



**NIHILISM IN THE SELECTED SONG LYRICS OF LINKIN
PARK'S *HYBRID THEORY*: A CRITICAL DISCOURSE ANALYSIS**

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER**

2018



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FRONTISPIECE

THESIS

A Thesis Presented to the English Department, Faculty of Humanities,
Jember University in Accordance with One of the Requirement to Obtain the
Award of Sarjana Sastra Degree in English Studies

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UNIVERSITAS JEMBER**

2018

DEDICATION

This thesis is dedicated to:

1. my beloved parents, my superhero Tukimin and my wonder woman Riwantini who are always beside me in whatever condition for supporting me to finish this thesis soon. I do my greatest gratitude for their never ending support, love and prayers.
2. my big family of Alm. Mbah Mistar and Alm. Mbah Kandar. Thankyou for the support and prayers.
3. my Alma Mater.
4. Linkin Park who inspires me to write this thesis.

MOTTO

“We no longer need to fear arguments, confrontations or any kind of problems with ourselves or others. Even stars collide, and out of their crashing new worlds are born. Today I know ‘THAT IS LIFE’”
(Charlie Chaplin)

“Hope is the parent of disappointment and despair”.
(G Dragon)

“At the end of this road that you can’t see, there’s an incoming light that’s been waiting”
(B.A.P)

<http://www.lifeintherightdirection.com/charlie-chaplin-began-to-love-myself/>
<https://www.azlyrics.com/lyrics/gdragon/black.html>
<https://lyricstranslate.com/en/hands-hands.html-1>

DECLARATION

I hereby declare that the thesis entitled **“Nihilism in the Selected Song Lyrics of Linkin Park’s Hybrid Theory: A Critical Discourse Analysis”** is an original piece of writing. I guarantee that the result described in this thesis has not already been conducted for any other degree or any publications.

I guarantee to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, 24th July 2018

The writer,

Vivian Zulfie
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THESIS

**Nihilism in the Selected Song Lyrics of Linkin Park's Hybrid Theory: A
Critical Discourse Analysis**

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Vivian Zulfie

SUMMARY

Nihilism in the Selected Song Lyrics of Linkin Park's *Hybrid Theory*: A Critical Discourse Analysis; Vivian Zulfie, 140110101010; 2018: 99 pages; English Department Faculty of Humanities, Universitas Jember.

This study explores the linguistic construction in the clauses of the selected song lyrics entitled *Papercut*, *Crawling*, and *By Myself* written by Linkin Park in *Hybrid Theory* album. It aims to investigate the representation of nihilism in the texts. The analysis is based on transitivity system of Systemic Functional Linguistics, by Halliday and Matthiessen (2004). In addition, to criticize the text discussing a social issue that is affected by situational and cultural context, Critical Discourse Analysis by Fairclough (1989) is applied in this study.

This thesis applies qualitative method. The documentary method is used to collect the data from internet. The data are texts or song lyrics; therefore, the data are in the form of clauses of the written texts.

The result of the analysis shows that the representation of nihilism exists in the texts. Firstly, related to the lexicogrammatical system, particularly on the transitivity system, it yields that the two models of experience are constructed in the three song lyrics. It is realised by the existence of three major types of process, such as material, relational and mental process clauses. Hence, Linkin Park tends to construe their experience by doing and happening; becoming and identifying; and sensing. Moreover, the conscious and unconscious participants take important role in representing nihilism. The results also demonstrate how, where, and when Linkin Park depict the representation of nihilism by figuring out the circumstantial elements. Therefore, it can be seen that this experiential meaning makes the transparency of language obvious to reveal the nature of ideology. Secondly, based on the logico-semantic analysis, there is a domination of clause complex in the three texts. Clause complex is a characteristic of spoken language, although the texts are written forms. Hence, in the operational mode of ideology, spoken discourse corresponds to the shared situation for achieving clarification

among the speakers or Linkin Park and the audiences, or the fans. In addition, reification as another process in construing an ideology is realised in the existences of nominalizations and passivizations in the texts. Thus, the results of the linguistics analysis become the indicators in considering nihilism as the ideological element in the texts.

Further, Linkin Park, as a social agent, through the social product of song lyrics, proves nihilism as a social reality that is necessarily to notice, since it deals with social problems. The message of texts posits about apocalyptic sense referring to emotional suffering. Thus, it shows their misfiring social struggle alluding with their traumatic experiences, such as alcohol and drug abuse, sexual harassment, parental divorce and racism. To realize the effect of disseminating nihilism as the ideological view in the texts, Chester Bennington's suicidal case becomes a warning sign of risky behaviour that is perhaps followed in the future, by those who consider it as the final solution of the similar problematic life. It is assigned by operating persuasive strategies for audiences, through varying and unifying agents in the texts. Additionally, the triggering factor also emerges from the musical genres which are nu metal and rock rap. Therefore, the language in the song lyrics is not merely as the complementary element in music. In fact, they reveal social issues to arouse social awareness.

