

REALIZATION OF ROMANCE IN SONG LYRICS: A TRANSITIVITY ANALYSIS

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Abstract

This research investigates the realization of romance songs. It employed a qualitative approach. The data sources are two songs by Taylor Swift, “King of My Heart” (KM), and “London Boy” (LB). Those songs are analyzed in terms of their transitivity, which represents a process of condensation. Each of the clauses is classified by the type of process and the social actors involved to determine who does what (and to whom). The analysis results in five types of transitivity: material, mental, relational, behavioural, and verbal processes contained in the data. The type of process that is not used on the data is an existential process. The findings indicate insights into how Taylor Swift strategically implies transitivity to evoke diverse emotional responses through her music. The material process dominantly constructs the songs to create a romantic atmosphere. The transitivity of love is realized in the form of a declarative process. It also reveals transitivity functions as a tool in shaping the interpersonal meanings in lyrical compositions. This study enhances the understanding of how process choices in song lyrics offer insights into the interplay between language and emotion in popular music.

Keywords: emotional resonance, process type, social actor, nominalization.

INTRODUCTION

A song is a part of musical compositions which includes lyrics. Some of song writers create musical work or instrumental pieces which resemble the qualities of a singing voice, it blends vocals and melody. The lyrics are the words which shape the song, consisting of verses that convey a narrative and a refrain, a short clause repeated at the end of each verse. As a social phenomenon, songs have lyrics that provide variety of genre and style to express and deliver meanings. Through lyrics, people express emotions such as feelings, heartbreak, love, despair, and apologies (Maulana & Suprayogi, n.d.).

Ibrahim (2019) states that a love song is classified as a song which is influenced by the romantic relationship circumstances and is commonly marked by its capability to emphasize strong emotions and personal relations. Love song often express the happiness in finding love in a person’s life and is related with significant memories. This type of theme in songs can be found in the various of music genres and it reveals the courtship for a loved one.

This type of theme is commonly used in a lot of songs by various singers. Love song offers different emotional experiences. The examples of the implementation of the love song theme are contained on a song entitled “King of My Heart” and “London Boy”. Thompson (2019) declares that these songs explore a narrative of romantic idealization lyrically. It reveals further about somebody’s commitment in a romantic relationship. These romantic songs highlight the devotion and emotional connection between the writer and her partner. It reflects the sense of completeness and security in a lovely relationship. As an additional, the song's narrative

captures the excitement of a cross-cultural romance and the feeling of finding a new sense of belonging through love.

These two songs which have the same type of theme, namely romance are interesting to analyze as research data because the song appraise the same issue, but in the different contexts and realizations. These songs also have the various types of transitivity system, it results the analysis will be more diverse. The variousness of the types of process from the data will also participate to construct the complex descriptive of the findings. These songs also have some of metaphors as the subject or the object on some of the lyric clauses, it makes the data to be more unique and special.

Halliday (1985) explains that transitivity defines the concepts of processes, circumstances, and participants, serving as broad semantic categories that illustrate how real-world phenomena are represented through linguistic structures. He categorizes the transitivity system into six distinct types of processes: material, mental, relational, behavioral, verbal, and existential.

Studies on song have been done by other researchers with various sources and approaches. A study (Mawaddah et al., 2020) examined German children's songs to identify the types of actions and stories depicted in the lyrics. The researchers categorized the songs into stories about events and sequences of events, highlighting interactions among people and their surroundings as the main themes. Another research (Medina & Noorman, 2020) analyzed song lyrics from Queen's Greatest Hits album to determine the dominant mood types and modality values present. They found that declarative mood and median modality were frequently used in songs like "Bohemian Rhapsody" and "We Are the Champions," conveying information and reflecting speaker commitment to truth. Meanwhile (Ariska et al., n.d.) focused on Adele's songs from the album "21" to examine the mood system (declarative, interrogative, imperative) and modality used in the lyrics. Adele predominantly used declarative mood to share her personal story, with a significant emphasis on obligation modality to convey her wishes and emotions effectively to the audience.

Some scientific investigations have also specified their objects on Taylor Swift's works. They include (Sartika et al., 2023) focusing on transitivity in *Midnights* album, (Dini Rahmani & Septian Nasution, n.d.) examining figurative languages in *Red* album, and (Fitria, 2023) delving on wider perspective of semiotics, not on the lyrics but the video clip of "You Belong With Me".

