Transitivity Analysis of Lea Salonga's Selected OPM Song Lyric: A Stylistic Approach

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Abstract

Listening to music is an effective tool that can offer solace and improve emotional well-being when someone is feeling down. Songs serve as a form of entertainment that has the ability to lift one's mood. The main purpose of this qualitative study employs Halliday's Systemic Functional Linguistics Theory focusing on Transitivity System is to uncover the experiential function expressed in the Lea Salonga five (5) selected OPM song lyrics. The result of this study revealed that all processes are present based on 102 clauses in the five (5) selected song's lyrics. It was further revealed that among these process types, the material process was the most frequently used which occurred in 31 clauses, followed by relation process was occurred in 30 clauses; mental process was occurred in 23 clauses; behavioral process was occurred in 8 clauses; verbal process was occurred in 7 clauses; and existential process was occurred in 2 clause. The researcher found themes reflected in the five (5) selected songs including life's journey, hope and guidance, discovery and adventure, friendship and loyalty, unrequited love and loneliness, and self-authenticity. These themes greatly contribute to the narrative and emotional depth of her songs. In a nutshell, Lea Salonga's song lyrics predominantly use material processes, reflecting a focus on actions and events. Additionally, this study underscores the importance of transitivity analysis in understanding how language constructs themes in music, offering valuable insights for linguists, educators, songwriters, and scholars in literary and cultural studies.

Keywords: Lea Salonga, Original Pilipino Music (OPM), systemic functional linguistic theory, transitivity system

1. Introduction

When someone is feeling down, listening to music is a multifaceted tool that can provide solace and enhance overall emotional health because song is a source of entertainment that can uplift someone's mood. Since songs represent the songwriters' feelings, some listeners have trouble understanding their meaning or purpose. Thus, it is both interesting and necessary to study language song analysis. Through the analysis of song lyrics and the exploration of its meanings, listeners can acquire messages which may help them in their daily lives. Various lyricists have distinct objectives when it comes to their songs such as confining their songwriting to particular genres like romance, criticism, religion and others. In addition, understanding and analyzing song lyrics can significantly contribute to the enhancement of language proficiency, comprehension, and cultural literacy. By actively exploring the diverse genres and messages within songs, listeners, specifically students, can develop a more profound understanding and deeper appreciation for linguistic nuances and cultural expressions and improve their overall educational experience and emotional well-being.

In this relation, Systemic Functional Linguistics (SFL) is a method of linguistic analysis that recognizes the two fundamental aspects: systemic and functional. According to Halliday and Matthiessen (2014), the

usage of the theory of meaning in Systemic Functional Linguistics (SFL) is characterized by interpreting a language or any other semiotic system as interconnected networks of available choices. The analysis of language emphasizes meaning as its basic element. Language is useful because it is specifically created to accommodate how language is utilized. In Systemic Functional Linguistics (SFL) framework there existed essential elements of significance referred to as metafunction. The functional components consisted of ideational meaning, interpersonal meaning, and textual meaning (Halliday in Matthiessen, 2014).

The researcher became interested in the ideational function, particularly the experiential aspect, and conducted study based on these meanings. Understanding the ideational metafunction was crucial as it provided insights into the meaning of the text. Ideational meaning allows individuals to comprehend the intended meaning of a sentence by examining the experiences, participants, and circumstances involved in a clause. Analyzing the text at the level of clauses allowed one to investigate the ideational meaning utilizing the linguistic tool of transitivity systems.

In this study, the researcher is interested in Lea Salonga's song lyrics in a transitivity analysis. She is a well-known Filipino song artist and one of the most talented and influential performers in musical theater. Salonga's songs are selected for transitivity analysis based on their prominence and popularity. These pieces are very recognizable and influential and have made a substantial contribution to Salonga's career. This popularity ensures that the songs have been widely heard and appreciated, thus offering a common ground for analysis. Moreover, the intricate and meaningful lyrics of these songs offer substantial material for studying transitivity, making these songs ideal candidates for the study.

