

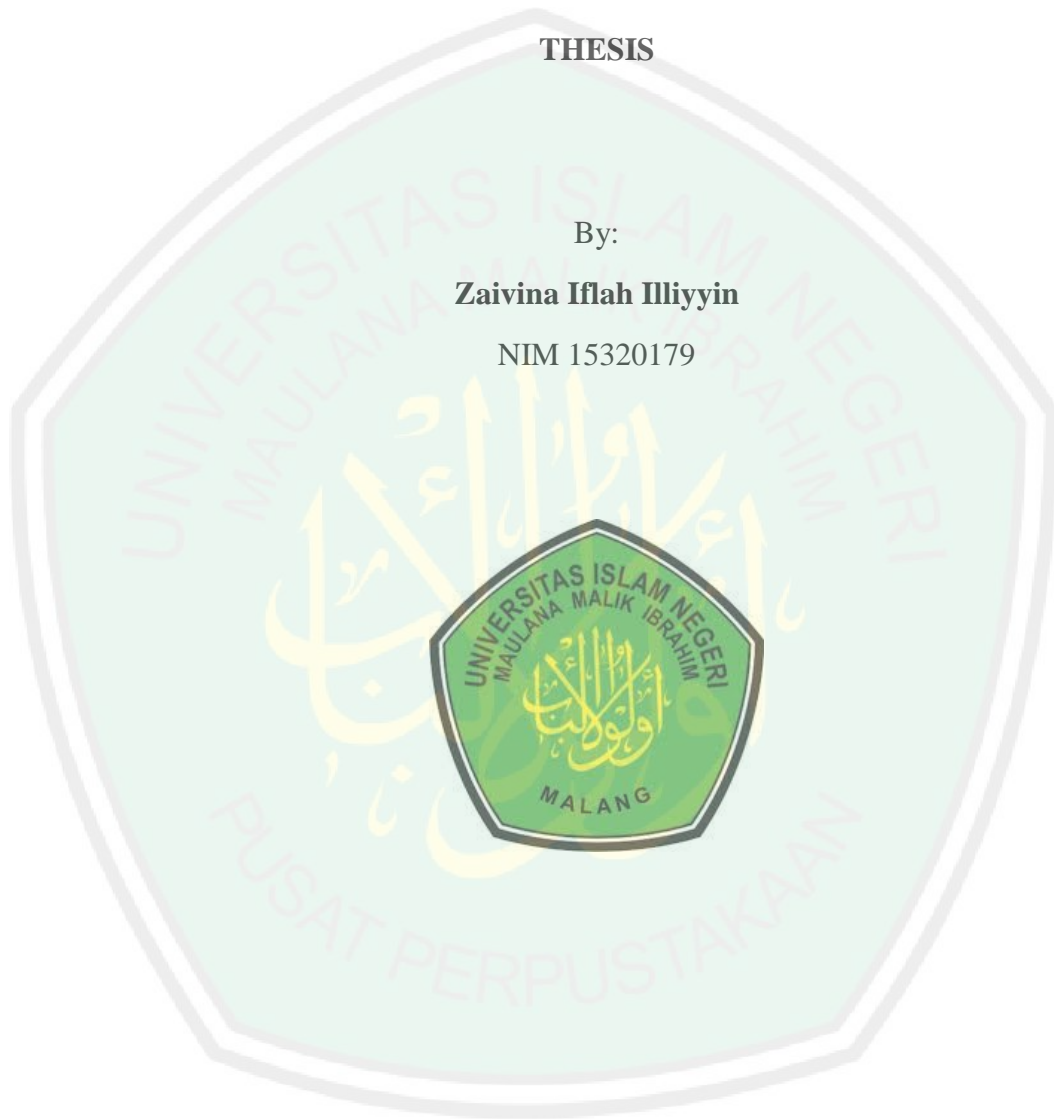
**THE REPRESENTATION OF GRATEFUL MEANING
IN MAHER ZAIN SONGS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2019

**THE REPRESENTATION OF GRATEFUL MEANING
IN MAHER ZAIN SONGS**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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2019

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“The Representation of Grateful Meaning in Maher Zain Songs”** is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 24 October 2019

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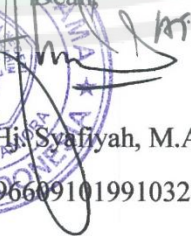

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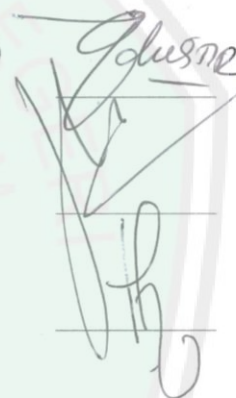
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MOTTO

وَإِذْ تَأَذَّنَ رَبُّكُمْ لَئِن شَكَرْتُمْ لَأَزِيدَنَّكُمْ وَلَئِن كَفَرْتُمْ إِنَّ عَذَابِي لَشَدِيدٌ

And (remember) when your Lord proclaimed, 'If you are grateful, I will surely increase you (in favor); but if you deny, indeed, my punishment is severe.'

(Ibrahim; 7)



DEDICATION

I dedicate this thesis with my happiness and my gratitude to those who are always loyal to accompany me until the completion of this thesis;

- My Father, Zainuddin, S.Ag., M.Pd.I who always teaches me how the patience, sincere, and diligence are applying in whole my life.
- My Mother, Via Nungraeni, who always supports me to be enthusiastic for finishing my thesis.



ACKNOWLEDGEMENT

All my praises and my gratitude always delivers to Allah SWT, the greatest one who created the nature and the most intelligent controller of life space till I could have an opportunity to work on my thesis entitled "*The Representation of Grateful Meaning in Maher Zain Songs*". Sholawat and salam always belongs to our prophet, Muhammad SAW, who has brought us to the brightness of life till we can have knowledge and makes him as a role model in undergoing of life activities.

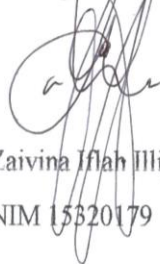
I would like to extend my gratitude to all of my support systems who have accompanied me in giving me knowledge till I am able to finish my final work:

1. Dr. Hj. Syafiyah, M.A., as the Dean of Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Rina Sari, M.Pd., as the Head of English Letters Department, Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. My lectures in Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang who have spread their knowledge sincerely.
4. Habiba Al Umami, M.Hum., as my the best supervisor who has conducted me finishing my thesis as good as possible.
5. My Cakrawala Friends of English Letters Department who are the strongest one to struggle together in reaching our future.

6. My Musyrif/ah family of Mahad Sunan Ampel Al-Aly who have taught me on how we have to be responsible one for others.
7. Members of Annuqayah family who have illustrated me on the beautiful colourful of life till I can differentiate who you are.
8. My close friends; Badrus, Juzzy and Ayak who have accompanied and gave me the strength for undergoing my life despite there are many temptation.
9. My lovely brother, Hajar, M.E., who is the most patient one to always supports and extends me motivation for getting me up from laziness and focusing on my future.
10. All of my mahasantri; Khadijah '67, Ummu Salamah '78 and '89 who have gave me an opportunity to learn about your life.

Eventually, the researcher is aware that this thesis is far from perfection and has many weaknesses. Therefore, the criticism and suggestion are accepted for the improvement of this thesis. Hopefully, this thesis will be beneficial for other researcher and the readers who read this thesis.

Malang, 24 October, 2019



Zaivina Ifflah Illiyin

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ABSTRACT

Illiyin, Zaivina Iflah. 2019. *The Representation of Grateful Meaning in Maher Zain Songs.*

Thesis. Department of English Literature. Faculty of Humanities.

Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Habiba Al Umami, M.Hum.

Keywords : Representation, Grateful Meaning, Ideational Metafunction

Language is one of communication tools that is used by people in order to give an information or a message. The information itself can come from people's experiences. Therefore, language can be called as a theory of human's experience, namely Ideational Metafunction theory. Ideational Metafunction theory describes the content of the clause which has function to represent the situation happens in the clause. Based on the explanation, this study comes to examine the theory of Ideational Metafunction through song lyrics. Song lyric is chosen to be the object of this study because song is one of media in expressing people's experiences. By using Ideational Metafunction theory, this study examines about the representation of grateful meaning. This study comes with this topic because we are as moslem not far from the word "Alhamdulillah" which express our grateful meaning. However, some of us may have not known that grateful feeling is not always expressed only by saying word "Alhamdulillah" but it also can be shown from our action which is explained within song lyrics.

This study comes with two research problems. The first, this study identifies types of Ideational Metafunction which exist in song lyrics and the second, this study defines how the Ideational Metafunction represents grateful meaning within Maher Zain song lyrics. Furthermore, this study is classified as descriptive study because it provides an information of life phenomenon. Besides, this study is classified as qualitative because it explains the various situation or attitude of people. The theory of Ideational Metafunction is examined through song lyrics of Maher Zain and focused on the lyric which indicates grateful meaning. In collecting the data, the researcher applies five categories which is brought by Handrix and Fatchiah (2016) in their research of grateful meaning. Besides, in the process of analysing the data, the researcher analyses the data by using Ideational Metafunction, then classifies based on representation of Process, social actor and circumstance.

The result of this study shows that the most dominant process which is used in song lyrics is Material Process. Material Process exists within 12 from 28 song lyrics. Besides, for the dominant of social actor, it is shown by pronoun "I" which exists within 18 from 28 song lyrics. Furthermore, the dominant circumstance which exists within 28 song lyrics is shown by Present tense from the aspect of tenses and non-progressive verbs from the aspect of verb.

ABSTRAK

Illiyin, Zaivina Iflah. 2019. *Representasi Makna Syukur dalam Lirik Lagu Maher Zain.*

Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam
Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Habiba Al-Umami, M.Hum.

Kata Kunci : Representation, Grateful Meaning, Ideational Metafunction

Bahasa adalah salah satu alat komunikasi yang digunakan oleh banyak orang yang berfungsi untuk menyampaikan informasi atau pesan dan informasi tersebut bisa berasal dari pengalaman seseorang. Oleh karena itu, bahasa bisa disebut sebagai sebuah teori tentang pengalaman seseorang dan teori itu disebut teori Ideational Metafunction. Ideational Metafunction adalah teori yang mendeskripsikan isi klausa yang memiliki fungsi untuk merepresentasikan situasi yang terjadi dalam sebuah klausa. Berdasarkan penjelasan sebelumnya, studi ini hadir untuk menguji teori Ideational Metafunction melalui lirik-lirik lagu. Lirik-lirik lagu tersebut dijadikan objek dari permasalahan di dalam studi ini karena lagu adalah sebagai salah satu media untuk mengekspresikan pengalaman seseorang dalam bentuk tulisan. Dengan menggunakan teori Ideational Metafunction, studi ini akan menganalisis representasi makna syukur dalam lirik lagu. Studi ini akan menganalisis topik ini karena kita sebagai umat Islam tidak jauh dari kata "Alhamdulillah" yang menjadi tolak ukur atau ekspresi kita disaat bersyukur. Namun, beberapa diantara kita kemungkinan belum mengetahui bahwa syukur itu tidak hanya bisa diucapkan dengan kata "Alhamdulillah" tapi juga bisa diekspresikan dengan tindakan kita sesuai isi yang ada di dalam lirik lagu.

Studi ini mendatangkan dua permasalahan. Yang pertama, studi ini mengidentifikasi tipe-tipe Ideational Metafunction yang terdapat di dalam lirik lagu dan yang kedua, studi ini memaparkan bagaimana Ideational Metafunction merepresentasikan makna syukur di dalam lirik lagu. Oleh karena itu, studi ini dikategorikan sebagai studi deskriptif karena akan menyajikan informasi fenomena kehidupan. Disamping itu, studi ini juga dikategorikan sebagai penelitian kualitatif karena menjelaskan tentang berbagai macam situasi atau tingkah laku seseorang. Teori Ideational Metafunction diuji dalam lirik lagu Maher Zain yang berfokus pada lirik lagu yang berindikasi makna syukur. Dalam proses pengumpulan data, peneliti mengaplikasikan lima kategori yang dibawa oleh Handrix dan Fatchiah (2016) dalam hasil penelitian mereka secara statistik tentang kategori makna syukur. Disamping itu, dalam proses menganalisis data, peneliti menganalisis dengan menggunakan teori Ideational Metafunction kemudian mengklasifikasikan data berdasarkan Representasi Proses, Pelaku dan Keterangan.

Di akhir pembahasan, peneliti menyimpulkan bahwa Proses yang dominan yang digunakan dalam lirik-lirik lagu tersebut adalah Material Process. Material Process ditemukan di dalam 12 dari 28 lirik lagu. Disamping itu, aktor sosial yang dominan ditunjukkan dengan kata ganti "saya" yang terdapat pada 18 dari 28 lirik lagu. Selanjutnya, keterangan yang paling dominan yang terdapat di dalam 28 lirik lagu ditunjukkan oleh Present tense dari aspek tenses nya dan kata kerja non-progressive dari aspek kata kerja.