The research discusses about the meaning of the language features which are constructed on the album. It consists of ideational meaning of the singer which is resulted from the experiences she has been through in her life (Irene et al., 2023). The last study by (Hong, n.d.) implies the investigation and the analysis of the meaning of verbal and visual signs in the music video. The analysis shows two classifications which are verbal and visual sign. The data define that the verbal and visual sign explained about jealousy, caring, disappointment, and express feelings.

Those kinds of studies provide insights into how different artists utilize mood, modality, and storytelling techniques in their song lyrics to convey personal experiences, engage listeners, and evoke emotions. The present study would focus on transitivity system realized in a song lyric to reveal how the song writer realizes the emotion of happiness as the impact of love relation. The present study employed transitivity like the previous study (Ayu Putri et al., 2020), but it would reveal the types contained in the songs and the emotion wording in the songs

through its transitivity as representational meaning at clause level. Thus, it would explore transitivity on the lyrics (KM, and LB) to reveal the realization of happiness in the lyric’s wordings.

LITERATURE REVIEW

1. Transitivity

The theory which is applied on this type of study is “Transitivity” theory by Halliday (1985). Transitivity has a lot of descriptions. According to Thompson (1996), transitivity defined as a system which describes the entire clause rather than just the process and its object. Based on the Hancock’s (2005) statement, transitivity describes the meaning of a context which carried across from subject to predicate through the verb.

Otherwise, Halliday (1985) states that the ideas of processes, circumstances, and participants serve as overarching semantic classifications which explain the issues of the real world are represented as a linguistic structure in the most general way. Halliday divides the transitivity system into six different types of processes, namely: material process, mental process, relational process, behavioral process, verbal process, and existential process as it can be seen on the table below:

Table 1. Category of Process

Process Type	Category Meaning	Participants
Existential	“being”	Agent
Mental	“thinking”	Carrier, Target
Behavioral	“doing”	Carrier
Mental: Perception Cognition Attention	“seeing” “thinking” “knowing” “feeling”	Carrier, Sensory Phenomenon
Material: Action Motion	“doing” “going” “opening”	Carrier, Goal
Relational: Attribution Classification	“being” “contributing” “identifying”	Carrier, Value Carrier, Attribute Carrier, Identified, Identifier

Halliday (1985)

METHOD

1. Design of the Research

This research applies the descriptive quantitative method. According to (Nurwanti, 2022), descriptive quantitative method is a type of method which aims to create a descriptive illustration about a certain circumstance objectively by using numbers, starting from the data collection, the data translation, and the appearance and the results of the data. This quantitative method is implied on the analysis through the observational descriptive. The research is used

to reveal the illustration from a certain phenomenon. Based on (Ayuningtyas, 2021) statement, the description of the activities is managed systematically and uses the factual data dominantly than the conclusion.

Sugiyono 2016 states that descriptive quantitative is a method based on positivism, is used in order to be applied on a research to the research samples and research population. Descriptive quantitative research defines a research which illustrates the variable as it is and supported by the data in number form which are resulted from the actual circumstances. The observation research is a study which does not involve the manipulation and intervention on the research subject. This research is applying observation and comparing on the research subject to reveal the differences realization of transitivity system between the data.

2. Data and Source of the Data

2.1 Data

The first data is a song entitled “King of My Heart”, it was published in November 10, 2017 This song is the track 10 in Swift’s sixth album called “Reputation”. The song showcases Swift's ability to blend personal storytelling with modern pop production. The second data is a song called “London Boy” which is one of the tracks in “Lover” album, it’s her 7th album which was released on 23 August 2019. The song lyrics are filled with references to specific places and experiences in London.

FINDINGS AND DISCUSSION

The data are taken from the lyrics of the song by Taylor Swift entitled “King of My Heart”, and “London Boy”. The data are analyzed by the transitivity system based on the processes namely, relational process, mental process, material process, behavioral process, existential process, and verbal process. In this study, the number of the represented data are 148 clauses and based on the analysis it is divided into some processes. According to the analyses, the contained processes are material, relational, behavioral, mental, and verbal. These two songs share the same domination of material process, 40%, and 52%. The data distributions based on the process category are displayed on the table below.