Several scholars have previously conducted research on transitivity and song analysis. For instance, Pasaribu's (2020) study on the transitivity analysis of Nahum Situmorang's Traditional Song Lyrics. Lutfianto (2017) examines the application of transitivity analysis to song lyrics included in the album "Hotel California". In 2021, Siahaan conducted research to identify and examine the sorts of transitivity processes used in selected song lyrics by Bon Jovi. Meanwhile, Yang (2020) conducted a study on the analysis of transitivity in Olympic song lyrics. None of these studies referenced have conducted a transitivity analysis on Leah Salonga's songs. The research studies mentioned above show that there is no single study analyzing transitivity in song lyrics from a Filipino song artist.

In the absence of this present study related to transitivity analysis in our local setting, Philippines, the researcher has been motivated to conduct a linguistic analysis. Additionally, the results of this study significantly equip the listeners with analytical tools to deconstruct the linguistic choices within literary texts, facilitating a more profound comprehension of how language functions in various communicative contexts. Furthermore, the framework can benefit both teachers and students by providing an effective and convenient approach for interpreting various literary genres that do not typically express explicit meanings. Finally, this research is urgently needed as it addresses the underexplored area of linguistic and stylistic elements in Filipino music, preserving cultural heritage in an academic context. This study is relevant in promoting the recognition of OPM's artistic and cultural value, fostering deeper appreciation and scholarly interest amidst the globalization of music.

1.1. Research Questions

1. What types of transitivity processes are found in Lea Salonga's Selected OPM Song lyrics?
2. What are the most frequently used process types that appear in Lea Salonga's Selected OPM Song lyrics?
3. What are the themes reflected from Lea Salonga's Selected OPM Song lyrics?

1.2. Theoretical Lens

This study was anchored on the Systemic Functional Linguistics (SFL), introduced by M.A.K Halliday in the 1960s, asserts that language functions as a social semiotic system used by society to convey meaning. The user's motivation is derived from their specific objective or purpose, which is closely linked to their socio-cultural context. Language in lyrics is made of choice, and individuals intentionally or not choose the meaning they want, regardless of its relevance, appropriateness, or conformity. 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 experiential meaning in clauses and logical meaning between clauses in clause complexes. Experiential meaning is expressed through transitivity or process type, with the choice of process involving associated participant roles and configurations. It has Process Types, Participant Functions, and Circumstantial Elements (cited in Alaei et.al, 2016).

Transitivity System

The system of transitivity, expounded by Halliday is an integral part of his Systemic Functional Linguistics. It perceives language from the functional point of view. Transitivity is a component of experiential metafunction, which allows us to express our experiences by organizing them into process, participants and circumstances (Martin, Matthiessen & Painter, 1997). Transitivity functions to provide a theory of human experience (Halliday & Matthiessen, 2004, as cited in Harbi et al., 2019).

According to Halliday (1994) there are three types of processes that are principal, they are material process, mental process and relational process. There are three other subsidiary types of process in transitivity, they are behavioural process, verbal process and existential process. The participants can be an actor, a behaver, a senser, a sayer, etc. Meanwhile circumstances are associated with the process and divided into some types such as time, place, manner, cause, accompaniment, matter and role (cited in Prakoso, 2022).

2. Methodology

This research utilized descriptive qualitative research. Moleong, as cited in Margono (2009), explains that qualitative research is a method that generates descriptive data, including written or spoken words and observable behaviors of individuals. This research is based on systemic functional linguistics, particularly on the transitivity processes that are a component of metafunction in that field. The primary data of this study is Lea Salonga's five (5) Selected OPM Song lyrics. There are five (5) selected OPM song lyrics in this study, namely: (1) The Journey, (2) Reflection, (3) A Whole New World, (4) Friend of Mine, (5) On my own. The data of this research are all clauses of song lyrics to identify the processes. The lyrics were sourced from Genius.com and organized into clauses where verbs indicate transitivity processes. These clauses were categorized and presented in a table format. Following this, a comprehensive transitivity analysis is conducted to identify the various types of processes and participant functions embedded within the single lyric line. The frequency of process types was manually recorded and categorized. The study concludes with a qualitative interpretation and discussion of how transitivity processes are employed within the selected song lyrics, providing deeper insights into their linguistic characteristics.