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CHAPTER 1. INTRODUCTION

This chapter provides the background of the study which gives explanation about the main problems and reasons in conducting this research. Additionally, some information about the research topic, problems, questions, purposes, scope of the study, and the organization of the thesis, include in this chapter.

1.1 The Background of the Study

There are many directions to figure out the meanings of language, such as from psychological or social nature. Halliday and Hasan (1976) put some reasonable comments on the correlation with social system. They posit that the role of social system is essential to understand language, in which one form of social systems is a social structure, and an aspect of social structures is human experience. The meaning potential of language is manifested by an abstract representation rather than the structural arrangement of the grammar (Halliday and Matthiessen, 2004: 20). Supporting the description of language as a social-semiotic system by Halliday, Webster (2015: 4) convinces that language has the roles to define people experience and to enact social relations which are important for the shared sense of humanity.

Language is seen as a kind of social structures, because it coordinates the social involvement of the speakers and the forms of language they produced (Fairclough, 2004: 24). Related to the definition of language use in social life, this study analyses the language use of song lyrics. The song writers act as social agents, using certain linguistic features to deploy the message. In general, the main point of the message is hidden. Hence, this study is based on the discourse analysis, since Gee (2001: 52) defines a given Discourse as there is more than language negotiated in the social life referring to the context as the source for making meaning. Therefore, understanding language has correlation with the social practices determining the situated meanings and the cultural models of those who belong to a particular sociocultural group. As regards to the definition of discourse, some song lyrics written ' Park are chosen. The song lyrics

construe the hidden meaning, which is nihilism. Nihilism is viewed as the representation of social commentary demonstrating some issues of “emotional catharsis” (Rafalovich and Schneider, 2005) and social problems (Kubrin (2015). Moreover, some musical genres resonate with the representation of nihilism in the song lyrics; for instances, of contemporary metal music (Rafalovich and Schneider, 2005: 137) and of rap music (Kubrin, 2005: 444). Related to this description, Linkin Park’s *Hybrid Theory* shows the music of nu-metal style, rapping style by Mike Shinoda, and rock/metal genre (Pugh, 2017). Hence, their music also indicates the existence of nihilism, referred to the investigations of nihilism in metal music (Rafalovich and Schneider, 2005) and in rap music (Kubrin 2005). The unpleasant personal stories of the members, living in American society, also ground the representation of nihilism.

I notice that the representation of nihilism is portrayed in three song lyrics entitled *Papercut*, *Crawling*, and *By Myself* in which the whole meaning posits about the violence or emotional suffering. Since *Hybrid Theory* was produced in 2000, it succeeded in 2009 of Billboard 200 Album in number 12, on the category of Decade-End-Chart. It shows that their debut album makes them a successful band, as Aiello (2017) argues “The alternative rock group released their breakout album, *Hybrid Theory*, in 2000. It sold more than 4.8 million copies in its debut year and is consistently considered one of the best rock albums of all time”. Starting with the early genres of their music that are nu-metal, rock/metal and rapping style, their song lyrics also become the reflection of the hard life struggles happened on most of the members before joining the band. From this reason, their effortful survival against social problems is gauged as the main point of nihilism. Thereby, it affects the language use in their song lyrics, which makes nihilism as the realization of the meaning in their texts. Related to this explanation, revealing nihilism becomes the objective of this study from the view point of linguistics. The hidden message of nihilism is manifested in the song lyrics entitled *Papercut*, *Crawling*, and *By Myself* written by Linkin Park in *Hybrid Theory* album.

To delineate the representation of nihilism in the selected Linkin Park's song lyrics, this study applies Critical Discourse Analysis. In this case, nihilism is depicted as the discursive practice of discourse, since the song lyrics are considered as the texts connected to the contextual production. Concerning to the social use of text, Fairclough (2004) states that text is a kind of social events affected by social agents. Related to this inquiry, Linkin Park as social agents wrote the texts or song lyrics referring to their personal problematic stories. Hence, the text is seen as a story telling as well, since Van Dijk (1993: 264) posits that "Story telling: telling about negative events as personally experienced; giving plausible details about negative features of the events". For instances, some social problems of alcohol and drug use, racism, and sexual harassment decorate their life span in the earlier time. In addition, CDA is the approach with the aim of analysis for detecting societal problem (Rankema, 2004: 282). As the result, CDA becomes the precise approach to see nihilism, by investigating the linguistic variability of the texts.