مستخلص البحث

عليين، زيفينا إفلاح. 2019. تمثيل معنى الشكر في كلمات أغنية ماهر زين. البحث الجامعي، قسم الإنجليزية وأدبها، كلية العلوم الإنسانية جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج
 المشرفة
 الكلمات المفتاحية : حبيبة الأممي الماجستير :
 التمثيل، معنى الشكر، Ideational Metafunction

اللغة هي إحدى أدوات الاتصالات التي يستخدمها الإنسان في نقل المعلومات أو الرسائل وتأتي تلك المعلومات من خبرة المرء. لذلك، يتمكن أن تطلق اللغة نظرية خبرة الشخص وتسمى تلك النظرية بنظرية Ideational Metafunction. نظرية Ideational Metafunction هي نظرية تعبر محتويات الجملة ولها دالة لتمثيل الموقف الذي يحدث في جملة. بالإضافة إلى البيان السابق، فإن هذه الدراسة تقام لاختبار نظرية Ideational Metafunction عن طريق كلمات الأغنية. كلمات الأغنية هي موضوع المشاكل في هذه الدراسة لأن الأغنية هي واحدة من وسائل الإعلام للتعبير عن خبرة الإنسان بشكل الكتابة. وستحل هذه الدراسة تمثيل معنى الشكر في كلمات الأغنية باستخدام نظرية Ideational Metafunction فضلاً أننا كالمسلمين لسنا بعيدا عن كلمة "الحمد لله" التي تصبح معياراً أو تعبيراً لشكرنا لله. ولكن من الأسف أنه لا يعرف البعض منا أن كلمة الشكر لا يمكن التعبير عنه بكلمة "الحمد لله" فحسب، بل يمكن التعبير عنه من خلال تصرفاتنا للمحتويات الموجودة في كلمات الأغنية.

تستخدم هذه الدراسة سؤالين هما: ما هي أنواع Ideational Metafunction في كلمات الأغنية؟ وكيف تمثل Ideational Metafunction معنى الشكر في كلمات الأغنية؟ لذلك، تم تصنيف هذه الدراسة كدراسة وصفية لأنها ستقدم معلومات حول ظاهر الحياة. إضافة إلى ذلك، يتم تصنيف هذه الدراسة على أنها دراسة نوعية لأنها تشرح أنواعاً مختلفة من المواقف أو سلوكيات الشخص. تم اختبار نظرية Ideational Metafunction في كلمات أغنية ماهر زين التي تركز على كلمات الأغنية التي تشير إلى معنى الشكر. في عملية جمع البيانات، حللت الباحثة الفئات الخمس التي جلبها Handrix و Fatchiah (2016) في نتائجها الإحصائية حول فئات معنى الشكر. بجانب ذلك، للقيام بعملية تحليل البيانات، تقوم الباحثة بتحليلها باستخدام نظرية Ideational Metafunction ثم تصنف البيانات بناءً على تمثيل العمليات والجهات الفاعلة والأوصاف.

في نهاية البحث، تستنتج الباحثة إلى أن العملية المهيمنة المستخدمة في كلمة الأغنية هي "عملية المواد". تم العثور على "عملية المواد" في 12 أغنية من 28 أغنية. إضافة، يُشار إلى فاعل الاجتماعي المهيمن بواسطة الضمير "أنا" الذي يوجد في 18 أغنية من 28 أغنية. علاوة على ذلك، يتم عرض المعلومات الأكثر شيوعاً الموجودة في كلمة الأغاني عددها 28 من خلال المضارع من جانب الأزمنة والأفعال غير التقدمية من جانب الفعل.

TABLE OF CONTENT

THESIS COVER.....	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	ix
TABLE OF CONTENT	xii
CHAPTER I: INTRODUCTION.....	1
A. Background of the Study	1
B. Research Question	3
C. Objective of the Study	3
D. Significance of the Study	4
E. Scope and Limitation	4
F. Definition of Key Terms	5
G. Previous Studies	5
H. Research Method	9
1. Research Design.....	9
2. Research Object	10
3. Data Source	10
4. Research Instrument.....	11
5. Data Collection.....	11
6. Data Analysis	12
CHAPTER II: REVIEW OF RELATED LITERATURE	13
A. Systemic Functional Linguistic.....	13
B. Ideational Metafunction	14
1. Process	14
2. Participant	21
3. Circumstance.....	22
C. Representation of Process	24
D. Representation of Social Actors.....	24

E. Representation of Time and Place	25
CHAPTER III: FINDINGS AND DISCUSSION	27
A. FINDINGS	27
B. DISCUSSION	63
CHAPTER IV: CONCLUSION AND SUGGESTION.....	68
A. Conclusion	68
B. Suggestion.....	69
BIBLIOGRAPHY	
APPENDIX	
CURRICULUM VITAE	



CHAPTER I

INTRODUCTION

This chapter attempts to present the introduction of this study which consists of background of the study, research question, objectives of the study, significance of the study, scope and limitation, definition of key terms and research method.

A. Background of the Study

Language is one of communication tool that is used by people in daily life. One of function in using a language is to give an information or a message that other people should know. The information or a message that is delivered through a language can come from people's experiences. In other words, language can be called as a theory of human's experience, which can be called as Ideational Metafunction. Ideational Metafunction is divided into two components; the experiential and the logical (Halliday, 2004, p.30). Ideational Metafunction is a theory of describing content of the clause which is called as representational clause. It means that a clause can create meaning as a representation of ongoing process in human experiences.

Ideational metafunction consists of Transitivity system. Transitivity consists of three elements; Participants, Process and Circumstances. Process is main element in Ideational Metafunction because in Process, we can know about the action which is happening through explanation of the clause. Besides, Process consists of six types: Material process, Behavioural process, Mental process, Verbal process, Relational process, and Existential process. Besides, Participant in

Ideational Metafunction can be called as the Actor (Halliday, 2004, p.83). The Actor takes part as the active participant in ongoing process because it is directly involved in the process. In other words, Actor is the speaker who does an action on Process in the clause. Besides, Circumstance also exists in part of the clause but, it is not directly involves in Process and it can be in some ways, such as temporally, spatially, causally, and so on (Halliday, 2004, p.221).

This study is presented in order to know about contents of a clause as representation from song lyrics. Furthermore, the researcher analyses about “grateful” meaning through song lyrics. By analysing song lyrics, the researcher assumes that a song is one of media which the composers can express their idea or as their media to share about their experiences. Therefore, in this research, the researcher uses theory of Ideational Metafunction as the researcher has explained above.

The researcher discusses about “Grateful” meaning because of a reason. In our daily life, we are familiar with the word “grateful” because almost every time we as moslems, are required to say “*Alhamdulillah*” as the proof that we feel grateful. However, some of us may have not realized well how actually we show our grateful feeling in our daily life because feeling grateful is not only by saying “*Alhamdulillah*” but it can be expressed also through our action.

In this study, the researcher chooses Maher Zain songs as the object of this study based on two reasons; linguistically and non-linguistically. For linguistic reason, I choose Maher Zain song because his song is in English and the lyric of

those song may indicate one of linguistic features that is Ideational Metafunction. Therefore, the researcher takes Maher Zain song as the object of this research. For non-linguistic reason, the researcher chooses Maher Zain songs because he is one of famous singer since 2010 and he is not only as a singer but also as music producer and most of people like his songs. Besides, almost all of Maher Zain songs create and contain about religious meaning. Therefore, the researcher chooses Maher Zain song for the object of this study in order to be received and understood easily by the readers.

B. Research Question

Based on background of the study and in order to find out the result of this problem, the researcher provides some research questions below:

1. What are the types of Ideational Metafunction that exists in Maher Zain song lyrics?
2. How does Ideational Metafunction represents the grateful meaning?

C. Objectives of the Study

Based on research question above, the researcher also provides the objectives of study as below:

1. To find out types of Ideational Metafunction in the selected of Maher Zain song lyrics.
2. To define how grateful meaning is represented through the selected Maher Zain song lyrics.

D. Significance of the Study

This study presents to analyse about the meaning of grateful which is stated in the song lyrics. With the existence of this study, the researcher hopes that this study will fulfil two purposes, they are theoretical purposes and practical.

For theoretical purpose, this study is expected to explore theory of Ideational Metafunction which is examined by Transitivity system. Ideational metafunction can be found in many aspect of language forms, such as in the song lyrics, slogans, debate and etc. Therefore, the researcher wants to explore the theory of Ideational Metafunction through song lyrics.

While for practical purpose, the results of this study can derive for granted as one of reference for readers on how they behave when they are grateful. Besides, this study can be useful for future researchers who will derive the same topic or theory to be their references and can be used as previous study.

E. Scope and Limitation

This study focuses on the representation of meaning within song lyrics. In this case, the song is selected from Maher Zain song which is chosen from various years of released and those song should indicates grateful meaning. In observing the data, the song lyrics are analyzed by classifying the lyric based on gratitude categories which was brought by Handrix Chris Haryanto and Fatchiah E Kertamuda (2016) in their research findings. Besides, in providing grateful meaning representation, the song lyrics are analysed by using Ideational metafunction which was proposed by M.A.K. Halliday (2014). Therefore, the result of this study only

presents about the representation of grateful meaning which is examined by Transitivity system and it may create any possibilities of other findings in the future.

F. Definition of Key Terms

This study provides some of key terms which closely relate with this study. The key terms of this study should have a definition in order to make readers are easy to understand the discussion of this study. The key terms of this study are:

1. Representation is defined as the goal of Ideational Metafunction theory which explains about how grateful meaning is portrayed through people's experiences in Maher Zain songs.
2. Grateful meaning refers to six main concepts of how grateful meaning is expressed through an action based on this study. Six main concepts are by praying to God, by saying grateful words, by doing positive activities, by inviting other person to do beneficial activities, by enjoying the fortune that we have got, and by endeavouring ourselves to reach what we hope.
3. Maher Zain song is defined as the object of this study which most of his song lyrics contain religious meaning so that this study presents in order to know about grateful meaning as one of religious meaning in Maher Zain songs.

G. Previous Studies

There are eight previous studies that the researcher chose. Five are focusing on the theory while others are focusing on the object. From five previous studies of

the theory, one of them is analysed on three metafunction while others are analysed by ideational metafunction. The eight previous studies will be enlightened below:

1. Ideational Meaning of HIV AIDS Slogans: A Systemic Functional Linguistic Study was done by Desi Qoriah (2018). She analysed slogans in order to find out the ideational meaning which is realized by Transitivity. Finally, the researcher found four types of process; there are material process (50%), relational process (38%), mental process and verbal process (6%).
2. Implementation of Three Metafunctions in Verbal Language and Visual Image of Student's Textbook is done by Tia Pertama and her friends (2018). They wanted to show that the visual grammar analysis could give some information of how an image contains three meanings (three metafunction) like in verbal language. Besides, this research is done in order to help the teacher in elaborating the meaning or material through the visual grammar knowledge using a textbook or course book. From their research, they found that Ideational meaning is dominated by the relational process which the text creates a meaning to give an information. The next is the statement of speech acts which shows that the text is in the form of declarative mood and the last is textual metafunction which is dominated by the left-right value.
3. Ideational Meaning of Butonese Folklore: A Systemic Functional Linguistics Study is done by Gusnawaty, and her friends (2017). On their study, they investigated types of process, participants, and

circumstances and also about the context, how the way of thinking and the ideology established in the Butonese Foklore. The finding of this study is about the ways of thinking of Butonese people such as; religious, cosmos, and communal. Besides, the socialist ideology of Butonese people shows life's unity system in Butonese culture which was very intimate and strong in the community.

4. A Study of Ideational Metafunction in Joseph Conrad's "Heart of Darkness": A Critical Discourse Analysis is done by Mahya Alaei and Saedah Ahangari (2016). In their study, they investigated meanings which were construed and interpreted by metafunction application in a literary text-Joseph Conrad's Heart of Darkness and about the ideology which was implied through the textual analysis. The result of this study is linguistically, the ideology of the authors has been expressed successfully literarily through syntax and semantic to imply the facts in the past and bring about the European imperialism.
5. The Ideational Meaning in The U.S. Presidential Debate between Barack Obama and Mitt Romney Concerning China's Threat was done by Ghea Kyat Priyanka (2013). The researcher analysed ideational meaning to find out the situation or event which is going at the time which lies in the issue of the debate. The result of this study is; Obama through material and relational process stated his past actions and recent U.S. condition to show his success while through mental process he stated his hopes for future. Meanwhile, Romney through material and

relational processes stated unfortunate condition experienced by the U.S. as a result of Obama's policies and through mental process stated his wish to the U.S. economy. In the context of situation, it influences the debate transcript in his language use.