The Process Types in the Songs

No.	Type of Process	Transitivity of Love			
		LB		KM	
		N	P	N	P
1.	Material Process	32	40%	35	52%
2.	Mental Process	25	31%	5	7%
3.	Relational Process	8	10%	21	31%
4.	Behavioral Process	13	16%	4	6%

5	al Process	3	4%	2	3%
Total		81	00%	67	00%

1. King of My Heart

This sub chapter defines the classification of the transitivity process on the first song, KM. It provides the structure of each type of transitivity including the participants, the processes, and the circumstances.

a. Material Process

Material Process King of My Heart

Actor	erial Process	Goal	Circumstance	Quantity
I	live	on my own		1
I	made up	my mind		1
We	met		few weeks ago	1
You	try on			1
	salute to	me		2
	trying on	clothes		1
You	move to	me		2
We	rule	he kingdom	inside my room	3
	took	me		2
You	do			3
I	been waiting for			9
I	ill never let	you		1
You	go			3
	change	ny priorities		1
I	ill never let	you		2
We	e spending	l these nights		1
	drinking	beer	t of plastic cups	1

The table shows that some of the lines are complete structure, while others are incomplete structures of material process. The actor “You” represents a direct personal interaction. The

songwriter writes the song in a complete structure of material process because she wants to portray a full picture of an action, to specify who is doing what in a context. This completeness is able to highlight the important moments and actions in the song, it makes the song stand out to her listeners.

Among the total of 27 material process identified, the actor “I” contained 10 times, highlighting a combination between emotional engagements and independent actions. The actor “I” is linked to decision making in “I made up my mind” and self-reliant actions in lines like “I live on my own”. The clauses “I have been waiting” and “I will never let you go” demonstrate that the actor I has an emotional engagement proofed by the involvement of the actor I in holding and anticipating onto someone which indicate a deep emotional commitment.

The use of “You” as the actor in the identified material process suggests a close relationship proofed by the interaction involvement between the actor “You” and the actor “I”. In the clauses “You try on” and “You move to me”, the actor “You” engages directly in actions towards the actor “I”, revealing a respect of acknowledgement. The repetition of “I will never let you go” illustrates a tension between attachment and independent.

The use of “We” as the actor appears 5 times in the identified material processes. It emphasizes shared experiences and unity. The repetition of common activities such as “Drinking beer out of plastic cups” reveals the theme of togetherness. The verbs applied to the actor “We” such as rule, met, and are spending illustrate the actor “We” as a symbol of partnership, reflecting a powerful bond.

Material Process of King of My Heart

We	rule	the kingdom	side my room
Actor	aterial Process	Goal	Circumstance

According to the analysis above, the sentence reveals the word “we” as the subject is categorized as the actor which performs the material process. The term “rule” as the verb is classified as the material process which represents the physical action. The word “the kingdom” is classified as the goal and the term “my room” as the complement is categorized as the circumstance because it extends the explanation of the place. The material process in this sentence intends to convey a positive meaning.

The song writer intends to reveal her romantic atmosphere by stating those words. This sentence is form in a material process type and categorized as the romantic expression because the words “We rule the kingdom inside my room” can be interpreted that Taylor and her boyfriend will live together as a couple.

The choose of the word “We” instead of the words “I and my boyfriend” as the actor reveals the close relation between the songwriter and her boyfriend. She chooses the verb “Rule” as the material process in order to show the listener of the song that she has a control dealing with her romantic relationship with her lover. The circumstance of place “inside my room” shows that Taylor and her boyfriend have their own world which they have built together.

b. Mental Process

Mental Process King of My Heart

Senser	Mental Process	Phenomenon	Circumstance	Quantity
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I	am hoping			1
I	am dreaming			1
I	am dying			1
You	fancy	me		1
	not fancy	stuff		1

The mental process on this data is dominantly formed in incomplete form. The incompleteness of the structure creates a sense of ambiguity which may reflect the uncertainty situations and emotions described in the song. Taylor has an intention for her listeners to create their own imagination by forming the incomplete clauses in the song. She wants engaging her listeners more deeply in interpreting the meaning of the lyrics.