Furthermore, to realize the meaning of nihilism represented in the language use of the selected Linkin Park's song lyrics, there are some explanations about it. Basically, Pratt (1999) states that "nihilism's impact on the culture and values of the 20th century has been pervasive, its apocalyptic tenor spawning a mood of gloom and a good deal of anxiety, anger, and terror". On the one hand, Sias (2004: 14) argues the relation of nihilism and language as, "The true dilemma is thus the revelation (becoming conscious) in the history of thought, of a conflict between the tendency language has to think metaphysically, and the undermining by language itself of metaphysical thinking. This is the core thesis of nihilism, from which the crisis of values follows". On the other hand, Rafalovich and Schneider (2005: 135), based on their investigation of song lyrics in metal music, define nihilism as "a denial of culturally-constructed codes of conduct and their concomitant systems of morality". Additionally, Gearey (2000: 170) discovers the concept of nihilism as "Nihilism is conventionally thought to rest on the assertion that as there are no moral truths any action is justified". Further, Kubrin (2005: 444) describes "Real and perceived powerlessness shapes social psychological

well-being and can lead to anger, frustration, and despair”. Thus, she summarizes that nihilism becomes the desolate surroundings with little hope.

Consequently, in order to unfold the representation of nihilism, this study applies the linguistic analysis of the transitivity system of SFL, proposed by Halliday and Matthiessen (2004). Moreover, to criticize the text discussing a social issue that is affected by situational and cultural context, Critical Discourse Analysis by Fairclough (1989) is be used in this study. There are three analytical frameworks in CDA, which are linguistic description, interpretation of the relationship between the discursive process and the text, and explanation of the relationship between the discursive processes and the social processes. Hence, the linguistic systems connected to the context can be employed to elaborate the meaning of nihilism in the selected Linkin Park’s song lyrics, entitled *Papercut*, *Crawling*, and *By Myself*. Further, Fairclough (1992: 211) highlights “texts are sensitive barometers of social processes, movement, and diversity”. In this case, it emphasizes that nihilism as an example of social reality can be seen through the texts.

Related to the background above, this study is noteworthy to investigate, since it focuses in elaborating the representation of nihilism, viewed as the social practice in discourse. Thus, this study provides the significant contributions of the linguistic analysis, supported by CDA to unfold the representation of nihilism that fits the language use and the context.

1.2 Research Topic

This research concentrates on revealing the representation of nihilism in four song lyrics written by an influencing American group band, Linkin Park. Nihilism is represented in their first album, *Hybrid Theory*, which is in accordance with the context of the textual production.

1.3 Research Problems

Written language in the song lyrics includes into a form of discourse. At this point, song lyrics are considered as the texts conveying the hidden message.

Regarding to particular song lyrics, Linkin Park wrote those lyrics dealing with nihilism as the realization of the meaning of the texts. The representation of nihilism in the text is in accordance with the linguistic feature and the context. Nihilism is constructed since it links the problematic experiences of Linkin Park's members and their musical genres of nu-metal, rock rap, and alternative rock. In this case, the two factors become the evidences of the representation of nihilism. Therefore, this study concerns to the problem that deals with the language use in the song lyrics entitled *Papercut*, *Crawling*, and *By Myself*, of Linkin Park's *Hybrid Theory*, for delineating the representation of nihilism.

1.4 Research Questions

- 1) How does the transitivity system reveal the representation of nihilism in the clauses of the selected song lyrics, entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory*?
- 2) How is nihilism elaborated in the selected song lyrics, entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory*?

1.5 Research Purposes

- 1) To reveal the representation of nihilism in the clauses of the selected song lyrics, entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory* through the Transitivity system, conducted by Halliday and Matthiessen (2004), and some supporting theories that explain the concept of nihilism in social problems, claimed by Haar (1971), Pratt (1999), Kubrin (2005), and Rafalovich and Schneider (2005).
- 2) To elaborate the representation of nihilism, in the selected song lyrics, entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory* by applying the theory of CDA by Fairclough (1989), through observing the social and cultural context.

1.6 Scope of the Study

The focus of this research is on Critical Discourse Analysis (CDA), supported primarily by Systemic Functional Linguistics (SFL), and some concepts on language and nihilism, and social and cultural context.

1.7 The Organization of the Thesis

This thesis is be organised into five chapters, namely introduction, literature review, research design and methodology, result and discussion, and conclusion. The first chapter describes some reasons to conduct this study with brief detail about the approach of this study, which drives to the research problems. This part is useful since it evokes the research questions and purposes. The second chapter provides the similar and distinctive parts between the previous researches and this current study, as well as the supporting theories. The third chapter presents the relation between the data that determine the type of research, followed by the strategy to do this research. Additionally, it also shows the explanation of data collection, data processing, and data analysis. The fourth chapter deals with the result after the data are processed and the discussion by interpreting and explaining the result of the analysed data in this study. The fifth chapter is the conclusion of this research.