6. Islamic Religious Values in Maher Zain's Songs was done by Nena Siti Rizqiyah and Maman Lesmana (2018). They chose one of Maher Zain's songs: *Raḍitu Billahi Rabbā*, *Ramadhaan*, *Yaa Nabi Salaam 'alaika*, and *Jannah*. Those songs show islamic religious values of belief, Sharia, and morals. Those songs uphelded the theme of love to God, Messenger, Islam, and life in the hereafter.
7. Song Writer's Identity Representation Seen from the Figurative Language: A Study on Maher Zain Songs was done by Memy Wardani Elthia (2018). The researcher chose five songs to be analyzed. Those songs were analyzed through figurative language. The researcher found four figurative language which was used by Maher Zain in his songs. Furthermore, song writer's identity representation is seen from figurative language found in those songs.
8. Interpretation of The Associative Meaning in The Lyrics on Maher Zain Selected Songs was done by Kurniawan (2017). The researcher found out that there were five types of associative meanings in the lyric of Maher Zain's songs, such as; connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative meaning. Finding the meaning of the song lyric is an expression of feeling pleasure and

happiness when someone gets a daughter who is so beautiful. Therefore, it can be concluded that his daughter brings happiness in their life and family and her father feels grateful to the almighty Allah SWT who has been given a daughter.

Therefore, the difference between this research and those previous studies are analyzing grateful meaning by using the Ideational Metafunction theory and deriving Maher Zain's songs as the object of this research. The researcher derives Maher Zain's songs because his songs can be categorized as the songs which are rich of religious meaning. However, not all of his songs the researcher derives but only the songs which indicate having grateful meaning.

H. Research Method

In order to simplify in getting the best comprehension of this study, this part comes to show the stages of doing the analysis which consists of research design, research object, data source, research instrument, data collection and data analysis.

1. Research Design

This study is categorized as descriptive qualitative approach. This study is classified as descriptive study because it attempts to describe or provide an information about the situation or phenomenon of life systematically (Ranjit, 2011, p.30). The information about the situation or phenomenon is described by investigating grateful meaning through song lyrics of Maher Zain. Furthermore, this study is categorized as a qualitative because the purpose of a qualitative study is to explain the situation or attitude of something which has many variation and

diversity so as to be analysed as much as possible (Ranjit, 2011, p.34). Hence, this study presents to describe about grateful meaning, how the situation and the action of grateful meaning through the selected song lyrics of Maher Zain.

2. Research Object

The research object of this study is Maher Zain songs. Maher Zain songs which the researcher takes comes from various years when those songs released. The researcher selects some of Maher Zain songs which part of the lyrics indicate grateful meaning.

3. Data Source

The data is Maher Zain song lyrics, specifically the song which the lyrics indicate grateful meaning. The title of song which the researcher decides to analyse are *Thank You Allah, Good Day, For the Rest of My Life, Open Your Eyes, Peace be Upon You, Ramadan, I Love You So, Barakallah, Freedom, Number One for Me and Close to You*. The researcher gathers those lyrics from an official lyric video on YouTube through Awakening Music website. The researcher gathers those song lyrics from an official website in order to avoid an error of those lyrics. Then, the specific link for each song is stated below:

https://www.youtube.com/watch?v=RBrdl0v_anc,

<https://www.youtube.com/watch?v=-0BDGSeAnlw>

<https://www.youtube.com/watch?v=AXsKgDXI3ZU>

<https://www.youtube.com/watch?v=AY5LZopqyio>

https://www.youtube.com/watch?v=t_ZWM1ugJno

<https://www.youtube.com/watch?v=p7HVFWallbw>

<https://www.youtube.com/watch?v=bvfaPMMp0XI>

<https://www.youtube.com/watch?v=mHpTdsBbYRM>

<https://www.youtube.com/watch?v=GkTKtiznteI>

<https://www.youtube.com/watch?v=pFMofSt2vVw>

<https://www.youtube.com/watch?v=Up-Pyph8wbkc>

4. Research Instrument

Since this research is categorized as qualitative research, the researcher herself is the key instrument in processing to find the result of this research. The researcher is the only one who collects data through examining the document in the form of Maher Zain song lyrics. The researcher gathers the information in accordance with her research needs without involving others. (Cresswell, 2009, p.175). The researcher obtains and analyses the lyrics through Ideational Metafunction theory by M.A.K. Halliday (2014).

5. Data Collection

In this section, the researcher applies some stages in the process of collecting the data. Firstly, the researcher screens the songs which the meaning of songs indicate grateful meaning and the songs are screened from Awakening Music website. Secondly, the researcher classifies the song lyrics which indicate grateful meaning based on five points of how grateful meaning is portrayed. They are *acceptance (menerima)*, *gratefulness (berterimakasih)*, *enjoy (menikmati)*, *appreciate (menghargai)*, and *utilize (memanfaatkan)*. Those points are taken from the findings of a research through the students of Paramadina University which was done by Handrix Chris Haryanto and Fatchiah E Kertamuda with the research title

“Gratitude as a Meaning” on 2016. The last, the researcher analyses those lyrics which indicates grateful meaning through five points above.

6. Data Analysis

The data has been collected from the classification of each song lyric which indicates grateful words. Then, the researcher starts to have an analysis by providing some steps. The first step, the researcher examines each selected song lyrics by using Ideational Metafunction theory. Using Ideational Metafunction theory, it shows us that the researcher applies Transitivity system during the process of analysis. Transitivity system consists of Participant, Process and Circumstance. Therefore, the data should consists of three part of Transitivity system. In Transitivity system, Process is the main focus of Ideational Metafunction and it has six types; Material Process, Behavioural Process, Mental Process, Verbal Process, Relational Process and Existential Process. Because of that, the researcher does the second step that is classifying the word which the position as Process. It classifies based on six types of Process. In another side, the Participant and Circumstance in the clause is also classified and it has its own name based on each type of Process. After analysing three part of Ideational Metafunction, the researcher carries out the last step that is the explanation of representation based on three points: representation of Process, representation of Participant (social actors) and representation of time and place through the context of those song lyrics.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains the theory of Systemic Functional Grammar which is proposed by M.A.K. Halliday to conduct the analyses. From the three metafunction in Systemic Functional Grammar, the researcher uses Ideational Metafunction in doing the analyses. An overview of Systemic Functional Grammar and a brief discussion of Ideational Metafunction are explained below.

A. Systemic Functional Linguistic

Systemic Functional Linguistic (SFL) or Systemic Functional Grammar (SFG) has been evolved by Michael Halliday for about 1950s - and 1960s. Systemic Functional Grammar (SFG) strives to recognize the structure of language specifically which has contribution to the meaning of a text. The conception of SFL is how to create meaning through language which is arranged by the patterns. Furthermore, the main focus analysis in SFL is the clause because the clause is a unit of multifunctional language. Each clause indicates to show types of meaning more than one type because the grammatical function is represented in the clause. In other words, we need structures to show functions in the clause. Function has an important place in SFL and strongly relates to the social uses of language. Halliday adopted the three view of linguistic functions which is considered by him as three main components of functional language and it was an integral part of understanding the types of meanings identified in the clause. The component is referred to metafunctions in SFL, namely Ideational, Interpersonal and Textual

Metafunction (Fontaine, 2013, p.5). From types of metafunction, the researcher only chooses Ideational Metafunction for the discussion of this study.

B. Ideational Metafunction

Ideational Metafunction can be categorized as experiential meaning if the clause shows some phenomenon of the world and the phenomenon comes from speaker's experiences, that is why the idea to represent the experience was expanded in the discussion of Ideational meaning, and experiential meaning includes in it. Besides, Fontaine (2013) argues that by the presence of experiential metafunction, the clause is categorized as representation; the speaker's representation of a particular situation involves particular processes and participants. Furthermore, Processes and Participants are part of grammatical tool in Ideational Metafunction which is called by Transitivity. Transitivity is a tool of the clause which affects to the verb or we can call as a process, participant and circumstances (Halliday, 2014, p.227). Hence, the clause is categorized as Ideational Metafunction if the clause is composed of three components, they are; process, participant and circumstance. Process is typically marked by a group of verbs, participant is typically marked by a group of nominal words and circumstance is typically marked by a group of adverb words or prepositional words.

1. Process

Process, Participant and Circumstance in the clause of Ideational Metafunction are a semantic category which illustrates our life experiences and interpretes as linguistic structure generally. Process is the most

important part of the clause in transitivity system, while a participant is nearby to the process. There are three kinds of the main process; Relational, Material and Mental. Besides, there are other three kinds of process (Behavioural, Verbal, and Existential) which take position between the three main types of transitivity system (Halliday, 2014, p.215).

a) **Material Clauses**

Material clauses are clauses which show events are happened. Material clause elaborates the changing which is happened in the events and needs an effort to do it. While the participant who is bringing about the change in the event, it is called the Actor (subject). There are two kinds of material clauses; transitive and intransitive. A Material clause is categorized as intransitive if it represents about something or events happen by itself, while it is categorized as transitive material clause if it represents about doing something and the actor of process effects to other participants, and it is called Goal. For example: "*The wolf roared*" (the wolf= Actor, roared= process/ Intransitive), "*The wolf preyed on birds*" (the wolf=Actor, preyed on= Process, birds=Goal). Therefore, if there is a Goal in the process of the clause and also the Actor, the representation can come into two forms: it can be operative (active) and receptive (passive). For operative form, the Actor is as Subject, however for receptive form, the Goal is as Subject. The example: "*The lion eats the cat*" (operative), "*The cat was eaten by the lion*" (receptive). Besides, there are other participants which can be included in material clause, namely: Scope, Recipient, and Client. The Scope is more

common than other types of the participant and it is more limited than Actor and Goal, example: *The market of music art and the shop of stationery*. The Recipient is goods to whom is given by the Actor, for example: "I gave **my partner** a gift that affordable". The Client is services for whom are done, for example: "Fred brought a present **for his wife**".

b) Behavioural Clause

Behavioural clause is defined as a physiological and psychological process of a human deeds, such as: *breath, smile and dream*. Something or someone who behaves is called Behavior because they are as participant. Besides, the most common structure for the behavioural clause only consists of 'Behavior and Process', for example: no one is listening. Here they are the Process example of behavioural clauses:

i.	(near mental)	representing the process of consciousness as behaviour forms	Look, watch, stare, listen, think, worry, dream
ii.	(near verbal)	Verbal processes as behaviour forms	Chatter, grumble, talk, gossip, argue, murmur, mouth
iii.		the process of Physiological	Cry, laugh, smile, frown, sigh, sob,

		indicates states of consciousness	snarl, hiss, whine, nod
iv.		Other physiological processes	Breathe, sneeze, cough, hiccup, burp, vomit, faint, shit, yawn, sleep
v.	(near material)	Relating to bodily postures and pastimes	Sing, dance, lie (down), sit (up, down)

Table of Process examples in behavioural clause (M.A.K. Halliday: 2014)

c) Mental Clause

Mental clause is a clause which the process relates to our experiences in our life through our consciousness. On the other hand, mental process is the process which shows about feeling, though, wish, and seeing something, an action or a fact of Participant. Besides, human participant in mental clause is called Sensor. The participant which is involved in the clause is prominently stated as he or she, not as it. For example: "She likes the gift". Besides, mental clause consists of four types of sense: perceptive, desiderative, cognitive, and emotive. Some examples of Mental verbs are listed in the table below:

	'like' type
Perceptive	Perceive, sense; see, notice, glimpse; hear, overhear; feel; taste; smell
Cognitive	Think, believe, suppose, expect, consider, know; understand, realize, appreciate; imagine, dream, pretend; guess, reckon, conjecture, hypothesize; wonder, doubt; remember; recall, forget; fear (think fearfully)
Desiderative	Want, wish, would like, desire; hope (for), long for, yearn for; intend, plan; decide, resolve, determine; agree, comply, refuse
Emotive	Like, fancy, love, adore, dislike, hate, detest, despise, loathe, abhor; rejoice, exult, grieve, mourn, bemoan, bewail, regret, deplore; fear, dread; enjoy, relish, marvel

Table of Process examples in mental clause (M.A.K Halliday: 2014)

d) Verbal Clause

Verbal clause is defined as a process which involves the lexical verb.

Verbal clause plays an important role in discourse and it can make the discourse is reported or quoted, for example: "*Merry said 'I'm happy'*" (Merry=sayer, said= process, 'I'm happy'=quoted), "*Merry said he was happy*" (Merry=sayer, said=process, he was happy=reported). There are

some examples of verbs in the verbal clause which has been listed in the table below:

Type		Examples of verbs
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 (that), report, announce, notify, explain, argue, convince (that), persuade (that), promise (that)
		Ask (whether), question, enquire (whether)
Imperating	Tell (to do), ask (to do), order, command, require, promise, threaten, persuade (to do), convince (to do), entreat, implore, beg	

Table of Process examples in verbal clause (M.A.K Halliday: 2014)

e) Relational Clause

Relational clause is a clause which the process has a function to characterize and identify. The process usually uses the verb 'be' in the form of present or past a clause. Relational clause has two parts of

'being': the first, *being* means that something is said to be something else and the second, *being* means having a relationship between two separate entities. Example: "She was in the room". The verbs that mostly occur in relational clause is 'be' and 'have' but usually the verb of relational clause is not clearly stated. In addition, the relational clause consists of three kinds of relation. They are Intensive, Possesive and Circumstantial. Each type relates to the two different ways of 'being'; they are 'attributive' and 'identifying'. Some examples of the relational clause are stated in the table below:

	(i) Attributive	(ii) Identifying
(1). Intensive 'x' is 'a'	John is kind	John is the committee ; the committee is John
(2). Possesive 'x' has 'a'	Angle has a ring	The ring is Angle's; Angel's is the ring
(3). Circumstantial 'x' is at 'a'	The agenda is on a Friday	Today is the 9 th ; the 9 th is today

'x and a' means that it consists of nominal groups.