Based on the identified mental processes, the senser “*You*” is directly linked to the phenomenon such as “*You fancy me*” which indicates that “*Me*” is the phenomenon which implies that the senser “*You*” has the specific affection or interest towards the senser “*I*”. The presence of the phenomenon which linked to the senser reveals a clear focus on the perceptions, thoughts, and desires of the senser. On the other hand, the absence of the phenomenon on the lines of the song emphasize that the focus of the clauses is on the processes itself rather than the object of the sentences. One of the examples of the clause which has no phenomenon is “*I am hoping*”. It shows that the phenomenon is not specified, which can be interpreted that it highlights the mental process itself of the senser “*I*” rather than what is being wished for by the senser. It means that the specific detail of the phenomenon is less important than the highlighting cognition experience.

Mental Process of King of My Heart

You	fancy	me
Senser	Mental Process	Phenomenon

The analysis shows that the word “*You*” is considered as the senser who results the mental process, the word “*Fancy*” is identified as the mental process that represents the cognition action, and the term “*Me*” as the complement is classified as the phenomenon. This type of mental process is a declarative sentence that delivers a positive meaning.

Ms. Swift delivers her happy feeling by forming the lyrics in a mental process term. Taylor applies the word “*You*” as the senser in order to validate that her boyfriend really adore her. It is classified as the happy situation because of the choose of the word “*fancy*” as the representation of the mental process. She declares that her boyfriend adores her. It indicates that the mental process is able to be used to express her romantic feeling.



c. Relational Process

Relational Process King of My Heart

Carrier	Relational Process	Attribute	Circumstance	Quantity
I	am	perfectly fine		1
I	am being	better	alone	1
I	am	your American queen		2
I	am	a Motown beat		2
You	are	the one		7
You	are	all		3
The city	is	asleep		1
Your love	Is	a secret		1
The taste of your lips	Is	my idea of luxury		1
This	is	the end of all the endings		1
This	is	enough		1

Based on the findings, it indicates that the words “The taste of your lips” as the subject is marked as the carrier who performs the relational process, the term “is” as the verb is identified as the relational process that represents the relational interactions, the words “My idea” as the complement is classified as the attribute, it is marked by the attributive relational, and the words “Of luxury” is identified as the circumstance because it extends the further explanation. The relational process on this type of sentence intends to deliver a positive meaning. The identified relational processes on the analysis provide complete attributes. It indicates the narrative’s focus on identity, roles, and the importance of the carriers used on the clauses. The carrier “I” has some attributes such as “better alone”, “perfectly fine”, “a Motown beat”, and “your American queen”, which identify the roles and self-perceptions. On the other hand, the carrier “You” with the attributes such as “all” and “the one” suggest the idea that this type of carrier holds an important figure in the song. The rest of the attributes such as asleep, my idea of luxury, a secret, enough, the end of all the endings suggests the specific thematic elements

and characteristics to the linked carriers which create the uniqueness of the variation of the song lyrics.

Relational Process King of My Heart

The taste of your lips	is	my idea of luxury
Carrier	Relational Process	Attribute

Ms. Swift writes this type of sentence to express her romantic situation by constructing the words in relational process. The relational process assists her to describes the level of her love to her boyfriend. The choose of the relational process “Is” indicates that her romantic feeling with her boyfriend is in the current timeline. The carrier of this sentence “The tase of your lips” is a shape of her romantic behavior with her boyfriend and it is linked to the circumstance of “Of luxury” which can be interpreted that this love scene is exclusively between her and her boyfriend.

d. Behavioral Process

Behavioral Process King of My Heart

Behaver	Behavioral Process	Phenomenon	Circumstance	Quantity
I	want			3
My broken bones	are mending			1

Based on the table, it reflects that all of the behavioral processes are formed in incomplete structure. The absence of the phenomenon reveals that this pattern can mirror emotions or thoughts, capturing the spontaneous feelings. The singer also has a hope that these incomplete lines are able to shape the natural speech or monologues, which causing the lyrics feel more intimate.