3. Results and discussion

3.1. Types of Transitivity Process in the Song Lyrics

The study reveals that the six types of transitivity processes are found in the five (5) selected song lyrics of

Lea Salonga, namely: material process, mental process, relational process, behavioral process, verbal process, and existential process. The main results are as follows:

1. Material Process

Material process becomes the most significant process in Salonga's selected song lyrics. It reaches the highest percentage among the other processes that appear in song lyrics. This process found in the five (5) selected song lyrics effectively conveys physical actions and their impact on various participants. By identifying clear actors, actions, goals, and circumstances, the lyrics create vivid, relatable scenes that enhance the emotional and narrative depth of the songs. The frequent use of material processes indicates that the songwriter strongly focuses on dynamic, physical experiences and actions within the lyrics. Examples of material processes are listed below:

Clause 1.1. *A Whole New World* (Line No. 1)

I	can show	you	the world
Actor	Pro: material	Recipient	Goal

Clause 1.2. On my own, Line 7

Sometimes	I	walk	alone	at night
circumstance	Actor	Pro: material	circumstance	circumstance

Clause 1.3. A Whole New World, Line 30

I	have come	so far
Actor	Pro: material	circumstance

Clause 1.4. A Whole New World, Line 3

I	can't go back	to where I used to be
Actor	Pro: material	Goal

Clause 1.5. On my own, Line 18

He	has found	me
Actor	Pro: material	Goal

2. Relational Process

The use of relational attributive process found in the five (5) selected song lyrics is to provide descriptions and states, enriching the song lyrics with details about qualities and conditions. Relational identifying processes, meanwhile, clarify roles, statuses, or definitions, ensuring precise communication of identities and equivalences. This process is employed to deal with states of being and relationships between entities. Examples of relational processes are listed below:

Clause 2.1. The Journey, Line 1

Half the world	is	sleeping
Carrier	Pro: relational: attributive	Attribute

Clause 2.2. Friend of Mine, Line 2

You	are	a friend of mine
Token	Pro: relational: identifying	Value

Clause 2.3. The Journey, Line 5

I	am	but a traveler
Token	Pro: relational: identifying	Value

Clause 2.4. Friend of Mine, Line 16

I	am	glad
Carrier	Pro: relational: attributive	Attribute

Clause 2.5. On my own, Line 32

Everywhere	the streets	are	full of strangers
Circumstance	Carrier	Pro: relational:attributive	Attribute

3. Mental Process

Mental process is used to explain the process of sensing. It adds depth and emotional resonance to the narrative, allowing songwriters to convey the inner thoughts, perceptions, and feelings of songwriter using verbs found in the five (5) selected song lyrics. The use of mental processes in song lyrics resonate with listeners on an emotional and cognitive level, enriching the overall impact of the song. By analyzing mental processes within song lyrics one can gain deeper insights into the emotional and psychological dimensions conveyed by the songwriter. Examples of relational processes are listed below:

Clause 3.1. The Journey, Line 3

Half	can hear	their hearts beat
Senser	Pro: mental	Phenomenon

Clause 3.2. The Journey, Line 12

I	can see	a better day
Senser	Pro: mental	Phenomenon

Clause 3.3. On my own, Line 9

I	think	of him
Senser	Pro: mental	Phenomenon

Clause 3.4. On my own, Line 28

I	love	him
Senser	Pro: mental	Phenomenon

Clause 3.5. Reflection, Line 17

They	want	a docile lamb
Senser	Pro: mental	Phenomenon

4. Behavioral Process

In the selected song lyrics, the strategic use of behavioral processes contributes to the vivid portrayal of emotions, experiences, and perspectives, allowing listeners to engage deeply with the lyrics. It encompasses a range of actions, both physiological and psychological, such as sleeping, crying, listening, dreaming, and introspecting. Through these actions, the singer captures moments of vulnerability, resilience,

introspection, and imagination, inviting listeners into the rich tapestry of human experience. This process in Salonga's selected song lyrics emphasizes the representation of human experience which are both psychological experiences and physiological acts. Thus, this process enriches the lyrical content with layers of meaning and emotional resonance. Examples of behavioural processes are listed below:

