you ever took a blade to your wrists  
Have you've been skipping meals  
We're gonna try something new today  
How does that make you feel?  
Hold me close, don't let go, watch me  
Hold me close, don't let go, watch me  
Hold me close, don't let go, watch me  
In this hospital for souls  
Hold me close, don't let go, watch me  
Hold me close, don't let go, watch me  
Hold me close, don't let go, watch me  
In this hospital for souls  
Hold me close, don't let go, watch me  
Hold me close, don't let go, watch me  
Hold me close, don't let go, watch me  
In this hospital for souls  
Hold me close, don't let go, watch me burn  
Hold me close, tell me go, watch me burn  
Hold me close, don't let go, watch me burn  
In this hospital for souls  
Hold me close, don't let go, watch me burn  
Hold me close, tell me go, watch me burn  
Hold me close, don't let go, watch me burn  
In this hospital for souls



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Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form : K - 1

Kepada Yth: Bapak Ketua & Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Natasya  
NPM : 1502050306  
Prog. Studi : Pendidikan Bahasa Inggris  
Kredit Kumulatif : 154 SKS

IPK= 3,53

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan
19-05-19 	Transitivity Analysis on Bring me the Horizon's Album
	Function of Language on Slang in Milenial Generation on Instagram
	An Analysis of Achievement Vocabulary Between Boarding School and Public School



Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 14 Maret 2019  
Hormat Pemohon,

Natasya

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas  
- Untuk Ketua/Sekretaris Program Studi  
- Untuk Mahasiswa yang bersangkutan



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Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form K-2

Kepada Yth : Bapak Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

*Assalamu'alaikum Wr. Wb*

Dengan hormat, yang bertanda tangan di bawah ini :

Nama Mahasiswa : Natasya  
NPM : 1502050306  
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Transitivity Analysis on Bring Me The Horizon's Album

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu :

1. Habib Syukri Nst, S.Pd, M.Hum

Sebagai Dosen Pembimbing Proposal/RisalahMakalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, April 2019  
Hormat Pemohon,

Natasya

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas  
- Untuk Ketua/Sekretaris Program Studi  
- Untuk Mahasiswa yang bersangkutan



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Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 965 /II.3/UMSU-02/F/2019  
Lamp : ---  
Hal : Pengesahan Proyek Proposal  
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :


Nama : Natasya  
N P M : 1502050306  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Transitivity Analysis on Bring Me The Horizon's Album.

Pembimbing : Habib Syukri Nst, S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 25 April 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Medan, 20 Sya'ban 1440 H  
15 April 2019 M  
Dekan  
  
Dr. H. Elhianto Nst, S.Pd, M.Pd.  
NIDN : 0115057302

Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :  
*WAJIB MENGIKUTI SEMINAR*





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 FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
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 Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**BERITA ACARA BIMBINGAN PROPOSAL**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
 Fakultas : Keguruan dan Ilmu Pendidikan  
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
 Nama Lengkap : Natasya  
 N.P.M : 1502050306  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Proposal : Transitivity Analysis on Bring Me The Horizon's Album

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
9/19 01	Abstract, Chapter I, II, III References	
15/2019 05	Content, Cover, abstract Chapter I : Chapter II : Chapter III : References, appendix Revise all !! see for minor	

Diketahui oleh:  
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum.)

Medan, April 2019

Dosen Pembimbing

(Habib Syukri Nst, S.Pd., M.Hum)



**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



**LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL**

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Natasya  
N.P.M : 1502050306  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Transitivity Analysis on Bring me The Horizon's Album

Pada hari Selasa tanggal 21 bulan Mei tahun 2019 sudah layak menjadi proposal skripsi.

Disetujui oleh: Medan, Juni 2019

Dosen Pembahas

**Erlindawaty, S.Pd, M.Pd**

Dosen Pembimbing

**Habib Syukri Nst, S.Pd, M.Hum**

Diketahui oleh  
Ketua Program Studi,

**Mandra Saragih, S.Pd., M.Hum.**





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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**SURAT KETERANGAN**

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan,  
Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Natasya  
N.P.M : 1502050306  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Transitivity Analysis on Bring me The Horizon's Album

benar telah melakukan seminar proposal skripsi pada hari Selasa, tanggal 21, Bulan Mei,  
Tahun 2019.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan  
Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, Juni 2019

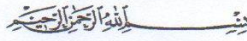
Ketua,

**Mandra Saragih, S.Pd, M.Hum**





## SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Natasya  
N.P.M : 1502050306  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Transitivity Analysis on Bring me The Horizon's Album

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Juni 2019  
Hormat saya  
Yang membuat pernyataan,



Natasya

Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



**UMSU**

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

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Website: <http://fkip.umsu.ac.id> E-mail: [fkip@yahoo.co.id](mailto:fkip@yahoo.co.id)

Nomor : 4807 /II.3/UMSU-02/F/2019  
Lamp : ---  
Hal : Mohon Izin Riset

Medan, 05 Dzulqaidah 1440 H  
08 Juli 2019 M

Kepada Yth, Bapak Kepala Perpustakaan  
Universitas Muhammadiyah Sum. Utara  
di-  
Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Natasya  
N P M : 1502050306  
Program Studi : Pendidikan Bahasa Inggris  
Judul Peneliti : Transitivity Analysis on Bring me The Horizon's Album.

Demikian hal ini kami sampaikan. atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak kami ucapkan terima kasih.

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



Dr. H. Elfrianto Nst, S.Pd, M.Pd. *ferit*  
NIDN : 0115057302

\*\* Pertinggal \*\*



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
UPT PERPUSTAKAAN**

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: 3732/KET/II.9-AU/UMSU-P/M/2019

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Natasya  
NPM : 1502050306  
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan  
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"Transitivity Analysis on Bring Me the Horizon's Album"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 23 Muharram 1441 H  
23 September 2019 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd





**BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
 Fakultas : Keguruan dan Ilmu Pendidikan  
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
 Nama Lengkap : Natasya  
 N.P.M : 1502050306  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Proposal : Transitivity Analysis on Bring Me The Horizon's Album

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
20/09/2019	Abstrak, aeknowl, Abstrak Chapter I, II, III	12
21/09/2019	Abstrak, aeknowl, Content Chapter I, II, III Chapter IV, V Referensi	20

Diketahui oleh:  
 Ketua Prodi  
  
 (Mandra Saragih, S.Pd, M.Hum)

Medan, September 2019  
 Dosen Pembimbing  
  
 (Habib Syukri Nst, S.Pd, M.Hum)



MAJELIS PENDIDIKAN TINGGI  
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### LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Natasya  
N.P.M : 1502050306  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Transitivity Analysis on Bring Me The Horizon's Album  
Sudah layak disidangkan.

Medan, September 2019

Disetujui oleh:

Pembimbing



Habib Syukri Nst, S.Pd, M.Hum

Diketahui oleh:



Dekan FKIP

Dr. H. Elfrianto Nasution, S.Pd, M.Pd

Ketua Program Studi



Mandra Saragih, S.Pd, M.Hum

Unggul | Cerdas | Terpercaya





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UPT PERPUSTAKAAN

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Website: <http://perpustakaan.umsu.ac.id>

SURAT KETERANGAN

Nomor: 2922/KET/II.9-AU/UMSU-P/M/2019

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telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

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Medan, September 2019

Natasya