Behavioral Process of King of My Heart

My broken bones	are mending
Behaver	Behavioral Process

The findings define the indication of the clause that the words “My broken bones” as the subject are classified as the behaver who perform the behavioral process. The term “Are mending” as the verb is identified as the behavioral process which represents the combination of phycological and physical action. This type of clause doesn’t have the element of object and complement, as a result, the phenomenon, verbiage, or range and circumstancance are not identified.

In order to reveal her romantic situation, Taylor expresses her thoughts by creating words in a behavioral process form. This reflection of her feeling reveals how impactful her boyfriend is. The term “My broken bones” as the behaver indicates that the writer wants to build a romantic situation by stating her downfall dramatically and her boyfriend comes

to rescue her. The behavioral sentence of “My broken bones are mending” explicitly shows that the presence of her boyfriend heals her and wipes all of her pain. His coming makes her feels better and is able to move on from her past.

e. Verbal Process

Verbal Process King of My Heart

Sayer	Verbal Process	Verbiage	Circumstance	Quantity
You	calling	me	baby	1
You	say	you fancy me		1

Verbal processes are the process of ‘saying’ which represents something which shows activities related to information, specifically the process consists of commanding, asking, saying, and offering. The participants of this type of process are sayer (participant who delivers the speech), receiver (the participant to whom the process is addressed), and verbiage (the name for the verbalization), and the circumstance as a complement (additional structure). The first datum doesn’t consist any verbal process. On the other hand, the second datum only shows a verbal process. The following table is the verbal process of the datum.

Verbal Process of King of My Heart

You	say	you fancy me
Sayer	Verbal Process	verbiage

The table proves that verbal processes of the transitivity of love is a combination between complete and incomplete structure. It contributes to the song’s rhythm. The variations of the form of the verbal process structure can engage the listening experience and maintain listeners’ interest. The role of the incomplete clauses is able to enhance the artistic and poetic quality of the lyrics, it also reflects the interpretive expressions. The complete line clarifies the interactions of the relationships between the sayer and the verbiage more explicit.

Based on the findings above, the sentence reveals the word “You” as the subject is identified as the sayer who performs the verbal process. The term “Say” as the verb is categorized as the verbal process which represents the process of saying which shows activities related to information. The words “You fancy me” is classified as the verbiage because it is the element of verbalization. The verbal process on this clause intends to convey a declarative form of positive meaning.

The way Taylor constructs her romantic feeling is also formed in the term of verbal process. This type of process is not directly stated by Taylor herself but it is formed by her boyfriend instead. She mentions “You” as the sayer which portrays her man and is linked to the verbiage of “Fancy me” which directly reveals the high level of the romantic relationship of her and her man.

2. London Boy

This sub chapter defines the classification of the transitivity process on the first song, LB. It provides the structure of each type of transitivity including the participants, the processes, and the circumstances.

a. Material Process

Material Process London Boy

Actor	Material Process	Goal	Circumstance	Quantity
We	can go driving on		my scooter	1
	riding		in London	1
Something	happened			1
I	saw	the dimples	first	1
My heart	lives			1
I	enjoy walking	Camden Market	in the afternoon	1
Our eyes	meet			3
	took	me	to Highgate	3
	met	all of his best mates		3
You	can find	me	in the pub	1
We	are watching	rugby	with his school friends	1
	Show	me	a grey sky	1
	show	me	Hackney	2
	wanna be with	you		8
	stick with	me		2
I	enjoy walking	Soho		1
	drinking		in the afternoon	1

The table reveals that some lines are fully detailed while others are incomplete in describing material processes. The actor "I" conveys a personal, reflective perspective. The songwriter uses complete structures in material processes to depict actions in detail, clearly indicating who is involved and what is happening. This thoroughness accentuates key moments and actions, making the song more impactful for listeners.

Out of 15 material processes identified, the actor "I" appears 7 times, underscoring a blend of personal engagement and independent actions. The actor "I" is associated with making decisions, as in "I saw the dimples first," and with self-directed activities, like "I enjoy walking Camden Market in the afternoon." Phrases like "I enjoy walking Soho" and "I enjoy walking Camden Market" illustrate the actor "I" being personally engaged, reflecting preferences for specific locations and times.