Clause 4.1. The Journey, Line 1

Half the world	is sleeping
Behaver	Pro: behavioral

Clause 4.2. Friend of Mine, Line 9

When you	cry
Behaver	Pro: behavioral

Clause 4.3. Friend of Mine, Line 12

I	listen	very eagerly
Behaver	Pro: behavioral	circumstance

Clause 4.4. A Whole New World, Line 13

We’re only	dreaming
Behaver	Pro: behavioral

Clause 4.5. The Journey, Line 2

Half the world’s	awake
Behaver	Pro: behavioral

5. Verbal Process

The verbal process in Salonga's selected song lyrics highlights communication, expression, and interaction. This process illustrates direct communication between the speaker and another person, highlighting a relational aspect and drawing the listener into the interaction. These processes help to build a narrative and emotional context within the song, enhancing its expressive power. Examples of verbal processes are listed below:

Clause 5.1. The Journey, Line 6

Ask	me	what you	want to know
Pro: verbal	Receiver	Sayer	Verbiage

Clause 5.2. The Journey, Line 18

I	can only guess
Sayer	Pro: verbal

Clause 5.3. Friend of Mine, Line 23

You	tell	me	things I’ve never known
Sayer	Pro: verbal	Receiver	Verbiage

Clause 5.4. Reflection, Line 13

How	I	pray	that a time will come
	Sayer	Pro: verbal	Verbiage

6. Existential Process

This process is only realized in two clauses found in the five (5) selected song lyrics from Lea Salonga. By employing existential process, the singer effectively emphasizes the reality and availability of these abstract concepts of existence and presence, encouraging listeners to reflect on their implications and significance within the context of the song. Examples of existential processes are listed below:

Clause 6.1. A Whole New World, Line 36

There's	time to spare
Pro: existential	Existent

Clause 6.1. On my own, Line 27

There's	a way for us
Pro: existential	Existent

A total of 102 transitivity processes were identified in the five selected song lyrics of Lea Salonga. Based on the result of the analysis, the six types of transitivity processes are found in the data. The occurrences of each type of the transitivity processes employed in Lea Salonga's selected song lyrics vary from each other as shown in Table 1 below:

Table 1. Occurrences and Percentage of Types of Transitivity Process

No.	Types of Transitivity Process	Occurrences of Processes	Percentage
1	Material	31	30.8%
2	Mental	23	22.8%
3	Verbal	7	6.9%
4	Relational	30	29.7%
5	Behavioral	8	7.9%
6	Existential	2	1.9%
	Total	**102**	**100%**

Table 1 shows that material process is the most frequently used with the occurrences of processes is 31 data and the percentage is 30.8%. The second domination is relational process with the occurrences of processes is 30 data and the percentage is 29.7%. The third domination is mental process with the occurrences of processes is 23 data and the percentage is 22.8%. The fourth domination is behavioral process with the occurrences of processes is 8 data and the percentage is 7.9%. The fifth domination is verbal process with the occurrences of processes is 7 data and the percentage is 6.9%. The sixth domination is existential process with the occurrences of processes is 2 data and the percentage is 1.9%. The lyrics of the selected songs show three main dominant processes: material, relational and mental process. However, the order in which they appear varies. Based on the findings, Lea Salonga's song lyrics pay more attention to the physical actions of a human being (material process) when confronted with social phenomena followed by processes of connecting from one entity to another entity (relational processes). Additionally, the lyrics also touch on processes of seeing, feeling, and thinking (mental processes); processes of human's physiological activities (behavioral processes);

processes of saying (verbal processes) and the processes of entity's existence (existential processes).