Table of Process examples in relational clause (M.A.K. Halliday: 2014)

f) Existential Clause

Existential clause shows the process to declare that something presents or happens. Something that exists is not kinds of thing (people, object, institution and others) but also all action or events. Existential

clause can create a special and important contribution to kinds of text. The event which is being called in the existential clause, namely Existent, for example: "*There was a flood*" (was=process, a flood=existent). Usually, the existential clause is started with the word "there", it is not a participant or a situation and does not have a function in transitivity pattern, it shows the future of existence and as a subject in the clause. The example: "*There is a girl in my room*" (There=0, is=process, a girl=existent: entity, in my room=circumstance). The example of verbs that are used in the Process of Existential clause can be seen in the table below:

Type		Verbs
Neutral	Exist	Exist, remain
	Happen	Arise; occur, come about, happen, take place
Circumstantial feature	Time	Follow, ensure
	Place	Sit, stand, lie; hang, rise, stretch, emerge, grow
Abstract		Erupt, flourish, prevail

Table of Process examples in existential clause (M.A.K. Halliday:2014)

2. Participant

The Participant is the second element of Ideational Metafunction clause. The Participant can be persons, objects or abstraction. The Participant can be the agent of the action or in the form of a nominal group.

The Participant has different labels for each kind of clause in Ideational Metafunction. The participant label of Material process is mentioned as Actor, for Behavioural process is mentioned as Behaver, for Mental process is mentioned as Sense, for Verbal process is mentioned as Sayer, for Relational process is mentioned as Carrier and Token, and for Existential process is mentioned as Existent.

3. Circumstance

Circumstance occurs in all types of process. There are three perspectives how circumstance takes place in the clause. The first, as far as meaning is to show the condition of the event about where, when and what the cause of the event happen, circumstance exists as an adverb for the event happened. The second, if the participant of the clause as subject or complement, circumstance takes a position as Adjuncts. Circumstances are ordinarily stated as an adverbial clause or prepositional phrase, so circumstances position here is a Manner.

There are many types of circumstantial element based on M.A.K. Halliday (2014):

1. Extent: it consists of distance which is shown by the question "how far" (for, throughout), duration which is shown by the question "how long" (for, throughout) and frequency which is shown by the question "how many" ('measured' by nominal groups).

2. Location: it explains about the place which uses the question "where?" (at, in, on, by, towards), and time by the question "when" (today, at, tomorrow, until, etc).
3. Manner: it consists of means which use the question "how" (respectively, well; together), comparison is shown with the question "how, what like" (like, unlike; in + the manner of...), and degree is shown with "how much" (to + a high/low).
4. Cause: it consists of reason, purpose and behalf. The Reason will ask the cause of process by using "why or how". The Purpose will be explored by the word "what for". The Behalf will be explored by the word "for whom".
5. Contingency: it explains the condition of the event by using the question "why?",
6. Accompaniment: it explains about other people or another thing that included in the process and use the word "who or what" to explore it.
7. Role: it finds out about what it looks like and it is explored by using the word "as what".
8. Matter is using the question "what about?", the answer is (about, concerning, on, of, with reference to, etc).
9. Angle: it shows about the source of the event by guessing the answer of phrase (according to, and in the words of) and viewpoint by knowing the answer from the words "*in the opinion of*, and *in the view of*".

C. Representation of Process

There are small differences of main Process types which is different in their definitions, participant and circumstances types related with them. The difference of them are mentioned in the table below:

<i>Types of Process</i>	<i>Key participants</i>	<i>Circumstances</i>
Material	Actor, Affected	Time, Place, Purpose, Reason, Manner, Means
Verbal	Actor	
Mental	Experiencer, Phenomenon	Time, Place, Reason
Relational (1)	Carrier, Attribute	
Relational (2)	Token, Value	
Existential	Existent	

Table of Process types (Fairclough: 2003)

D. Representations of Social Actors (Participant)

There are kinds of social actor's representation which Participants include in clauses, but not necessarily that all Participants are categorized as social actors. According to Norman Fairclough (2003), the representation of social actors are divided into some variables below:

➤ *Pronoun /noun*

To realize that social actors is a pronoun (I, you, they, she, etc) or a noun.

➤ ***Grammatical role***

Social actors realize as a Participant in a clause (e.g. Actor, Affected), in a Circumstance (e.g. in a preposition phrase, for example: 'I jumped towards the bird'), or as a pronoun or Possessive noun (my book, Atika's book).

➤ ***'Activated' /'passivated'***

The social actors in processes does things and makes things happen or affected by process.

➤ ***Personal/impersonal***

Social actors can be expressed in impersonal way or in personal way, for example: directing to the woman as 'a rose' is showing impersonal to them.

➤ ***Named /classified***

Social actors can be represented by name (e.g. John) or concerning of class or category (e.g. the teacher). If the last part, they can be directed to individually (e.g. the teacher) or as a group (teachers).

➤ ***Specific/generic***

Social actors can be shown in specific way or in generic way, for example: *the teachers* show to a specific group of teacher (e.g. who work in a particular school), or to the class of teacher in general, all teachers.

E. Representations of Time and Place

A general difference in representation of time and place is representation of location, for instance: in Singapore, at 7 am and representation of extent includes distance and duration, for example: for 5 kilometers, for 5 hours. Some

of linguistic features can contribute for the representation of time: the tenses (present: eg.watch, past: eg.watched and future time: eg. is going to watch), from the aspect of verb (progressive: eg.is walking and non-progressive: eg.walk), perfect and non-perfect (for instance: walked and walks), adverbials (eg.today, next year), conjunction and preposition (eg.before, between, behind,etc).



CHAPTER III

FINDINGS AND DISCUSSION

This chapter attempts to present findings and discussion of this study. The findings and discussion of this study presents in order to answer the research questions. The findings consist of data presentation which is analysed by Ideational Metafunction theory proposed by M.A.K. Halliday (2014) and it is followed by the discussion of grateful meaning.

A. Findings

The findings of this study come from Maher Zain song lyrics which has been selected by the researcher. The researcher selects the data which part of the song lyric indicates grateful meaning. The song lyric can be investigated as a clause which indicates a grateful meaning through five categories; acceptance, gratefulness, enjoy, appreciate, and utilize. Five categories of grateful meaning has come from a previous study which statistically was done by Handrix and Fatchiah (2016) with their research title "Gratitude as A Meaning". The researcher uses those five categories in order to get the data of grateful meaning through song lyrics. The data has been got from some of Maher Zain songs and it is classified into several parts based on types of Ideational Metafunction. Furthermore, the findings and the details explanation of song lyrics analysis are explained one by one based on types of Ideational Metafunction clause below.

A.1. Types of Ideational Metafunction Analysis

The researcher provides the classification of each selected song lyrics which indicate types of Ideational Metafunction clause. It is provided in order to create a simple comprehension before analysing datum more detail. The table is provided below:

No.	Songs	Types-Song Lyrics				
		Material	Behavioural	Mental	Verbal	Relational
1.	Thank You Allah		I thank You with every breath I take I wanna thank You for all the things that You've done			
2.	Good Day	I put my life in Your hand Allah		I feel so positive just want to do my best		
3.	For The Rest of My Life		I'll stay by your side honest and true I'll thank Allah for opening my eyes	Till the end of my time, I'll be loving you		For the rest of my life, I'll be with you Now and forever I'll be there for you
4.	Open Your Eyes	We just have to open our eyes, our hearts, and minds We raise our hands	Forever we thank You			

5.	Peace Be Upon You	I will always follow your way I'll be sending you praise with the words that I say Rasulullah It's to follow all your footsteps to paradise				
6.	Ramadan	I'll try throughout the year to keep your spirit alive				
7.	I Love You so				I solemnly promise to try to live my life for You	O Allah, I'm forever grateful to You So pleasing You is now my only goal
8.	Baraka Allahu Lakuma	Together worshipping Allah	Let's raise our hands and make du'a like the prophet taught us		We pray that He will fill your life with happiness and blessings	
9.	Freedom					And now we're here together
10.	Number One for Me	I'd like to put a smile on your face every day				

		<p>Now I'm trying to do it too</p> <p>I will use every chance I get to make you smile</p> <p>Now I will try to love you like you love me</p>				
11.	Close to You		I join them all in praising You			

From the table of classification above, it is clearly stated the types of Ideational Metafunction clause for each selected song lyrics. Furthermore, the detail analysis is explained clearly based on each type of Ideational Metafunction clause below.

The first finding, the researcher provides twelve of selected song lyrics which are investigated as Material clause.

Excerpt 1: I put my life in Your hand Allah

I	<i>Put</i>	<i>my life</i>	in Your hands Allah
Participant; Actor	Process: Material	Participant: Goal	Circumstance: Location

This clause is chosen as the data because this lyric contains one of five categories of grateful meaning, namely utilizing which is shown by the word "*put*".

Then, based on the Ideational Metafunction theory, the clause above is called as a material clause in Ideational Metafunction. A clause is composed by transitivity system and the structure consists of participants, a process and a circumstance. The clause is called as material clause because the verb "*put*" explains about doing something physically. The explanation of other structure is a participant as an actor and as a goal of process which is shown by the word "*I*" as an actor and the word "*my life*" as a goal and a circumstance is shown by the word "*in Your hands Allah*" which has a position as location of process. As Ideational Metafunction, this clause also brings a meaning of experience from a composer or a singer of this song. The experience tells us about what can we do when we are feeling grateful. Therefore, in this clause, a composer or a singer shows his experience when he is grateful because he feels so close with God and he faces a good day in his daily life. From this condition, he still remembers that all condition that he receives is from the God so, as his gratitude to the God, he surrenders himself to the God and it is proven by presenting this clause.

Excerpt 2: We just have to open our eyes, our hearts, and minds

We	just have to open	our eyes, our hearts, and minds
Participant: Actor	Process: Material	Participant: Goal

Based on five categories of grateful meaning, this clause is selected as the data because it consists of category of "enjoy" which is shown by the word "*just have to open*". Furthermore, according to the theory of Ideational Metafunction, this clause is categorized as material clause through a process which is stated by the

word "*have to open*". Besides, it also consists of two participants, those are as an actor and as a goal of a process. From the clause structure which is stated, this clause creates meaning of doing an action physically. The meaning of this clause invites us to realize that our God is the greatest one in creating this universe which is so beautiful and we have to aware of it. By the presence of a beautiful universe, we have to show our gratitude, not only by saying Alhamdulillah but also we have to open our eyes, hearts and minds and realize that the universe is a proof in existence of the God.

Excerpt 3: We raise our hands

We	Raise	our hands
Participant: Actor	Process: Material	Participant: Goal

Based on five categories of grateful meaning, this clause is selected as the data because it consists of category of "*grateful*" which is shown by the word "*raise our hand*" as the form of grateful. In term of Ideational Metafunction, the clause above is categorized as Ideational Metafunction because it is composed by transitivity system which only consists of participants and a process. A process itself is categorized as material process which shows about doing an action and it is done by the participant. The participant is called as an actor which is pointed by the word "we". From the process of material process, the participant shows a goal of a process that is the word "our hand" which the position is as a participant (goal). Besides, this clause presents to give a message of what a composer or a singer has

experienced through his daily life. This clause shows us about the existence of our God in creating everything in our life. We are as one of His creation, we should be grateful of it. We can show our gratitude by praying to our God as like the content of this clause "we raise our hands".

Excerpt 4: I will always follow your way

I	will always follow	your way
Participant: Actor	Process: Material	Participant: Goal

This clause is also taken to be one of the data in this research because this clause contains one of five categories of grateful meaning that is "*acceptance*" which is shown by the word "*will always follow*". In terms of Ideational Metafunction, this clause is categorized as material clause because a process of this clause uses a verb "*follow*" and it shows about doing an action physically. Besides, this clause also consists of an actor as subject and it is stated by the word "*I*", while the goal of this clause is stated by the word "*your way*" based on the purpose of the actor does material process. This clause is not only talking about the structure of the clause but also talking about the meaning which is shown through a process. This clause portraits about a composer or a singer condition in his life. He exhibits the action that can be followed by someone. In his life, he finds an inspiration to undergo his life as good as possible through Rasulullah life. He has learnt many things from the prophet life and as his guide in his life. As the form of his gratitude, he says to himself that he will always follow the prophet way in order to undergo his life.

Excerpt 5: I'll be sending you praise with the words that I say Rasulallah

I	'll be sending	You	praise with the words that I say Rasulallah
Participant: Actor	Process: Material	Participant: Goal	Circumstance: Manner

This clause is selected to be one of the data in this research because this clause contains one of five categories of grateful meaning, that is "*appreciate*" which is shown by the word "*will be sending you praise*". Furthermore, this clause is also categorized as material clause and it shows of transitivity system. This clause is composed by two participant, a process and also a circumstance. This clause is categorized as material clause because a process consists of a verb "sending" that indicates meaning of doing an action bodily. A process is accompanied by two participant which the first participant is called as an actor or subject and the second is as a goal or object of a process. Besides, a process is completed by a circumstance which shows a manner of a process and participants action. Furthermore, this clause brings a meaning of a composer or a singer's experience through his life. He tells us about his gratitude when he gets an inspiration from the prophet life that he will send him (prophet) praise wherever and whenever he goes.