CHAPTER 2. LITERATURE REVIEW

This chapter consists of two main parts, which are previous research and supporting theories. In the first part, it deals with explanation about the similarities and the differences between this present research and the previous researches. The second part provides the description of some theories used in this research.

2.1 Previous Research

There are some previous researches, which contribute to conduct this study. Firstly, Bilal (2012) investigated a short story by applying Halliday's metafunction (1999). It yields that the three of ideational, interpersonal, and textual function are analysed to obtain better understanding of the theory. The data is entitled 'Thank You M'am' illustrating a theme about racism. This study is in the similar approach with this current research in term of using the metafunctions in SFL by Halliday, yet this study proves discourse as a language learning as well as a stylistically analysis.

The second research was conducted by Infante (2015) who critically argued about the ideological elements through the rock/metal song lyrics during 1980s. He applied some theories in the research such as the metafunctions by Halliday in 2010, Lakoff and Johnson's theory of conceptual metaphors, and CDA by Fairclough to depict the relation between the arisen controversial cases in US and the content of the lyrics. This research is similar in some points with this current research, such as the data are song lyrics, and SFL and CDA are used to analyse the data. In contrary, it differs from this current research, since the objective of this current research is to reveal the representation of nihilism in the selected song lyrics written by one particular group band.

Thirdly, Zahoor and Janjua (2016) did a research on song lyric entitled 'I Am Malala' which became a tributive song attempted by Western media. They used Halliday's Transitivity system in 1994 to portray the character construction of Malala in the text. The theory used in this research is similar with the current

research, yet the aim is different since it focuses on construing the character of an important public figure in the text.

As the result, the three previous researches assist to understand the use of metafunctions, CDA, and text and context in the texts, for example in song lyrics. However, this current research and the three previous studies are distinctive in some aspects. Firstly, the data as the object are different, focussing on the song lyrics written by a particular group band in a specific album, so the production of the text becomes a reasonable point to connect with the situational context. Secondly, this current research uses Halliday's theory of metafunctions and Fairclough's theory on CDA to prove and elaborate the representation of nihilism, specifically on the considerations of emotion and social problems.

2.2 Supporting Theories

2.2.1 Systemic Functional Linguistics

SFL is used to analyse the three song lyrics in Linkin Park's *Hybrid Theory*, since it focuses on the language function to explore the representation of nihilism. Basically, Halliday and Matthiessen (2004) describe that there are three functions in SFL concerning more to the language use or the language function rather than to language structure. Then, the metafunctions are ideational meaning or actor function showing that clause as representation, interpersonal meaning or subject function demonstrating that clause as exchange, and textual meaning or theme function depicting that clause as message (ibid. 58-56).

Moreover, Haratyan (2011: 260) explores that Halliday's SFL correlate with the social meaning of the language. He proposed that in the ideational meaning as the transitivity system, authorial ideologies affect the representation of reality on a linguistic text and the similar experience through the variations of lexico-grammatical choices. While, for the interpersonal meaning, a mood clause system assembles speech function, modality, and tone to interpersonal communication. Additionally, the thematic function on the textual meaning construct the identity of text relation. Furthermore, Halliday and Matthiessen (2004) state that the metafunctions are characterized by their own elements.

1.1 Experiential Function

Firstly, this function also known as transitivity system configures a process, participants involved in it, and any attendant circumstances construing the significant relationships between the words and the meaning (Webster, 2015: 25). Experiential function is to convey a picture of reality that realise the field of discourse (Butt et al, 2000: 39). In addition, Halliday and Matthiessen (2004) spot that the central part in this meaning is the process, classified into:

1. Material process

Webster (2015: 18) defines that material process shows an on-going activity and the immediate present. Firstly, the doer of the action is called as Actor; secondly, the thing affected by the process is called the Goal; thirdly, the thing unaffected by the process is called the Range; fourthly, the thing that got benefit of the process is called the beneficiary, which has two subdivided parts named as Recipient and Client (Butt et al, 2000: 53).

Table 2.1 Material Process with Goal

They	cleared	the table
Actor	Process: material	Goal

Table 2. 2 Material Process with Range

The kid	is climbing	the fence
Actor	Process: material	Range

Table 2. 3 Material Process with Recipient

She	writes	a memo	to her brother
Actor	Process: material	Goal	Beneficiary: Recipient

Table 2. 4 Material Process with Client

They	decorate	the wall	for Lisa
Actor	Process: material	Goal	Beneficiary: Client

2. Mental process

Mental clauses are used for construing emotion, expressing degrees of affection, showing the ideas created in cognition, and providing perception (Halliday and Matthiessen, 2004: 198). Furthermore, Butt et al (2000: 55) state that the doer is named as *Senser* and the nominal group or embedded clause is named as *phenomenon* for what is thought, wanted, or perceived.