3.2. Themes Used in Five (5) Selected OPM Song Lyrics

In this section, the linguistic features were identified through transitivity analysis to the interactions that generate the themes reflected in the selected song. The following themes were found in five (5) selected song lyrics:

Table 2. Themes in "The Journey" Song Lyrics

Themes	Song Title	Supporting Clauses
Life's Journey	The Journey	I am but a traveler (Line 5) What a journey it has been (Line 7) And the end is not in sight (Line 8)

Life's journey is an ever-changing, personal, emotional, and spiritual journey through life, encompassing joys, challenges, and ups and downs. Salonga identifies herself as a traveler, highlights this journey through exploration, discovery, and personal growth. Her song reflects diverse experiences and lessons learned, expressing wonder, appreciation, and respect for the journey thus far. Life is an ongoing adventure filled with uncertainties, driven by a desire for exploration and discovery. This theme is central to the song, capturing the fundamental nature of life's journey as a continuous adventure.

Table 3. Themes in "The Journey" Song Lyrics

Themes	Song Title	Supporting Clauses
Hope and Guidance	The Journey	But the stars are out tonight (Line 9) And they're bound to guide my way. (Line 10) When they're shining on my life (Line 11) I can see a better day (Line 12) Catching every drop of hope (Line 32)

This theme works together to inspire and direct individuals, providing optimism, purpose, and necessary resources to successfully navigate life's journey. Salonga's song "The Journey" explores the theme of hope and guidance, highlighting the importance of these thematic elements in life's uncertain times. The song uses stars as guiding lights, symbolizing hope and the certainty that a path forward exists even in the darkest of times. The singer's moments of clarity and inspiration are represented by these celestial visions, highlighting the continuous companionship of hope on life's path. The song emphasizes the significance of maintaining optimism and seeking sources of encouragement, illustrating a journey marked by tenacity and hope for the future.

Table 4. Theme in "A Whole New World" Song Lyrics

Themes	Song Title	Supporting Clauses
Discovery and Adventure	A Whole New World	I can show you the world (Line 1) Take you wonder by wonder (Line 6) Now I'm in a whole new world with you (19) No one to tell us, "no" or where to go (Line 11) I'll chase them anywhere (Line 36)

Discovery and adventure involve exploring the unknown, uncovering new information, experiences, or perspectives, and embarking on thrilling journeys that challenge one's comfort zone and broaden their worldview. Salonga uses this theme wonderfully brought to life through the lyrics and the dynamic interaction between the characters. The song captures the excitement and wonder of exploring new horizons, as Aladdin encourages Jasmine to see the world in a way she never encountered before. The lyrics serve as a depiction for the new experiences and perspectives that love can bring into one's life; and musically, the soaring ballad captures the sense of wonder and excitement of setting out on a new journey, inspiring listeners to pursue their own adventures and believe in the magic of new beginnings.

Table 5. Theme in "Friend of Mine" Song Lyrics

Themes	Song Title	Supporting Clauses
Friendship and Loyalty	Friend of Mine	I've known you for so long (Line 1) You are a friend of mine (Line 2) I've loved you ever since (Line 4) You tell me things I've never known (Line 23) I shown you love you never shown me (Line 7) But then again, when you cry / I'm always at your side (Line 9 & 10) You tell me 'bout the love you've had (Line 11) I listen very eagerly (Line 12)

Friendship and loyalty create a strong connection in which individuals continually provide support and trust to one another, maintaining unwavering in both favorable and difficult circumstances. Salonga delves into the theme of friendship and loyalty. The lyrics convey the singer's intimate connection with a close friend, highlighting their enduring friendship and the singer's affection for this friend since the beginning. However, the singer laments that their relationship has remained just platonic and wondering if they will ever be more than just friends. The lyrics highlight the singer's unwavering support and empathy for their friend, being there for them through happy and challenging moments. Overall, the song portrays the enduring quality of friendship and the singer's desire for an even deeper, more intimate connection with their lifelong friend.