Excerpt 6: It's to follow all your footsteps to paradise

It	's to follow	all your footsteps	to Paradise
Participant: Actor	Process: Material	Participant: Goal	Circumstance: Location

This clause is selected to be one of the data in this research because this clause contains one of five categories of grateful meaning that is "*enjoy*" which is shown by the word "*to follow all your footsteps*". Furthermore, This clause can be called as Ideational Metafunction because this clause shows an experiential meaning which is categorized as material clause and material clause is one of part from Ideational Metafunction. It can be seen from the verb that stated in this clause, the word "*follow*" is as a verb which has function as a process in this clause and it shows of doing an action physically. Then, this clause is not only consists of a process but also two participant and a circumstance which has been written in the box above. In term of Ideatioanal Metafunction, this clause comes in order to give an explanation of showing grateful. In this clause, a composer or a singer tells us that to show the gratitude because he makes Rasulullah as his inspiratory for spending his daily life. Therefore, he shows his gratitude by following Rasulullah's footsteps to paradise.

Excerpt 7: I'll try throughout the year to keep your spirit alive

I	'll try	throughout the year to keep your spirit alive
Participant: Actor	Process: Material	Circumstance: Extent

This clause is also taken to be one of the data in this research because this clause contains one of five categories of grateful meaning, that is "*appreciate*" which is shown by the words "*will try throughout the year*". Furthermore, this clause consists of the structure of Ideational Metafunction which is called by

transitivity system. The structure of this clause is composed by a participant, a process and a circumstance. Each part of the structure has its own function in this clause. Because of this clause is categorized as a material clause, a participant in this clause is called as actor which has a part of someone who should act. Besides, a process is shown by the word "try" which is done by the actor and a circumstance in this clause is as an extent in order to know the duration of a process takes a place. This clause brings us an explanation of what we should do when we feel grateful because Ramadhan comes into our life and by its presence, it can give us a peace in our life and strengthen our iman. Therefore, a composer or a singer of this song invites us to always keep spirit in Ramadhan and after it.

Excerpt 8: Together worshipping Allah

Together	Worshipping	Allah
Participant: Actor	Process: Material	Participant: Goal

This clause is selected as the data of this research because it is categorized as "enjoy" based on five categories of grateful meaning which is shown by the words "together worshipping". Besides, this data is categorized as material clause. It shows us about an action which is done by a participant physically and needed an effort to do it. The action is pointed by the verb "worshipping" as a process and it is followed by an actor "together" and the goal is "Allah" which is as a participant too. This clause portrays a grateful meaning which is brought by a composer or a singer of this song. This clause tells us about an event when there is someone who

has married, a composer or a singer invites them to show their gratitude to Allah because Allah has made them to be close together. One of the way to show their gratitude is a composer or a singer invites them to worship Allah in order to get a pleasure from their togetherness.

Excerpt 9: I'd like to put a smile on your face every day

I	'd like to put	a smile	on your face every day
Participant: Actor	Process: material	Participant: Goal	Circumstance: Location

This clause is selected as the data of this research because it is categorized as "*utilize*" based on five categories of grateful meaning which is shown by the words "*would like to put a smile*". In terms of Ideational Metafunction, the lyric above is composed by the structure of material clause. It has two participant, a process and a circumstance. The first participant is stated by the word "*I*" as an actor and the second participant is shown by the word "*a smile*" which has a position as a goal, while the process is followed by the words "*'d like to put*" and "*on your face every day*" has a position as circumstance which explains about the place and the time of an action. In term of a clause as representation, this clause attempts to show a representation of grateful meaning which the composer or singer feels guilty and laments of his attitude in his childhood with his mother because he had become a foolish child even sometimes he had made crying his mother. However, his mother's affection would not fade. Therefore, by the way his mother still loves him until that day, he wants to show his gratitude by giving and putting a smile on his mother every day.

Excerpt 10: Now I'm trying to do it too

Now	I	'm trying to do	it too
Circumstance: Location	Participant: Actor	Process: Material	Participant: Goal

This clause is selected as the data of this research because it is categorized as "*utilize*" based on five categories of grateful meaning which is shown by the words "*trying to do it*". Furthermore, this clause is categorized as Ideational Metafunction because this clause indicates experiential meaning which can be proven by the structure of Ideational Metafunction. This clause structure consists of a circumstance, two participant and a process. Focusing on a process, this clause is called as material process because it exhibits of doing something physically which is stated by verbs "*trying to do*". Besides, the participant consists of an actor "*I*" and a goal "*it too*", while a circumstance is explained by a location "*now*". In term of indicating experiential meaning, this clause present for us a message from a composer or singer experience in his life with his mother. He is trying to do the same thing as like his mother does for him during his childhood so, he wants to show his gratitude to his mother by trying to do the same thing from now as what he said in his song lyrics.

Excerpt 11: I will use every chance I get to make you smile

I	will use	every chance I get	to make you smile
Participant: Actor	Process: Material	Participant: Goal	Circumstance: Cause

This clause is selected as the data of this research because it is categorized as "*appreciate*" based on five categories of grateful meaning which is shown by the words "*will use every chance I get to make you smile*". Furthermore, relating to clauses that show about experiential meaning, the clause above is one of Ideational Metafunction example which that clause structure is categorized as material clause. The structure of this clause consist of two participants, a process and a circumstance. The two participants are pointed by an actor "*I*" and a goal "*every chance I get*", while the process is shown by verb "*will use*" and a circumstance is stated by "*it too*" as a cause of process. Besides, this clause attempts to give a message from a composer experience that we have to use every chance that we get as good as possible as our gratitude because it is one of God given for us, such as the composer's experience with his mother. He had squandered time to together with his mother and during that time, he wants to show his gratitude because of his mother is still together with him by showing that he will use every moment to make his mother smile.

Excerpt 12: Now I will try to love you like you love me

Now	<u>I</u>	will try to love	You	Like you love me
Circumstance: Location	Participant: Actor	Process: Material	Participant: Goal	Circumstance: Manner

This clause is selected as the data of this research because it is categorized as "*utilize*" based on five categories of grateful meaning which is shown by the

words "*will try to love you*". Besides, the song lyric above has a function as a representation of grateful meaning and it is referred to Ideational Metafunction with transitivity system. It is included in material clause because the process needs an effort for someone to do it. The label of verb "*will try to love*" is as process of material, while the participant in the clause consists of two kinds participant, those are participant as actor "*I*" and "*you*" as goal and besides, this clause also consists of two kinds of circumstance; as location which is stated by the word "*now*" and as manner which is stated by "*like you love me*". This clause comes in order to represent one of an action in what we should do when we get loving from others. The actor shows us that he will try to love his mother like his mother loves him. It means that the actor has gratitude of what his mother has done for him, so the actor shows his gratitude by doing same action.

The second finding, the researcher provides seven of selected song lyrics which are investigated as Behavioural clause.

Excerpt 13: I thank You with every breath I take

I	<i>thank</i>	You with every breath I take
Participant: Behaver	Process: Behavioural	Circumstance: Manner

This clause is categorized as the data which indicates grateful meaning because this lyric shows gratefulness with the word "*thank*". Then, according to Ideational Metafunction theory, this clause is categorized as behavioural clause because it shows a human behaviour process physiologically. In term of clause

formation as Ideational Metafunction, it consists of participant, process and circumstance. The participant is stated by the word "I" which is called behavior in behavioural process, while process is verb "*thank*" and the circumstance is "*....you with every breath I take*" which indicates manner of the participant process. From this explanation, it may be said that the composer of this song wants to tell his experience in showing grateful. The composer expresses gratitude by giving thanks to the God because of breath that he takes.

Excerpt 14: I wanna thank You for all the things that You've done

I	wanna <i>thank</i>	you for all the things that You've done
Participant: Behaver	Process: Behavioural	Circumstance: Cause

This clause is also taken as the data which indicates grateful meaning because this lyric shows gratefulness which is stated by the word "*wanna thank*". Furthermore, this clause can be categorized as Ideational Metafunction because this clause indicates experiential meaning which is brought by a composer or a singer experiences. This clause is analysed by transitivity system which consists of a participant, a process and a circumstance. The detail analysis is the participant is pointed by the word "I", a process is "*wanna thank*", while a circumstance is stated in "*you for all the things that You've done*". Because of this clause is categorized as Behavioural process, the participant in this clause is called behavior and a circumstance is as cause of a process. Then, for the explanation of the meaning, this clause remains us about representation of grateful meaning. The grateful meaning is shown from this lyric which tells us about a composer or singer feeling when he

is grateful because God has guided him although he was far from God. Therefore, he wants to show his gratitude by giving thanks to God for everything that He has done and has brought him into the right way.

Excerpt 15: I'll stay by your side honest and true

I	'll stay	by your side honest and true
Participant; Behaver	Process: Behavioural	Circumstance: Manner

This clause is also taken to be one of the data in this research because this clause contains one of five categories of grateful meaning, that is "*enjoy*" which is shown by the word "*stay*". Furthermore, the researcher has analyzed this clause based on transitivity system because this is an Ideational Metafunction example which will explain about human experiences. Based on transitivity system, this clause is analyzed as a behavioural process because the verb "*stay*" shows us a process in behaving an action which relates to bodily postures. Related to a behavioural clause structure, this clause is also composed by a participant "*I*" as behaver and circumstance "*by your side honest and true*" which explains the way a behaver does the process. The explanation of this clause is representing about how a grateful looks like according to the composer or singer experiences. From this clause, the composer or singer represents grateful by saying that he will stay beside his special someone.

Excerpt 16: I'll thank Allah for opening my eyes

I	'll <i>thank</i>	Allah for opening my eyes
Participant: Behaver	Process: Behavioural	Circumstance: Cause

This clause is selected to be one of the data in this research because this lyric contains one of five categories of grateful meaning and it is showing grateful which is shown by the word "*thank*". Besides, the clause is called as behavioural clause. It looks from a verb "*thank*" which is as a process and it defines a psychological human deed. In other side, a process is also followed by a participant, namely behaver and a circumstance as a cause of a process. By those structure, it can be proven that this clause uses transitivity system which has a function to show experiential meaning. The experiential meaning is explained by a composer or a singer through song lyrics. The lyrics explains about a participant who will thank to Allah because Allah has opened his eyes till he can look around and enjoy the situation with his special someone through his days and nights. Therefore, it can be said that the lyrics tells us how the way he shows his gratitude as he can.

Excerpt 17: Forever we thank You

Forever	we	Thank	You
Circumstance: Extent	Participant; Behaver	Process: Behavioural	Circumstance: Accompaniment

Based on five categories of grateful meaning, this clause is selected as the data because it consists of category of "grateful" which is shown by the word "*thank*". Besides, this song lyric defines how Ideational Metafunction with Transitivity system is used in this song lyric. By the presence of Transitivity system, this song lyric is composed of a participant, a process and a circumstance. A participant is called as behavior because this lyrics is categorized as behavioural clause which is pointed by the verb "*thank*" as a process of this lyrics and this lyric has two circumstance; as extent and accompaniment. In term of Ideational Metafunction, this lyric indicates behavioural meaning through a composer or a singer experience. He wants to teach us on how he feels gratitude with the beautiful nature he faces around him. He invites us to always give thanks to our God without any time limit to always be grateful because of His bestowing in our beautiful life.

Excerpt 18: Let's raise our hands and make du'a like the prophet taught us

Let's	Raise	our hands and	make du'a	Like the Prophet taught us
Participant: Behaver	Process: Behavioural	Range	Process: Behavioural	Circumstance : Manner

This clause is selected as the data of this research because it is categorized as "*acceptance*" based on five categories of grateful meaning which is shown by the words "*let's raise our hand and make du'a*". Furthermore, the song lyric above is called as a behavioural clause, the clause which explains about a human behaviour. It is composed by transitivity system which each part of the clause has

its own label. The detail explanation of the structure in the clause is the word "*let's*" acts as a participant, "*raise*" and "*make du'a*" act as a process, "*our hands*" is as range and "*like the prophet taught us*" acts as a circumstance which shows a manner of how a process acts in the clause. Furthermore, this clause has a function to inform about an experiential meaning. The experiential meaning comes from a composer or a singer's experience when he met with the situation of two people who can be close and started to live together. He came to their wedding celebration and as the form of their gratitude, he asked people to raise their hand in order to have du'a for the wedding celebration like the prophet taught.

Excerpt 19: I join them all in praising You

I	join	them all	in praising You
Participant; Behaver	Process: Behaviour	Circumstance: Accompaniment	Circumstance: Cause

This clause is selected as the data of this study because it is categorized as "*utilize*" based on five categories of grateful meaning which is shown by the words "*join them all in praising*". Furthermore, this data is categorized as the clause which expresses a behavioural clause. It is called as a behavioural clause because the verb illustrates an action of a participant psychologically. The participant can be called as behaver which is shown by "I", while the verb is "join" and this clause consists of two kinds of circumstance; as accompaniment and cause of a process. This clause can give us an overview that when we feel blessed with the condition of our environment or universe, we cannot forget to have grateful to our God for giving us

happiness. One of the way to show our grateful is by joining other people who have better worship than us and we can follow their way in praising to the God, as what the clause is stated.