Material Process of London Boy

You	can find	me	in the pub
Actor	Material Process	Goal	Circumstance

The actor "You" suggests direct interaction in the identified material processes. In "You can find me in the pub," the actor "You" takes an action directed at "me," indicating a personal connection and mutual involvement. The actor "We" appears 3 times, highlighting shared experiences and unity. Common activities such as "We can go driving on my scooter" and "We are watching rugby with his school friends" emphasize togetherness. The verbs associated with "We" depict it as a symbol of partnership, reflecting a strong bond.

b. Mental Process

Mental Process London Boy

Senser	Mental Process	Phenomenon	Circumstance	Quantity
You	know			8
He	likes	my American smile		3
I	fancy	you		10
I	guess			3
I	enjoy	nights	in Brixton	1

The table reveals that some lines are fully articulated, while others are incomplete in describing mental processes. The actor "I" conveys a personal, reflective perspective. The songwriter employs complete structures in mental processes to particularly depict thoughts and feelings, clearly indicating who is experiencing what. This thoroughness accentuates key moments and emotions, making the song more impactful for listeners.

Among the total of 25 mental processes identified, the actor "I" is used 14 times, emphasizing a blend of personal engagement and introspective actions. The actor "I" is associated with both personal reflections, as seen in "I guess," and expressive emotions, such as "I fancy you." The clauses "I enjoy nights in Brixton" and "I fancy you" demonstrate that the actor "I" has personal engagement, proven by the involvement of the actor "I" in enjoying specific experiences and expressing affection.

Mental Process of London Boy

You	know
Senser	Mental Process

The use of "You" as the actor in the identified mental processes suggests direct interaction and understanding. In the clause "You know," the actor "You" engages directly in a cognitive action, indicating awareness and comprehension. This interaction highlights a sense of connection and involvement between the actors. The actor "He" appears 3 times, emphasizing admiration and positive emotions. In the phrase "He likes my American smile," the actor "He" expresses appreciation, reflecting a favorable emotional response. This usage indicates an affectionate relationship and highlights the emotional connection.

c. Behavioral Process

Behavioral Process London Boy

Behavior	Behavioral Process	Phenomenon	Circumstance	Quantity
I	love	my hometown		1
I	love	SoCal		1
I	love	Springsteen		1
I	heard	him		1
I	heard	the accent		1
I	love	a London boy		6
I	love	high tea		1
I	love	the English		1

The table reveals that some lines are fully detailed, while others are incomplete in describing behavioral processes. The actor "I" consistently presents a personal, expressive perspective. The songwriter uses complete structures in behavioral processes to clearly depict actions and feelings, specifying who is involved and what they are doing. This detail emphasizes key behaviors and preferences, making the song more impactful for listeners.

Out of 13 identified behavioral processes, the actor "I" appears in all instances, highlighting a combination of personal engagement and expressive actions. The actor "I" is linked to expressing affection, as seen in "I love my hometown," and recognizing sensory experiences, such as "I heard the accent." The repeated phrase "I love" in lines

like "I love a London boy" and "I love high tea" shows the actor "I" expressing fondness for various things, indicating deep personal preferences and connections.

Behavioral Process of London Boy

I	Love
Behaver	Behavioral Process

The repetition of "I love" across different phenomena like "my hometown," "SoCal," "Springsteen," "a London boy," "high tea," and "the English" emphasizes a strong emotional attachment to various aspects of life. This repetition creates a thematic unity, highlighting the behaver's diverse range of loves and interests. Phrases like "I heard him" and "I heard the accent" add a sensory dimension to the behavioral processes, indicating the actor's involvement in auditory experiences. This sensory inclusion enriches the portrayal of the behaver's interactions with the other behavioral process elements.

d. Relational Process

Relational Process London Boy

Carrier	Relational Process	Attribut	Circumstance	Quantity
Home	is	where the heart		2
That	is not	where mine		1
All the rumors	are	true		3
I	am	your queen		2

The table indicates that some lines are fully detailed, while others lack completeness in describing relational processes. The carriers, which are various subjects or entities, are connected to specific attributes. The data uses complete structures in relational processes to clearly depict relationships and states of being, specifying the involved entities and their characteristics. This detail enhances key attributes and relationships, making the expressions more impactful for the audience.