Table 6. Theme in "On my Own" Song Lyrics

Themes	Song Title	Supporting Clauses
Unrequited Love and Loneliness	On my Own	On my own (Line 13) Pretending he's beside me (Line 14) I love him (line 28) But when the night is over (Line 29) He is gone (Line 30) The river's just a river (Line 31) Without him, the world around me changes (Line 32) The trees are bare and everywhere the streets are full of strangers (Line 33) Sometimes I walk alone at night (Line 7) Without him, I feel his arms around me (line 17) And I know it's only in my mind (Line 24) That I'm talking to myself and not to him (Line 25) And although I know that he is blind (Line 26)

The lyrics convey the singer's sense of isolation and longing for her love interest, who does not

reciprocate her feelings. Salonga employs the theme of unrequited love to deeply explore the emotional landscape of the character Éponine, who is in love with Marius, a love that is not returned. At the same time, it expresses her loneliness and the way she tries to cope by imagining his presence. Through vivid and evocative lyrics the singer conveys Éponine's intense longing and the painful reality of her unreciprocated feelings. Salonga's powerful vocal performance enhances the sense of yearning and heartache, capturing the essence of Éponine's solitary dreams and the stark contrast with her unfulfilled reality. The song serves as a devastating manifestation of the grief and isolation that come with unrequited love, emphasizing the vulnerability and emotional depth of the character.

Table 7. Theme in "Reflection" Song Lyrics

Themes	Song Title	Supporting Clauses
Self-Authenticity	Reflection	I will never pass for a perfect bride, or a perfect daughter (Line 2) I'm not meant to play this part (Line 4) Now I see, that if I were truly to be myself (Line 5) Somehow I cannot hide (Line 10) Who I am, though I've tried (Line 11) When will my reflection show, who I am inside? (Line 12)

Lea Salonga effectively expresses the subject of self-identity in the song "Reflection" from the Disney film Mulan. The lyrics convey Mulan's inner conflict as she grapples with aligning her authentic identity with the cultural norms and expectations imposed on her as a female. Salonga's poignant portrayal depicts Mulan's need for authenticity, despite the potential heartbreak it would cause to go against her family's desires. The song powerfully portrays Mulan's recognition that she must conceal her authentic self in order to meet the expectations of her family and society, who require her to be submissive and obedient. Salonga's performance masterfully captures the essence of the common human struggle to remain true to oneself despite external influences. The song effectively communicates the idea of self-discovery and the bravery needed to disclose one's authentic identity.

Discussion

One of the elements of a transitivity system is the process. The six types of process were found in the data namely material, mental, relational, verbal, behavioural, and existential process. However, the frequency of each process does not show equal distribution. The analysis reveals that the material process is the most frequently used and it is employed in Lea Salonga selected OPM song lyrics, followed by relational process; mental process. The other processes include behavioral process, verbal process and existential process are rarely used.

Material Process

The result of this study reveals that material processes are the most frequently used in the selected song lyrics. Based on the findings, Lea Salonga's song lyrics pay more attention to the physical actions of a human being when confronted with social phenomena. The findings of this study supported by Siahaan (2021) in his research about Bon Jovi's song lyrics' transitivity processes support the findings of this study. The result of this study reveals that Bon Jovi's song lyrics mostly use the material process. It showed that Bon Jovi's song lyrics are associated with physical actions that occur in the real scenario. Similarly, Supatmiwati et al., (2022) conducted a study on analyzing the Transitivity System of Epic Rap Battle of Presidency, a song by

Skinny Indonesian 24, which was popular in 2019. Their study reveals that dominance of Material Process indicates that the Epic Rap Battle of Presidency song is in the state of Material Process where the song mainly talks about action and events.

Relational Process

Based on the findings of this study, the second domination is relational processes in which corresponds to Supatmiwati et al. (2022) in their study on Transitivity Analysis on Epic Rap Battle of Presidency Song, a song by SkinnyIndonesian24, which was popular in 2019. The research shows that the second dominant process is Relational, which means that the text also described and identified the participant which are involved in the text. Another study conducted by Rakhmatullah & Simatupang (2022) entitled "Transitivity Process in "The Peace and The Picnic" Album By Neck Deep which was released in 2017. Their study supports the findings of this study which reveals that the second dominant type of process found in The Peace and The Panic Album was relational process.