The third finding, the researcher provides two of selected song lyrics which are investigated as Mental clause

Excerpt 20: I feel so positive just want to do my best

<i>I</i>	<i>Feel</i>	<i>so positive</i> just want to do my best
Participant; Senser	Process; Mental (Perceptive)	Circumstance: Manner

Based on the category of grateful meaning, this clause is categorized as "enjoy" meaning which is shown by the word "feel". Therefore, this clause is chosen to be one of data in this research. Then, the clause above is investigated as Ideational Metafunction and it exhibits mental clause. It looks from the structure that the process of the clause is categorized as perceptive mental and followed by participant "I" as senser and circumstance "so positive" which explains how the participant feels. In term of this clause as Ideational Metafunction which explains human experiences, this clause can express the composer or singer's experiences of what has happened in his life. From this clause, the composer or singer shows his situation. At the time, he feels so positive with the situation. Therefore, he does not want to let the time is missing uselessly and he wants to do his best for the situation he faces as form of grateful.

Excerpt 21: Till the end of my time, I'll be loving you

Till the end of my time,	I	'll be loving	you
Circumstance: Extent	Participant: Senser	Process: Mental	Participant: Phenomenon

This clause is chosen to be one of the data in this research because this clause contains one of five categories of grateful meaning, that is "*enjoy*" which is shown by the words "*will be loving*". In terms of the clause using Ideational Metafunction theory, the clause above is composed by the structure of mental clause. The clause is divided into four part; participant, process, and circumstance. There are two kinds of participant; participant as senser and participant as phenomenon. The participant as senser is shown by "*I*", while the participant as phenomenon is shown by "*you*". In accordance with mental clause, this clause is called as mental clause because it expresses about feeling of a participant and a process of this clause is stated by a verb "*be loving*". Besides, this clause is completed by a circumstance which tells about the duration of a process in this clause. In term of explanation of this clause, it expresses about a condition of a singer or composer with someone he loves. He shows his gratitude by saying that he will be loving his love till the end of his time. He does not want to waste the opportunity with her because God has sent him someone special to accompany him in his life.

The fourth finding, the researcher provides two of selected song lyrics which are investigated as Verbal clause.

Excerpt 22: I solemnly promise to try to live my life for You

I	solemnly promise to try to live	my life	for You
Participant: Sayer	Process: Verbal: Semiosis-Indicating	Phenomenon	Circumstance: Cause

Based on five categories of grateful meaning, this clause is categorized as "appreciate" which is shown by the words "*promise to try to live my life*". Therefore, this clause is selected as one of the data in this research. In terms of Ideational Metafunction, the lyric above is composed by the structure of Verbal process which consists of a participant, a process and a circumstance. Focusing on a process, this clause is called as a verbal clause because a process consists of the verb "*promise to try to live*" which shows about saying to have an action. There is the difference structure in a verbal clause, it is involved by a phenomenon which is stated by the word "*my life*". Besides, this clause brings a meaning which is told by a composer or a singer and it may come from his experience. He writes the clause in order to inform us that one of the way to show our gratitude is by promising to ourselves that we try to live only for our God. Therefore, it can be said like that because our life is governed by our God and sometime we feel and think that our God has revived our soul and our heart can be shone because of God. This explanation is written based on the lyrics which is stated above.

Excerpt 23: We pray that He will fill your life with happiness and
blessings

We	Pray	that He will fill your life with happiness and blessings
Participant: Sayer	Process: Verbal	Circumstance: Manner

This clause is selected as the data of this research because it is categorized as "*grateful*" based on five categories of grateful meaning which is shown by the words "*we pray*". In term of Ideational Metafunction, this clause is composed by transitivity system and categorized as verbal clause. The structure of this clause consists of a participant which is called by a sayer, a process which is called by verbal process and a circumstance which shows a manner of how verbal process acts. As Ideational Metafunction, this clause brings an experiential meaning and it has a position as a representation of an experience or an event. In this part, this clause teaches us how we show our gratitude from what we have got, such as this clause shows us about a happy situation when two people can live together and we feel grateful. We can show our gratitude by praying to our God and always be positive thinking that our God can fill our life with happiness and blessing as stated in this clause.

The fifth finding, the researcher provides five of selected song lyrics which are investigated as Relational clause.

Excerpt 24: For the rest of my life, I'll be with you

For the rest of my life,	I	'll be	with you
Circumstance: Extent	Participant: Relational	Process: Identifying-Intensive	Value

Based on five categories of grateful meaning, this clause is categorized as meaning which shows "*enjoy*" which is stated by the words "*be with you*", therefore, this clause is taken as one of the data in this research. In term of clause as a representation, this clause indicates as relational clause. It is seen from the structure that the clause is in the form of nominal sentence and has a function to identify the relationship between two separate entities. Besides, a relational clause consists of three kinds of relation and the kind of relation in this clause is Intensive which is shown by the verb "*be*" as a process. The structure of this clause also consists of the participant, circumstance and value. The participant is shown by "*I*", value is "*with you*" and circumstance is "*for the rest of my life*" which tells us about the duration of a process. Furthermore, the meaning of this clause attempts to describe how the composer or singer represents his grateful in his life. He describe his gratefulness by showing that he will always be with his beloved one as long as he lives in this world because God has sent him someone special.

Excerpt 25: Now and forever I'll be there for you

Now and forever	<i>I</i>	<i>'ll be</i>	<i>there</i> for you
Circumstance: Extent	Participant: Token	Process: Relational Identifying: Intensive	Circumstance: Value

Based on five categories of grateful meaning, this clause is selected as the data because it consists of category of "utilize" which is shown by the word "*will be there*". Furthermore, this clause is composed by relational process structure. It looks from the verb that shows a process of identifying an event and has a relation from one part to the others. Besides, it also consists of a participant and a circumstance and from its structure, this clause can be called as Ideational Metafunction. This clause indicates an experiential meaning of a composer or a singer which may come from his own experience or other people's experience. As a form of gratitude for the presence of a woman who has filled the void of his life, the lyric above shows us that he will be beside her and he does not know the time limit to be with her, from now and forever.

Excerpt 26: O Allah, I'm forever grateful to You

O Allah,	I	'm forever	grateful to You
	Participant: Token	Process: Relational Attributive: Intensive	Value

Based on five categories of grateful meaning, this clause is categorized as "*grateful*" which is shown by the word "*forever grateful to You*". Therefore, this clause is selected as one of the data in this research. Besides, this clause is composed by transitivity system and the structure consists of a participant, a process and a value. This clause consists of a values because this clause is categorized as a relational clause. This clause comes in order to show a grateful meaning which is brought by a composer or a singer through his experience. The meaning of this

clause expresses his gratitude to the God because God has given him a strength and he can stand firm against obstacles.

Excerpt 27: So pleasing You is now my only goal

So pleasing You	Is	now my only goal
Value	Process:Relational	Circumstance: Attributive: Circumstantial

Based on five categories of grateful meaning, this clause is categorized as "*appreciate*" which is shown by the words "*pleasing You*". Therefore, this clause is selected as one of the data in this research. In terms of Ideational Metafunction, this clause is categorized as relational clause which the structure consists of a value, a process and a circumstance. This clause shows us an experiential meaning which comes from a composer or a singer's experience. He feels that his soul was revived and his heart was shone by God. Because of it, he only shows his goal in his life is for pleasing the God and as the proof that he feel gratitude from what he has felt.

Excerpt 28: And now we're here together

And now	we	're	here together
Circumstance: Location	Participant: Token	Process: Relational	Value

This clause is selected as the data of this research because it is categorized as "*utilize*" based on five categories of grateful meaning which is shown by the

words "*we're here together*". In terms of Ideational Metafunction, this clause is categorized as relational process and it can be called as nominal sentence which has a function to other part of the clause. It is composed from the structure of a participant, a process, a circumstance and value. A participant in this clause is mentioned as a token which is stated by the word "*we*", while a process is shown by auxiliary verb "*are*", a value is the word "*here together*" and a circumstance is pointed by the word "*now*". This clause represents about grateful meaning which is explained based on the condition of a composer or singer's experience in a war situation. He explains about the participant "*we*" who can prove that they can stand together to get freedom. They can be together because they want to show their gratitude because they are given strength by God.

A.2. Representation of Grateful Meaning

The representation of grateful meaning can be investigated based on three points; representation of process, representation of participant (social actor) and representation of time and place. Those three points support this study to detect how the representation of grateful meaning should be comprehended by readers.

A.2.1. Representation of Process

The first investigation is from representation of process which has been divided into five types; Behavioural Process, Mental Process, Material Process, Relational Process, and Verbal Process. For further explanation, those types are classified in the table based on song lyrics below:

The Classification of Process Types		
No.	Song Lyrics	Process Types
1.	I put my life in Your hands Allah	Material Process
2.	We just have to open our eyes, our hearts, and minds	
3.	We raise our hands	
4.	I will always follow your ways	
5.	I'll be sending You praise with the words that I say Rasulallah	
6.	It's to follow all your footsteps to paradise	
7.	I'll try throughout the year to keep your spirit alive	
8.	Together worshipping Allah	
9.	I'd like to put a smile on your face every day	
10.	Now I'm trying to do it too	
11.	I will use every chance I get to make you smile	
12.	Now I will try to love You like you love me	
13.	I thank You with every breath I take	Behavioural Process
14.	I wanna thank you for all the things that You've done	
15.	I'll stay by your side honest and true	
16.	I'll thank Allah for opening my eyes	
17.	Forever we thank You	
18.	Let's raise our hands and make du'a like the Prophet taught us	
19.	I join them all in praising You	
20.	I feel so positive just want to do my best	Mental Process
21.	Till the end of my time, I'll be loving you	
22.	I solemnly promise to try to live my life for You	Verbal Process

23.	We pray that He will fill your life with happiness and blessings	
24.	For the rest of my life, I'll be with you	Relational Process
25.	Now and forever I'll be there for you	
26.	O Allah, I'm forever grateful to You	
27.	So pleasing You is now my only goal	
28.	And now we're here together	

Table of the classification of Process types

Based on the classification of Process representation, Material Process is the most dominant process found. It represents an event which is happened and needed an effort to do it. Therefore, by using Material Process in the song lyrics, it might function to explain how our efforts in showing our attitude when we feel grateful. Furthermore, Mental Process and Verbal Process are the least Process appears in song lyrics. The two processes intend to explain that the grateful meaning is not enough to be expressed only by our feeling or only saying "thanks".

A.2.2. Representation of Participant (Social Actor)

The second investigation is from representation of Participant (social actor) which exists in Maher Zain song lyrics. The representation of Participant (social actor) is classified into three kinds of pronoun; "I", "We", and "They". Furthermore, for further explanation, it is explained through the table below.

The Classification of Social Actor		
No	Song Lyrics	Social Actor (Participant)
1.	I thank You with every breath <i>I</i> take	Pronoun "I"
2.	I wanna thank you for all the things that You've done	
3.	I feel so positive just want to do my best	
4.	I put my life in Your hands Allah	
5.	For the rest of my life, I'll be with you	
6.	I'll stay by your side honest and true	
7.	Till the end of my time, I'll be loving you	
8.	I'll thank Allah for opening my eyes	
9.	Now and forever I, I'll be there for you	
10.	I'll be sending you praise with the words I say Rasulallah	
11.	I'll try throughout the year to keep your spirit alive	
12.	I solemnly promise to try to live my life for you	
13.	O Allah, I'm forever grateful to You	

14.	I 'd like to put a smile on your face every day	
15.	Now I 'm trying to do it too	
16.	I will use every chance I get to make you smile	
17.	Now I will try to love you like you love me	
18.	I join them all in praising You	
19.	We just have to open our eyes, our hearts, and our minds	Pronoun "We"
20.	We raise our hands	
21.	We pray that He will fill your life with happiness and blessings	
22.	And now we 're here together	
23.	Let's raise our hands and make du'a like the Prophet taught us	Pronoun "They"

Table of the social actor classification

Based on the classification of social actor representation, the most dominant actor is stated by pronoun "I". The dominant pronoun "I" within song lyrics indicates that song lyrics contain about a composer's or a singer's experiences in his life. Besides, the least social actor appears is pronoun "They" because this song lyrics are not telling about other people's experiences but, it tells about a composer's or a singer's experiences.