Among the four identified relational processes, the carriers differ, showcasing a mix of entities and their linked attributes. For example, "Home" is linked to "where the heart" through the process "is," conveying that home is emotionally tied to the heart. Similarly, "All the rumors" is connected to "true" via the process "are," affirming the truth of the rumors. The carrier "I" appears twice, conveying a personal and direct perspective. In the statement "I am your queen," the carrier "I" is linked to the attribute "your queen," signifying a declaration of identity or role. This personal engagement underscores the expressive nature of the statements.

The repetition of relational processes like "is" and "are" across different carriers such as "Home," "That," "All the rumors," and "I" emphasizes the establishment of various states of being and relationships. This repetition creates thematic unity, highlighting diverse connections and characteristics. Statements like "Home is where the heart" and "All the rumors are true" add a declarative dimension to the relational processes, indicating the carriers' role in defining states of being or relationships. This declarative implementation creates the portrayal of the carriers' attributes and their interactions within the relational process framework.

Relational Process of London Boy

I	am	your queen
Carrier	Relational Process	Attribute

Each of the sentences of this variety of relational process is constructed with the processes in the form of present tense. It is proved by the processes of *is*, *is not*, *are*, and *am*. All of the attribute of the relational processes also refers to a specific thing like where the heart and your queen, revealing the identity of the elements related to her current relationship. The replacement of the carrier I to be the pronoun your queen as the attribute is a shape of admiration. It suggests that she feels highly valued by her partner because she is worthy.

e. Verbal Process

Verbal Process, London Boy

Sayer	Verbal Process	Verbiage	Circumstance	Quantity
They	say			2
	Don't threaten	me	with a good time	1

The table indicates that some lines are complete, while others are incomplete in describing verbal processes. The sayer represents the entity performing the speech act, and the verbiage represents the content of what is being said. The data uses complete structures in verbal processes to clearly depict the communication and specify who is involved and what they are expressing. This detail highlights key statements and messages, making the expressions more impactful for the audience.

Out of 2 identified verbal processes, the sayer varies, showcasing different entities and their speech acts. For example, "They" is linked to the verbal process "say," suggesting an unspecified or general statement. Another instance, "Don't threaten me with a good time," lacks a clear sayer but implies a conversational context where the speaker addresses someone else. The quantity associated with each verbal process might indicate the frequency or intensity of the speech acts. For instance, "They say" is linked with a

quantity of 2, possibly implying repetition or emphasis, while "Don't threaten me with a good time" has a quantity of 1, indicating a singular instance or particular emphasis. The repetition of verbal processes like "say" and imperative statements highlights the various ways entities communicate. This repetition creates thematic unity, emphasizing different expressions and interactions.

Based on the analysis, the result reveals that between the transitivity of love within the songs provide similarities. The first similarity is found in the dominant process implemented on the data. Each of them shares the same dominant process, the dominant process is the material process. This type of process appears more frequently compared to the other processes within each of the datum. The second similarity is the use *You* as the dominant subject. This pronoun is consistently used to narrate the actions and experiences of her partner in the relationship. The repeated use of *You* emphasizes the focus on her partner's role.

CONCLUSION

Based on the findings it can be concluded that this research provides a comprehensive comparative analysis of the transitivity systems in one distinct genre of Taylor Swift's songs: love songs "King of My Heart", "London Boy". By applying Halliday's transitivity theory, the study explores the nominalization, verb choices, and dominant process types within each song.

According to the analysis, the processes contained in the first song contained material process 40%, mental process 31%, relational process 10%, behavioral process 16%, and verbal process 4%. The second song contained material process 52%, mental process 7%, relational process 31%, behavioral process 6%, and verbal process 3%. Each of the song has mental processes as the dominant process to construct the romance theme in the songs. These processes contribute to declare the narration of story line that involving the participants, process, circumstances and their roles in the sentence.

The findings reveal the significant differences in the employment of transitivity, by highlighting how Taylor Swift strategically utilizes linguistic devices to convey diverse emotional responses in her music. The research contributes to the understanding of how transitivity functions as a powerful tool in shaping the interpersonal meanings in lyrical compositions, eventually enhancing our appreciation of the nuanced emotional landscapes created by Taylor Swift through her masterpieces.

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