Mental Process

From the mental process, study shows that this type of process is the third dominance. The selected OPM song lyrics of Lea Salonga also touch on processes of seeing, feeling, and thinking. To support the findings if this study, Max et al. (2023) found that the third most dominant type of transitivity process is mental in analyzing the 20 songs in Midnights (3 a.m. version), a record-breaking album by Taylor Swift using Halliday's transitivity framework and Simpson's stylistic approach to the lyrics. Additionally, Riandini's (2024) study on transitivity processes in SIA's selected song lyrics reveals that from the six types of transitivity processes the third domination is mental processes found in the data.

Behavioral Process

The result of this study reveals that the behavioral process placed the fourth domination in the data which supports Rumapea et al. (2022) study in which they found in their study on transitivity analysis in Kidung Jemaat songs No. 316-318 about marriage that the fourth dominant process found in Songs is behavioral process, which means the soul in marriage which is based on the love of Christ. Likewise, this is also supported by Yang (2020) in his study on transitivity analysis of the meta-function of previous Olympic songs found that the selection of transitivity in lyrics follows a consistent pattern, with material, relationship, and psychological processes being the most commonly used, while other processes including behavioural, verbal and existential are rare which supports the findings of this study.

Verbal Process

Based on verbal process, results of this study show that, among the six types of transitivity found in the song lyrics and less frequent usage in the data, verbal is the fifth process. Thus, this matches the findings of Silalahi et al. (2024) in which the analysis of the song revealed the presence of behavioral process, which is less frequently used in the song lyrics. Additionally, this process indicates Verbal processes highlight dialogues, storytelling, and self-expression by capturing communication and verbal expression.

Existential Process

The findings of this study reveals that existential process is the least type process with only 2 occurences in the song lyrics which corresponds to the findings of Afifah (2021) in his study on Lewis

Capaldi's songs lyrics in Divinely Uninspired to A Hellish Extent album. Based on the findings of the study, verbal and existential processes are the least type of process which indicates that Lewis Capaldi's song lyrics rarely incorporate his personal experiences. In addition, Supatmiwati (2022) found that existential process have lower occurrences in the Epic Rap Battle Presidency Song.

4. Conclusion

It is determined that there are 102 transitivity processes used in numerous occurrences of each type of the transitivity processes from the five (5) selected song lyrics of Lea Salonga. Based on the results of this study, there are six (6) transitivity processes found in the data, namely material processes which are frequently used, followed by relational processes, mental processes. Behavioral, verbal, and existential processes which have less occurences in the selected song lyrics. The results reveal that Lea Salonga's songwriter is most concerned with the doings, happenings and actions represented in the five (5) selected song lyrics.

In this study, the themes found in Lea Salonga selected song lyrics such as life's journey, hope and guidance, discovery and adventure, friendship and loyalty, unrequited love and loneliness, and self-authenticity. These themes greatly contribute to the narrative and emotional depth of her songs. Transitivity analysis allows for the examination of the linguistic construction and expression of topics within the lyrics. In "The Journey," Salonga depicts life as a continuous journey characterized by discovery and development, employing material and relational processes to emphasize personal experiences and lessons learned. The theme of discovery and adventure in "A Whole New World" is fully conveyed through dynamic interactions and verbal processes that effectively convey the excitement of exploring new horizons. "Friend of Mine" highlights the lasting attributes of friendship and loyalty through relational processes which reflect powerful attachments and steadfast support. "On My Own" employs behavioral and mental processes to express the pain and desire of unreciprocated affection and solitude, emphasizing the main character's emotional landscape. "Reflection" delves into the concept of self-authenticity and the challenge of establishing one's own identity using existential and relational processes. Collectively, these themes and their linguistic expressions contribute to the rich emotional tapestry and relatable narratives in Salonga's music.

In a nutshell, uncovering the underlying experiences and perspectives conveyed by the lyrics, transitivity analysis allows for a nuanced understanding of the ideational meaning inherent in Salonga's songs, inviting listeners to connect with the universal themes and sentiments woven into her musical interpretations. This analytical approach not only highlights the richness and depth of Salonga's performances but also underscores the power of music to evoke, articulate, and share the multifaceted experiences of the human condition.