Table 2. 5 Mental Process with Nominal Group

She	knew	the answer
<i>Senser</i>	Process: mental: cognition	<i>Phenomenon</i>

Table 2. 6 Mental Process with Embedded Clause

Jennie	hears	what he whispers
<i>Senser</i>	Process: mental: perception	<i>Phenomenon</i>

3. Relational Process

This is the process to construe both of outer and inner experience of the world (Halliday and Matthiessen, 2004: 212). This experience is modelled as 'being', which has the meanings of the nature of unfolding and the nature of configuring. This process has two subdivisions, which are relational attributive and relational identifying (Butt et al, 2000: 58). Relational attributive clauses have particular verbal groups, such as *seem*, *look*, *appear*, *remain*, and *feel*. They are followed by an indefinite nominal group or a nominal group with adjective as *Head*. Meanwhile, relational identifying clauses are operated to take any form and to identify its function, and vice versa. This type of relational process is for formulating an identity, role, or meaning.

Table 2. 7 Relational Process as Relational Attributive

Dave	is	a drummer
<i>Carrier</i>	Process: relational attributive	<i>Attribute</i>

Table 2. 8 Relational Process as Relational Identifying

Dave	is	the drummer
<i>Token</i>	Process: relational identifying	<i>Value</i>

4. Behavioural process

Behavioural process deals with physiological or psychological behaviour, and the clause is realised to be personification (Butt et al, 2000: 54). In this context, it expresses orientation (Halliday and Matthiessen, 2004: 251).

Table 2. 9 Behavioural Process with Circumstance

The cat	sleeps	on the back of veranda
Behavior	Process: behavioural	Circumstance

5. Verbal process

This is the process that defines saying, and as the thing for what is said often appears in projected clause, used in a separate clause containing any process type (Butt et al, 2000). By realizing the verbal group where the lexical verb is one of saying, it helps to see the Process of a 'verbal' (Halliday and Matthiessen, 2004: 254). Moreover, there are three names for the addressee in the verbal process, namely Receiver, Verbiage, and Target.

Table 2. 10 Verbal Process with Receiver

The local people	told	the mystery	to the guest
Sayer	Process: Verbal	Verbiage	Receiver

Table 2. 11 Verbal Process with Target

The judges	criticize	the recent report
Sayer	Process: Verbal	Target

6. Existential process

Existential process functions to introduce the existence of new participant (Butt et al, 2000: 83). In common way, an existential process provides a circumstantial element of time and place (Halliday and Metthiessen, 2004: 256).

Table 2. 12 Existential process

There	are	some information
Process: existential		Existent

From the explanation above, the experiential function is useful for conducting this research, since it deals with the messages and the contents, including the writers' experience in the texts. The texts here mean the song lyrics of Linkin Park's *Hybrid Theory*, which are *Papercut*, *Crawling*, and *By Myself*. Besides, the message is about the representation of nihilism in the four selected song lyrics.

1.2 Interpersonal Function

Language use acts as interactive means, and the kinds of commodity being exchanged are distinguished into two, which are information, and goods and services (Butt et al, 2000: 86). However, interpersonal meaning is characterized by mood and residue as the classifications of the orientation on communicative needs (Halliday and Matthiessen, 2004). The mood block consists of Subject and Finite. To express the interpersonal meaning, it concerns to the Finite, as verbal operator providing tense or modality. The tense describes primarily of past, present, or future at the moment of speaking. Then, the speaker's attitude of what is saying is named as modality aspect. This is shown in the use of modal adjunct, like surely and possible, and of modal auxiliaries. Besides, the structures of residue contain predicator, complement, and adjunct. In the process of exchanging information, and goods and services, there are declarative mood, interrogative mood, and imperative mood.

Table 2. 13 Declarative mood of giving information

She	did not	put	the box	well
Subject	Finite	Predicator	Complement	Adjunct
Mood	Residue			

1.3 Textual Function

Textual function characterizes the clause as a message, and it fits with and contributes to the flow of discourse (Halliday and Matthiessen, 2004). This function is for realizing the experiential meaning and the interpersonal meaning, which offers environment of construing experience and of enacting social process (He and Yang, 2015: 35). This realization is obtained through the thematic structure and information structure. In the investigation of this textual meaning, there are two elements, called Theme and Rheme. Theme is the point which the message is firstly departed, while Rheme is the more detail of the theme.