A.2.3. Representation of Time and Place (Circumstance)

The third investigation is from representation of time and place (circumstance). The researcher has found some of circumstance in the aspect of tenses, the aspect of verb, the aspect of location, the aspect of duration, and the aspect of distance. Those kinds of circumstance are explained through the table below:

Song Lyrics	Circumstance				
	Time/ Tenses	Verb	Place/ Location	Duration	Distance
I thank You with every breath I take	Present tense	Non- progressive verb			
I wanna thank you for all the things that you've done	Present tense	Non- progressive verb			
I feel so positive just want to do my best	Present tense	Non- progressive verb			

I put my life in Your hands Allah	Present tense	Non- progressive verb	In Your hands Allah		
For the rest of my life, I'll be with You	Future time	Non- progressive verb		For the rest of my life	
I'll stay by your side honest and true	Future time	Non- progressive verb			By your side
Till the end of my time, I'll be loving you	Future time	Progressive verb		Till the end of my time	
I'll thank Allah for opening my eyes	Future time	Non- progressive verb			
Now and forever I, I'll be there for you	Future time	Non- progressive verb		Now and forever	

We just have to open our eyes, our hearts, and our minds We raise our hands	Present tense	Non-progressive verb			
Forever we thank You	Present tense	Non-progressive verb		Forever	
I will always follow your ways	Future tense	Non-progressive verb			
I'll be sending you praise with the words that I say Rasullullah	Future time	Progressive verb			
I'll try throughout the year to keep your spirit alive	Future tense	Non-progressive verb			

I solemnly promise to try to live my life for you	Present tense	Non-progressive verb			
O Allah, I'm forever grateful to You	Present tense				
Let's raise our hands and make du'a like the Prophet taught us	Present time	Non-progressive verb			
We pray that He will fill your life with happiness and blessings	Present tense	Non-progressive verb			
And now we're together	Present tense	Non-progressive verb	Here		

I'd like to put a smile on your face every day	Future time	Non- progressive verb			
I will use every chance I get to make you smile					
Now I will try to love you like you love me					
I'm trying to do it too	Present tense	Progressive verb			
I join them all in praising You	Present tense	Non- progressive verb			

Table of circumstance classification

Based on the classification of circumstance above, the researcher concludes that the dominant circumstance is shown by circumstance of time including tenses and the aspect of verb. The dominant tenses is shown by "Present tense" and the dominant of aspect of verb is "non-progressive verb. By Present tense, those song lyrics shows that the meaning of those song lyrics may happen not only in a composer's or a singer's life but also it may always happen in every time of other

people's life. Besides, the least tense which is provides in song lyrics is shown by "Future tense" because the possibility is the meaning of those song lyrics will not happen in a composer's or a singer's life next time because the event has not come and done. Furthermore, the most dominant aspect of verb, it is shown by non-progressive verbs. It tell us that Process within song lyrics expresses an action or an experience of a composer or a singer which may usually happen in his life. Besides, those song lyrics also consist of progressive verb aspect but it is only few because those song lyrics are dominant to express about the possibility action that may be always be happened through a composer's or other people's life.

B. Discussion

As the findings listed above, it clearly proves that types of Ideational Metafunction clause can be found in song lyrics. The song lyrics in this study are selected from Maher Zain songs because it is one of media that can prove types of Ideational Metafunction which are applied in part of Maher Zain's song lyrics. Ideational Metafunction presents in order to explain an experiential meaning of people from their phenomenon of life. Therefore, Maher Zain song is one of media which explain about the composer's or singer's experiences through song lyrics and from that condition, other people can understand how the experiential meaning exists in those lyrics. The focus discussion of this study that has been analysed by the researcher is about grateful meaning and from the findings above, the researcher has found some of grateful meaning which are examined by types of Ideational Metafunction. Types of Ideational Metafunction which are included in those

findings are Material clause, Behavioural clause, Mental clause, Verbal Clause and Relational clause.

Material clause becomes the first type to be analysed in the findings as Halliday (2014) makes it to be the first type discussion in his book. Halliday (2014) argues that Material clauses shows an event which needs an effort to be happened. An event itself is stated in the part of "process or verb" in the clause so, the participant can be detected whether he should express an effort or not for the event is visible from the process that is used in the song lyrics. This statement is in accordance with Eggins (2004) who creates an argumentation on Material clause which Material clause explains about an entity undertakes some action and those action can be identified by providing the question "what did *x* do?". From this explanation, Material process has been proved in this study through the selected song lyrics of Maher Zain songs. Therefore, the researcher has found verbs which are categorized as Material process included in those song lyrics. Those verbs are "put, have to open, raise, follow, send, try, worship, use, and try to love". Those verbs are staying together with the participant and circumstances to represent the singer or the composer's experiences in his daily life so, it creates meanings of grateful which can be hints for other people because Material processes represents part of picture of external and internal experiences (Fontaine, 2013, p.75).

Behavioural clause is the second type of Ideational Metafunction which is also found in this study. It shows us about the process or the verb which explain people's experiences through their consciousness and their consciousness is proven by their

behaviour. Therefore, behaviour clause is defined as a physiological and a psychological process of human deeds (Halliday, 2014, p.301). Besides, the action or the process of this type is not sure to be happened to other persons but, the person who experiences behaviour processes be able to explain to others in order to share about his or her action because each person has different consciousness on what they face in his or her daily life. This statement relates with what Eggins (2004) argues that behavioural clause is an action which it has to be experienced by human consciousness. By understanding the argumentation of behavioural clauses, the researcher found some process which is shown by verbs in those song lyrics. Those verbs are "thank and stay" which are stated in different song lyrics. Those verbs express about the singer or the composer's experiences on how he behaves physiologically and psychologically and he tells his experiences to other people through his song lyrics.

Mental clause is the third type of Ideational Metafunction which is found in this study. This type does not show us about the direct action of participant but, it shows us about the participant's consciousness concerning what he experiences. As what Eggins (2004) argues that mental clause is not discussing on the concrete process of doing something but, it is discussing on what we think or we feel on the situation we face. In another words, mental clause explains about mental reaction of participant. The mental reaction means the ongoing process which happens to the participant is showing about feeling, though, wish, and seeing something, an action or a fact (Halliday, 2014, p.245). Therefore, from this study, mental clause is only identified in two lyrics of Maher Zain songs which the process are stated

with the verb "feel and will be loving". From these two findings, it shows us that to show our grateful meaning is not enough just through our feeling or our wish, however it is needed an action in expressing grateful meaning.

Verbal clause is the fourth type of Ideational Metafunction which has been found in Maher Zain song lyrics. Verbal clause presents in the clause with lexical verb and it plays an important role in discourse. As what Fontaine (2013) argues that Halliday defines verbal clause as a symbol which is created in human consciousness and applied in the form of language. Therefore, the application of human consciousness can be known from song lyrics because song lyrics is one of media in applying the language. In another perception, Eggins (2004) makes a simple argumentation on verbal clause which the process of this type shows a verbal action and it is mostly stated with a verb "say". However, the verb which is stated in the process not only by using "say", but also there are other similarity verbs such as; tell, speak, ask and etc. From this argumentation, the researcher has found two verbs which show about verbal clause. Those verbs are "promise and pray" which have different representation to explain grateful meaning because those two verbs are selected from different song title of Maher Zain as how the researcher explain in the findings before.

Relational clause is the last types which is found by the researcher in Maher Zain song lyrics. The researcher has found two types of relational clause which is stated in five selected song lyrics from different song title of Maher Zain's songs. From those five selected song lyrics, the type of relational clause are intensive attributive process and intensive identifying process. Intensive attributive process

explains about the relationship between two terms where the relationship is expressed by the process and it is stated by the verb "be" or similar with it, while intensive identifying process serves about defining two terms which is stated in relational clause (Eggins, 2004, p.240). From this explanation, it can be said that the process of relational clause for intensive attributive process and intensive identifying process usually are shown by the verb "be". Another argumentation is also provided by Halliday (2014), he argues that the process of relational clause which is shown by the verb "be or being" has two meanings; the first is "be or being" means that something is said to be something else and the second is "be or being" means having a relationship between two separate entities. From two meanings of "be or being", it is proven through this study from five selected song lyrics which are categorized as relational clause.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter provides the conclusion and suggestion remark of this research. The researcher provides the conclusion for giving a depiction for readers on how my research is running. Besides, the researcher also provides short suggestion for the next researcher or readers regarding the topic or the theory on the area of representation.

A. Conclusion

By providing two research questions for this study, the researcher concludes from the first point that is the identification of Ideational Metafunction types which is analysed by using transitivity system. The researcher has identified each part of the selected song lyrics which indicate grateful meaning and those song lyrics are identified based on three points; Process, Participant and Circumstance. From Ideational Metafunction identification, the researcher has found the dominant Process types which is used in Maher Zain song lyrics. The dominant Process types is Material Process which consists of 12 song lyrics. Besides, the dominant social actor is stated by pronoun "I" which is used in 18 song lyrics. Furthermore, those song lyrics also consist of circumstance types which the dominant types are shown by Present tense from the aspect of tenses and non-progressive verb from the aspect of verb.

The second point is the description of grateful meaning representation through the selected song titles. The main point of grateful meaning is represented if we get

new something in our life, or we are blessed by our God. Therefore, we will do some action representing that we are grateful. Based on the result of this study, the actions which represent about grateful meaning are shown by praying to God which is stated in the lyric "we pray that He will fill your life with happiness and blessings", by saying grateful words which is stated in the lyric "I thank You with every breath I take", by doing positive activities which is stated in the lyric "I feel so positive just want to do my best", by inviting other person to do beneficial activities which is stated in the lyric "Let's raise our hands and make du'a like the Prophet taught us", by enjoying the fortune that we get which is stated in the lyric "now and forever I, I'll be there for you", and by endeavouring ourselves to reach what we hope which is stated in the lyric "I will use every chance I get to make you smile".

B. Suggestion

I am as the researcher in this topic and I say that my study is not completely being perfect work, therefore I want to provide suggestions for the next researcher if choosing a topic as same as this study. The first suggestion is, I hope for the next researcher that you may search the data from the other sources which it may create new findings to be discussed and shared with others. The second is, you may try to analyse grateful meaning more specific and deeper by using the other types of metafunction which is proposed by M.A.K Halliday (2014).

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APPENDIX

Maher Zain Song Lyrics

Song 1

Thank You Allah

I was so far from you
Yet to me you were always so close
I wandered lost in the dark
I closed my eyes to all the signs
You put in my way
I walked everyday
Further and further away from you
Ooh, Allah, you brought me home
I thank You with every breath I take.
Alhamdulillah, Alhamdulillah
All praise is to Allah, All praise is to Allah
Alhamdulillah, Alhamdulillah
All praise is to Allah, All praise is to Allah.
I never thought about
All the things you had given to me
I never thanked You once
I was too proud to see the truth
And prostrate to You,
Until I took the first step
And that's when you opened the doors for me
and now, Allah, I realize what I was missing
By being far from you.
Allah I wanna thank You
I wanna thank you for all the things that You've done
You've done for me through all my years I've been lost
You guided me from all the ways that were wrong
indeed You gave me hope.
O Allah, I wanna thank you
I wanna thank You for all the things that You've done
You've done for me through all my years I've been lost
You've guided me from all the ways that were wrong
I wanna thank You for bringing me home

Song 2

Good Day

And I sing it loud that I will love you eternally
Woke up with the light
A sky so blue upon my eyes
With a thankful heart
Today is another brand new start
I feel so positive
Just want to do my best
And show this world I'm living in
All of the love that I can give, give, give
There are many things that I can do
Many things yeah
That can make me feel so close to You
To You, to You, to You, oh!
This joy within my heart can't be removed
Within my heart when I'm...
Loving, loving, loving, loving You, yeah!
Oh, everyday is a good day
I put my life in Your hands Allah
You will always lead my way
Oh, everyday is a good day
I give my life to You Allah
You will always lead my way
I love this morning breeze
Love how it can revive my soul
I'm so glad to be
Surrounded by the people I know
Filled with happiness
Just wanna give my all
And be all that I can be
Share all my love and energy, yeah!
There are many things that I can do
Many things yeah

Song 3

For The Rest of My Life

I praise Allah for sending me you my love
You found me home and sail with me
And I'm here with you
Now let me let you know
You've opened my heart
I was always thinking that love was wrong
But everything was changed when you came along

And there is a couple words I want to say
For the rest of my life
I'll be with you
I'll stay by your side honest and true
Till the end of my time
I'll be loving you. loving you

For the rest of my life
through days and nights
I'll thank Allah for opening my eyes
Now and forever I, I'll be there for you

I know it deep in my heart

I feel so blessed when I think of you
And I ask Allah to bless all we do
You're my wife and my friend and my strength
And I pray we're together in Jannah
finally now I've found myself I feel so strong
I guess everything was changed when you came along
Ooooh
and now that you're here
In front of me I strongly feel love
And I have no doubt

Song 4
Open Your Eyes

Look around yourself
Can't you see this wonder
Spread in front of you
The clouds floating by
The sky sclear and blue
Planets in the orbits
The moon and the sun
Such perfect harmony
Let's start questioning ourselves
Isn't this proof enough for us
Or are we so blind to push it all aside

No
We just have to
Open our eyes, our hearts, and minds
If we just look right, we'll see the signs
We can't keep hiding from the truth
and let it take us by surprise
protect us in the best way, Allah
Guide us every single day, Allah
Keep us close to You
Until the end of time

Look inside yourselves
Such perfect order
Hiding in your cells
Running in your veins
What about anger, love, and pain?
And all the things you're feeling
Can you touch them with your hand?
So are they really there
Lets start questioning ourselves
Isn't this proof enough for us
Or are we so blind to push it all aside
Keep us close to You
Until the end of time
When a baby is born so helpless and weak
And you're watching it growing
So why deny What's in front of your eyes
The biggest miracle of life

Allah, You created everything, We belong to You
Ya Rabb we raise our hands, forever we thank You
Alhamdulillah

Song 5

Peace Be Upon You

There's faith in my world
It comes back to your teachings and all your words
From your life I have learnt
To be patient and caring at every turn
The reason I'm strong
You're where I belong
In a world spinning out of control
The reason for my pride
You are my guide
And I will always follow your way
Your way, your way, oh!