Implication for Practice

The investigation of the transitivity of Lea Salonga's selected OPM songs, based on M.K. Halliday's functional grammar framework, offers valuable perspectives into how language features express theme aspects. This research has practical consequences for multiple disciplines, such as linguistics, musicology, and education.

This study emphasizes the significance of examining transitivity processes for linguists and language educators to comprehend how language functions in various situations, especially in creative forms such as music. Through the examination of material, relational, mental, behavioral, verbal, and existential processes, educators can assist students in developing an appreciation for the nuanced ways in which language can represent feelings and concepts that are complicated.

This study contributes to the field of musicology by highlighting the interaction between the lyrical content and the development of themes in songwriting. Transitivity analysis can be employed by songwriters and composers to enhance their songs, guaranteeing that the selected processes properly convey the desired

messages and feelings.

Furthermore, this research provides a methodological framework for analyzing the linguistic structure of songs, which may be utilized by scholars in the field of literary and cultural studies. This technique can also be extended to other genres and performers. This not only improves the comprehension of a song's storyline but also promotes the analysis of cultural and artistic creations.

Incorporating transitivity analysis into the study and composition of song lyrics can enhance our comprehension of how language influences the meaning, emotion, and storytelling in music. This, in turn, can enrich both academic research and practical applications in the arts and humanities.

Implication for Further Research

The transitivity analysis of Lea Salonga's selected OPM songs, using M.K. Halliday's functional grammar framework, opens several avenues for further research. One significant implication is the potential for comparative studies across different musical genres and cultural contexts. Researchers have the ability to expand this analysis to other OPM artists or even international musicians to explore how transitivity processes vary across genres, languages, and cultural backgrounds. This would enhance the comprehension of linguistic structures in music.

Additionally, future research could be conducted to determine the impact of transitivity patterns on the perception and emotional response of listeners. By integrating linguistic analysis with psychological and neuroscientific methodologies, scholars can examine how different transitivity processes in song lyrics influence listeners' interpretations and emotional engagement. This interdisciplinary approach can offer more deeper insights into the cognitive and emotional aspects of music consumption.

Moreover, further research could prioritize the examination of how transitivity patterns evolve within an artist's body of work over time. Researchers can assess the development of Lea Salonga's songs by performing a diachronic study. This study would examine how her utilization of linguistic processes has transformed over the course of her career, potentially indicating changes in thematic emphasis, personal development, or cultural influences.

Finally, expanding this research to include multimodal analysis, considering both lyrics and musical elements, can provide a more holistic comprehensive understanding of how meaning is constructed in songs. the integration of music theory and transitivity analysis can reveal the intricate relationship between musical composition and lyrical content, allowing for a deeper understanding of how themes and emotions are conveyed in songs, thereby enhancing our appreciation of the artistic process involved in creating music.

In summary, the implications for further research suggest that transitivity analysis, grounded in Halliday's functional grammar, can significantly enhance the study of music lyrics, offering new insights into linguistic, cognitive, and artistic dimensions of musical expression.

Concluding Remarks

Reflecting on my research regarding the transitivity analysis in Lea Salonga's selected OPM songs, I am filled with a profound sense of achievement and personal growth. This study has not only enhanced my comprehension of linguistic theory yet enabled me to appreciate the numerous levels of musical expression. Through careful analysis of the techniques employed in these songs, I have discovered the nuanced manner in which language influences and communicates emotions, narratives, and cultural ideals.

Throughout this journey, I have refined my analytical abilities, developed a discerning attention to detail, and nurtured a deeper appreciation for the power of language. This research has played a pivotal part in my master's degree, challenging me to think critically, work dedication, and persevere through complex theoretical concepts. Furthermore, It has also enhanced my academic experience by offering a comprehensive structure for comprehending discourse analysis and its practical uses.

I am more inspired than ever to continue exploring the connections between language, music, and culture. This research has not only contributed to my academic growth but has also ignited a passion for linguistic studies that will surely shape my future endeavors. I appreciate the chance to make a valuable contribution to this subject and eagerly anticipate the future outcomes of my endeavors.

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