There are three descriptions in identifying theme (Butt et al, 2000: 138). Firstly, topical theme is shown by the whole nominal group, verbal group, adverbial group, or prepositional group. Secondly, textual theme can be seen through by the presence of conjunctions and other conjunctive adjuncts to create a cohesive text. Thirdly, the interpersonal theme is indicated by the kind of interaction between the speakers or the positions which they are talking.

Moreover, Halliday and Matthiessen (2004) describe the thematic structures by considering the mood.

a. Theme in declarative clause

There are two types of theme, namely unmarked theme that refers the subject as the theme, and marked theme that make something other than subjects as the theme. The unmarked theme has pronoun, common, or proper noun as Head, and nominalization. The marked theme is characterized by adjunct and complement.

Table 2. 14 Unmarked Theme (Nominalization) in declarative clause

What they wish	is her graduation
Theme	Rheme

Table 2. 15 Marked Theme (Complement) in declarative clause

A bowl of soup	he really wants
Theme	Rheme

b. Theme in interrogative clause

This theme has two categories, which are ‘yes or no’ questions and WH-questions. The first category called as polarity depicts theme in the finite verbal operator, while the theme in WH-questions is in the nature of WH-elements.

Table 2. 16 Theme in Polarity

Could	you	bring the letter
Theme (1)	Theme (2)	Rheme

Table 2. 17 Theme in WH-questions

Who	writes a beautiful poem
Theme	Rheme

c. Theme in imperative clause

In imperative clause, the basic message is either the desire for someone to do something or for both of the speaker and the listener, as the ask or as the prohibition to do something.

Table 2. 18 Theme in imperative negative sentence

Don't be	Noisy
Theme	Rheme

Table 2. 19 Theme in imperative positive sentence

Let's	work again
Theme	Rheme

As the result, the metafunction that is used as the linguistic tool in this research is the transitivity system, since it contributes to give the more detail on the experiences of the world of the writers.

2.2.2 Critical Discourse Analysis

Critical Discourse Analysis is not defined as neutral or free of values of the analysis (Rankema, 2004: 282). It is then considered as the discourse analysis which tends to posit the subjectivity of the analysts. Moreover, Van Dijk (1993:

279) posits that taking a position is the point of CDA. Since the objective of this research is to reveal the representation of nihilism in the selected Linkin Park's song lyrics, this research applies CDA. In addition, the realization of the meaning of nihilism resonates to the social issues in the specific context of the production of the text, as Van Dijk (1993: 252) says CDA is primarily interested and motivated by pressing social issues, for attaining better inquiry through discourse analysis.

Additionally, the use of CDA is not merely to detect manipulation and discrimination, yet it discovers the understanding to the essence of societal problems. Further, Fairclough states that the linguistic analysis of text and any form of social analysis can be seen through the inter-discursive analysis of texts to have a crucial mediating role (Gee and Handford, 2012). Fairclough (1989) posits that there are three methods of discourse analysis, which are

- a. linguistic description of the language text
- b. interpretation of the relationship between the production and the interpretation of the discursive process and the text
- c. explanation of relationship between the discursive processes and the social processes.

Hence, CDA links linguistics and social theories to present a methodological frame in the discourse analysis, which is in accordance with this research.

In conclusion, CDA is applied in this research since it empowers the linguistics analysis through the the transitivity system of SFL by Halliday. This approach is aimed to depict the situational context that evokes the representation of nihilism, in the song lyrics of Linkin Park's *Hybrid Theory* which are *Papercut*, *Crawling*, and *By Myself*.

2.2.3 A Brief Review of Nihilism in Social Problems and Language

To depict the meaning of language, Logan (2010: 82) claims that "language was the medium by which humans were able to conceptualize, to think abstractly and symbolically and to plan". Additionally, to relate between the language use

and the text that is analysed in this research, Aleshinskaya (2013: 434) posits that as a text, song lyric has a correlational link with psychological characteristic, since it functions as language resources conducted by a social agent. There are different purposes associated with their professions in various professional contexts.

Basically, the approach to define nihilism is stated by Haar (1971). He develops and reviews the meaning of Nihilism from Nietzsche, known as a philosopher who spread out this term. Moreover, Haar (1971: 13) states that

“Nihilism approaches as "the most alarming of all guests" and installs itself insidiously as a sentiment that is first of all one of gloom, and then one of terror, at the debacle of all meaning. It is the progressive consumption of everything having signification, the growing predominance of empty significations, sapped to the last drop. It is the moment when we feel ourselves- as in the rush of nightmare or as in a complete disorientation in space and time-flowing or drifting toward ill-defined borderlands when; every previous meaning, every previous sense still subsists, but has been converted into non-sense”.