‘Alayka salla Allah O Muhammad
(May Allah's salutations be upon you O Muhammad)
Peace & blessings on you every day
‘Alayka salla Allah O Muhammad
You inspire me in every way
I promise that wherever I go
Whenever I pray
I'll be sending you praise
With the words that I say
Rasulallah (Messenger of Allah), O Muhammad
Peace & blessings on you every day

There's light in my heart
Helps me find my way back when I've gone too far
When all my anger makes me blind
I remember you're a mercy for all mankind
The reason I forgive as long as I live
In a world spinning out of control
The reason I love, I'll never give up
And I will always follow your way
Your way, your way, oh!

I know the only thing I want from this life
And it's to follow all your footsteps to Paradise
So that's the way I'm going to spend all my time
Yes I swear, by Allah I swear!

Song 6

Ramadan

You lift me up high
You spread my wings
And fly me to the sky
I feel so alive
It's like my soul thrives in your light
But how I wish you'd be
Here with me all year around

Chorus:

Ramadan Ramadan,
Ramadanu ya habib
Ramadan Ramadan
Laytaka dawman qareeb

Love is everywhere
So much peace fills up the air
Ramadan month of the Quran
I feel it inside of me, strengthening my Iman
But how I wish you'd be
Here with me all year around
I just love the way you make me feel
Every time you come around you breathe life into my soul
And I promise that
I'll try throughout the year
To keep your spirit alive
In my heart it never dies
Oh Ramadan!

Song 7

I Love You So

I pray to God

My heart, soul, and body

Every single day of my life

With every breath I solemnly promise

To try to live my life for you

O Allah, You did revive my soul

And shone Your light into my heart

So pleasing You is now my only goal

Oh I love You so

I love You so (I love You so)

Chorus:

Now I know how it's like

To have a precious love in my life

Now I know how it feels

To finally be at peace inside

I wish that everybody knew

How amazing it feels to love You

I wish that everyone could see

How Your love has set me free

Set me free and made me strong

O Allah, I'm forever grateful to You

Whatever I say could never be enough

You gave me strength to overcome my uncertainties

And stand firm against all the odds

You are the one who did revive my soul

You shone Your light into my heart

So pleasing You is now my only goal

Oh I love You so

I love You so (I love You so)

Chorus:

My love, my life, my days, my nights, my wealth, my prayers-all for You (x2)
And I swear that I will never put anyone or anything before You

My love, my life, my days, my nights, my wealth, my prayers-all for You

Song 8

Baraka Allahu Lakuma

We're here on this special day
Our hearts are full of pleasure
A day that brings the two of you
Close together
We're gathered here to celebrate
A moment you'll always treasure
Let's ask Allah to make your love
Last forever
Let's raise our hands
And make du'a
Like the Prophet taught us
And with one voice let's all say, say, say
Baraka Allahu lakuma Wa baraka 'alaykuma
Wa jama'a baynakuma Fi khayr
From now you'll share all your joys
Through hardship support each other
Together worshipping Allah
Seeking His pleasure
We pray that He will fill your life
With happiness and blessings
And grant you kids who'll make your home
Filled with laughter

Song 9

Freedom

Gathered here with my family
My neighbours and my friends
Standing firm together against oppression holding hands
It doesn't matter where you're from
Or if you're young, old, woman or man
We're here for the same reason
we want to take back our land
Oh God thank you
For giving us the strength to hold on
And now we're here together
Calling you for freedom, freedom
We know you can hear our call ooh
We're calling for freedom, fighting for freedom
We know you won't let us fall oh
We know you're here with us
No more being prisoners in our homes
No more being afraid to talk
Our dream is just to be free, just to be free
Now when we've taken our first step
Towards a life of complete freedom
We can see our dream getting closer and closer
we're almost there
Oh God thank you
I can feel the pride in the air
And it makes me strong to see everyone
Standing together holding hands in unity
Shouting out loud demanding their right for freedom
This is it, and we're not backing off
Oh God we know you hear our call

Song 10

Number One For Me

I was a foolish little child
Crazy things I used to do
And all the pain I put you through
Mama now I'm here for you
For all the times I made you cry
The days I told you lies
Now it's time for you to rise
For all the things you sacrificed

Oh, If I could turn back time rewind

If I could make it undone,

I swear that I would
I would make it up to you
Mum I'm all grown up now
It's a brand new day
I'd like to put a smile on your face every day
Mum I'm all grown up now
And it's not too late
I'd like to put a smile on your face every day

And now I finally understand
Your famous line
About the day I'd face in time
'Cause now I've got a child of mine
And even though I was so bad
I've learned so much from you
Now I'm trying to do it too
Love my kid the way you do oh

You know you are the number one for me
Oh, oh, number one for me
You know you are the number one for me
Oh, oh, number one

There's no one in this world that can take your place
Oh, I'm sorry for ever taking you for granted, ooh
I will use every chance I get

To make you smile, whenever I'm around you
Now I will try to love you like you love me
Only God knows how much you mean to me

Song 11

Close to You

I'm sitting here
on this mountain
I'm thinking about Your creation
It's so beautiful out here
A symphony of nature
Oh woo,
it's taking my breath away
I'm so blessed out here today, yeah

Allahu, Allah, Allah, Allah, Allah
I see the sun, the stars, the moon
I join them all in praising You
Allahu, Allah, Allah, Allah, Allah
I feel alive and I feel so good
I feel so close, so close to You
ooo

Looking out
at the ocean
That makes us blue to the Universe, yeah
Wish I could see the world from Space, yeah
SubhanAllah The Creator

Oh oh,
and it's taking my breath away
I'm so thankful I can say, just say...
ooo

And everywhere I look around me
Your creation's so wonderful
And the more that think about it
Makes me love You even more
How the river finds the way to the valley
Is just so magical
And the way the night turns into day
It's a miracle
Oh, I love it
Oh, I love it

Table 1

No.	Songs	Types-Song Lyrics				
		Material	Behavioural	Mental	Verbal	Relational
1.	Thank You Allah		I thank You with every breath I take I wanna thank You for all the things that You've done			
2.	Good Day	I put my life in Your hand Allah		I feel so positive just want to do my best		
3.	For The Rest of My Life		I'll stay by your side honest and true I'll thank Allah for opening my eyes	Till the end of my time, I'll be loving you		For the rest of my life, I'll be with you Now and forever I'll be there for you
4.	Open Your Eyes	We just have to open our eyes, our hearts, and minds We raise our hands	Forever we thank You			
5.	Peace Be Upon You	I will always follow your way I'll be sending you praise with the words				

		that I say Rasulullah It's to follow all your footsteps to paradise				
6.	Ramadan	I'll try throughout the year to keep your spirit alive				
7.	I Love You so				I solemnly promise to try to live my life for You	O Allah, I'm forever grateful to You So pleasing You is now my only goal
8.	Baraka Allahu Lakuma	Together worshipping Allah	Let's raise our hands and make du'a like the prophet taught us		We pray that He will fill your life with happiness and blessings	
9.	Freedom					And now we're here together
10.	Number One for Me	I'd like to put a smile on your face every day Now I'm trying to do it too I will use every chance I get to make you smile				

		Now I will try to love you like you love me				
11.	Close to You		I join them all in praising You			

Table 2

The Classification of Process Types		
No	Song Lyrics	Process Types
1.	I thank You with every breath I take	Behavioural Process
2.	I wanna thank you for all the things that You've done	
3.	I'll stay by your side honest and true	
4.	I'll thank Allah for opening my eyes	
5.	Forever we thank You	
6.	Let's raise our hands and make du'a like the Prophet taught us	
7.	I join them all in praising You	
8.	I feel so positive just want to do my best	Mental Process
9.	Till the end of my time, I'll be loving you	
10.	I put my life in Your hands Allah	Material Process
11.	We just have to open our eyes, our hearts, and minds	
12.	We raise our hands	
13.	I will always follow your ways	
14.	I'll be sending You praise with the words that I say Rasulullah	
15.	It's to follow all your footsteps to paradise	
16.	I'll try throughout the year to keep your spirit alive	
17.	Together worshipping Allah	
18.	I'd like to put a smile on your face every day	
19.	Now I'm trying to do it too	
20.	I will use every chance I get to make you smile	Relational Process
21.	Now I will try to love You like you love me	
22.	For the rest of my life, I'll be with you	
23.	Now and forever I'll be there for you	
24.	O Allah, I'm forever grateful to You	
25.	So pleasing You is now my only goal	

26.	And now we're here together	Verbal Proses
27.	I solemnly promise to try to live my life for You	
28.	We pray that He will fill your life with happiness and blessings	

Table 3

The Classification of Social Actor		
No	Song Lyrics	Social Actor (Participant)
24.	I thank You with every breath <i>I</i> take	Pronoun "I"
25.	I wanna thank you for all the things that You've done	
26.	I feel so positive just want to do my best	
27.	I put my life in Your hands Allah	
28.	For the rest of my life, I 'll be with you	
29.	I 'll stay by your side honest and true	
30.	Till the end of my time, I 'll be loving you	
31.	I 'll thank Allah for opening my eyes	
32.	Now and forever I , I 'll be there for you	
33.	I 'll be sending you praise with the words I say Rasulullah	
34.	I 'll try throughout the year to keep your spirit alive	
35.	I solemnly promise to try to live my life for you	
36.	O Allah, I 'm forever grateful to You	
37.	I 'd like to put a smile on your face every day	
38.	Now I 'm trying to do it too	

39.	I will use every chance I get to make you smile	
40.	Now I will try to love you like you love me	
41.	I join them all in praising You	
42.	We just have to open our eyes, our hearts, and our minds	Pronoun "We"
43.	We raise our hands	
44.	We pray that He will fill your life with happiness and blessings	
45.	And now we're here together	
46.	Let's raise our hands and make du'a like the Prophet taught us	Pronoun "They"

Table 4

The Classification Of Circumstance						
No	Song Lyrics	Circumstance				
		Time/ Tenses	Verb	Place/ Location	Duration	Distance
1.	I thank You with every breath I take	Present tense	Non-progressive verb			
2.	I wanna thank you for all the things that you've done	Present tense	Non-progressive verb			
3.	I feel so positive just want to do my best	Present tense	Non-progressive verb			

4.	I put my life in Your hands Allah	Present tense	Non-progressive verb	In Your hands Allah		
5.	For the rest of my life, I'll be with You	Future time	Non-progressive verb		For the rest of my life	
6.	I'll stay by your side honest and true	Future time	Non-progressive verb			By your side
7.	Till the end of my time, I'll be loving you	Future time	Progressive verb		Till the end of my time	
8.	I'll thank Allah for opening my eyes	Future time	Non-progressive verb			
9.	Now and forever I, I'll be there for you	Future time	Non-progressive verb		Now and forever	
10.	We just have to open our eyes, our hearts, and our minds	Present tense	Non-progressive verb			
11.	We raise our hands	Present tense	Non-progressive verb			

12.	Forever we thank You	Present tense	Non-progressive verb		Forever	
13.	I will always follow your ways	Future tense	Non-progressive verb			
14.	I'll be sending you praise with the words that I say Rasullullah	Future time	Progressive verb			
15.	I'll try throughout the year to keep your spirit alive	Future tense	Non-progressive verb			
16.	I solemnly promise to try to live my life for you	Present tense	Non-progressive verb			
17.	O Allah, I'm forever grateful to You	Present tense				
18.	Let's raise our hands and make du'a like the Prophet taught us	Present time	Non-progressive verb			

19.	We pray that He will fill your life with happiness and blessings	Present tense	Non- progressive verb			
20.	And now we're together	Present tense	Non- progressive verb	Here		
21.	I'd like to put a smile on your face every day	Future time	Non- progressive verb			
22.	I will use every chance I get to make you smile	Future time	Non- progressive verb			
23.	Now I will try to love you like you love me	Future time	Non- progressive verb			
24.	I'm trying to do it too	Present tense	Progressive verb			
25.	I join them all in praising You	Present tense	Non- progressive verb			

CURRICULUM VITAE



Zaivina Iflah Illiyyin was born in Sumenep on November 28, 1997. She graduated from MA 1 Annuqayah Guluk-Guluk, Sumenep in 2015. During her study at the Senior High School, she actively participated in an English Club of Latee II, Annuqayah Islamic Boarding House and for a year she became one of supervisor in English Club. She started her higher education in 2015 at the English Letters Department of UIN Maulana Malik Ibrahim Malang and finished in 2019. During her study at the University, she was *Musyrifah* in MSAA during three periods (20016-2019).