Thus, this is considered as a brief detail to understand the existence of nihilism in human civilization, which is further coordinate to the socio-cultural problems in the real condition of a society. Additionally, referring to the concept of nihilism, generated by Haar (1971) above, Pratt (1999) notifies that “nihilism's impact on the culture and values of the 20th century has been pervasive, its apocalyptic tenor spawning a mood of gloom and a good deal of anxiety, anger, and terror”. It means that a gloomy sense enters the view or principals of culture and values. In summary, both claims are in a symmetrical concept to define the meaning of nihilism.

Gearey (2000: 170) claims that “Nihilism, then, is both normative and devoid of content: it makes no claim to a universal truth, and by the same token does not allow anyone to accuse another of being wrong”. On the other hand, Rafalovich and Schneider (2005), investigating song lyrics of metal music, state that nihilism is depicted as the commentary against the moral codes preventing the

behaviours that are unacknowledged, stigmatized, and repressed. They also suggest that nihilism becomes the violent attack as the realization of power asymmetry between the speaker and the outside world. Furthermore, they speculate that the language use of song lyrics is not only as the decoration of the songs, but also as the medium to tell the effortful survival on this contemporary culture.

Additionally, in the song lyrics of rap, nihilism refers to bleak surroundings with little hope, pervasive violence in ghetto, and preoccupation with death and dying (Kubrin, 2005). Therefore, related to the concern of this study, the representation of nihilism evokes the relation between their musical genres, which are nu-metal and rock rap, and the traumatic problems experienced by Linkin Park's members. Moreover, to correlate between language and nihilism, Strong (1976: 259) notices that "the epistemology of nihilism is the hidden linguistic imperatives of the categories which men now live under force them towards nothingness". He also argues that the our language reiterates our history and ourselves to us. Further, Slocombe (2006: 165) claims that nihilism can be seen as an ideology, since ideology propounds the social reality itself for people as avoidance from some traumatic and real core (Zizek, 2008: 45).

From the description above, the representation of nihilism is portrayed in the language use of the song lyrics, entitled *Papercut*, *Crawling* and *By Myself*. The song lyrics are considered as the texts or forms of social events that provide the social problems, especially realizing the meaning of nihilism. Hence, relating to the members' life histories and the musical genres in the album *Hybrid Theory*, the three texts evoke the social issue of nihilism as the message conveyed.

2.2.4 Social and Cultural Context of Linkin Park's *Hybrid Theory*

Revealing the message in the text requires social and cultural context in conducting a research. Furthermore, the discursive practice in the text can be seen through the production and the interpretation of the text. This research concerns to the song lyrics of Linkin Park's first album in 2000, *Hybrid Theory*. Due to this album, Linkin Park succeeded to enter Billboard End-Decade in 2009, and sold

the album about 4.8 million copies in USA in its year. Additionally, living in American society, most of the members of the band had to struggle more since they had traumatic experiences in their life span before founding the band.

To demonstrate briefly about the members' traumatic experiences, firstly it comes from Chester Bennington, as the lead vocal, who is confirmed died by suicide in 20th July 2017. In his teenage when his parents got divorced, he used to addict on drugs and alcohol. Further, his unpleasant life journey became more horrible since he was a victim of sexual harassment by an older boy. Meanwhile, Mike Shinoda, as one of the founder of Linkin Park, suffered discrimination on racism because his grandfather is Japanese. At that post-war period, his family was suspected by American authority which caused them lose their business until they were in poverty. On the other hand, Brad Delson, had to forgo his study on master degree to focus on developing Linkin Park with Mike, although he achieved and a scholarship for his further study and *summa cum laude* on his bachelor degree in mass communication. At this point, it became hard decision for Brad whether to increase his education career or to develop his passion on music. Moreover, the bassist Dave Farrell holds a degree in philosophy from UCLA which is the same university with Brad Delson. Therefore, the educational backgrounds of the members can be the indicator of the existence of certain discourse brought in their song lyrics. Related to the backgrounds of the members' life, it becomes the evidence of the representation of nihilism. As Halliday and Hasan (1976) suggest that "So, it seems to make bridge between text and the situation in which text actually occurs", it means that the context takes influential role in the production of the text.

Further, the situational context in social reality at that time is relevant to some issues recorded by truthful sources. Regarding to alcohol and drug use, Grossman et al (2002: 39) stated that, based on STRIDE and National Household Survey, in the US since 1981-2000, persons ages 17-29 became the highest on the average of illegal drug use. Moreover, related to racism happened to Mike, Jones (2005) suggested that the first and the American-born generations of Japanese in the US were impaired legalized and social Sino phobic discrimination. In

addition, related to Chester's experience, Perlman and Peplau (1981) claims that "First, people whose parents got divorced experience greater loneliness: the earlier the divorce occurred, the greater the sense of loneliness". Hence, based on the context illustrated above, the language produced in their lyrics represents nihilism. By figuring out the context, it is helpful in revealing the representation of nihilism, which is on the considerations of emotion and social problems in this research.

CHAPTER 3. Research Design and Methodology

Chapter 3 provides some information about the ways to conduct this research. It explains about type of research, research strategy, data collection, data processing, and data analysis.

3.1 Type of Research

Dealing with the unit of analysis in term of words, this research includes into a qualitative research. Moreover, Denscombe (2010: 273) states that “Qualitative data take the form of words (spoken or written) and visual images (observed or creatively produced)”. The data in this research are in the form of clauses selected from three song lyrics. The lyrics are taken from an American band, Linkin Park, in the album of *Hybrid Theory*. For the further analysis, the interpretation by using words is in accordance with the type of this research, as Mackey and Gass (2005) state that the method of the analysis in qualitative research can be conducted through interpretative formula. As the result, it is a precise relation between the qualitative research and the data which are analysed in this research, since the data are clauses in particular song lyrics of Linkin Park’s *Hybrid Theory*.

3.2 Research Strategy

The strategy in this research uses documentary research. It is caused by the source of the data, which is in the written form. Denscombe (2010:216) states that written sources includes into documentary research. Since the data in this research are obtained from internet, it also involves into a documentary research. An online document is described as the material that is taken from internet (Denscombe, 2010: 219). Additionally, the data in this study are obtained by visiting a website in the internet that provides the song lyrics to download the data. Hence, documentary strategy is useful in this research to reveal the representation of nihilism in the song lyrics entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park’s *Hybrid Theory*.

3.3 Data Collection

The data in this research are taken from an internet website <https://www.azlyrics.com/> accessed in Tuesday 15th May 2018 at 10.21 am, since this website states for educational purpose, providing song lyrics and the detail information of the song lyrics, for instance the song writers and the parts of the singer, singing the lyrics. It means that this research uses documentary strategy. In addition, this research applies purposive sampling in selecting the precise data. Denscombe (2010: 35) describes that “purpose reflects the particular qualities of the people or events chosen and their relevance to the topic of the investigation”. Purposive sampling is used to detect the lexical choices that are in accordance to the definition or the concept of nihilism. Therefore *Papercut*, *Crawling*, and *By Myself*, are selected as the data in this research. After knowing the lyrics were written by Linkin Park themselves or not, there are found 7 of 12 song lyrics written by the band in their first album, *Hybrid Theory*. Then, there are 3 song lyrics chosen as the most potential data because the overall meanings refer to nihilism. The data are song lyrics entitled *Papercut*, *Crawling*, and *By Myself*. Moreover, there are the total 122 clauses obtained from the selected lyrics. Furthermore, they are grouped based on the type of clause, and it is obtained 46 clauses for both clause simplex and clause complex. Next, to elucidate this point, there are data processing and data analysing, to apply the relevant theories after the data are collected.

3.4 Data Processing

After collecting the data by accessing and downloading the lyrics, Halliday's transitivity system of SFL was employed to process the clauses. Transitivity system is used to investigate the field variation. In the other words, there are several steps to process the data, namely:

1. the data which are in the form of song lyrics is broken down into clauses, to discover the boundary or the relation of each clause
2. then they are analysed based on the theory of transitivity system, conducted by Halliday and Matthiessen (2004); and,

3. the clauses are classified based on participant, process, and circumstance on the Transitivity system proposed by Halliday and Matthiessen (2004), and the process are labelled by using the six process types of the system, involving material process, mental process, relational process, behavioural process, verbal process, and existential process; and

3.5 Data Analysis

The next significant part, after processing the data using transitivity system of Systemic Functional Linguistic conducted by Halliday and Matthiessen (2004), was analysing the data. In data analysis, the methodology used in Critical Discourse Analysis proposed by Fairclough (1989) is applied to elucidate the representation of nihilism. The steps of data analysis are:

1. describing the result of the linguistic analysis, stated in data processing with the theory of Transitivity System by Halliday and Matthiessen (2004) in order to elaborate representation of nihilism in the clauses, supported by some theories of Haar (1971), Pratt (1999), Kubrin (2005), Rafalovich and Schneider (2005); and,
2. interpreting the result of descriptive analysis based on the social and cultural practices outside the selected song lyrics to relate the texts and social conditions, surrounding Linkin Parks' members lives; and,
3. explaining the representation of nihilism in the selected song lyrics and social effects, as the supporting evidence in order to achieve the conclusion in this study.

Then, the illustration of those descriptions is delivered in the next page.

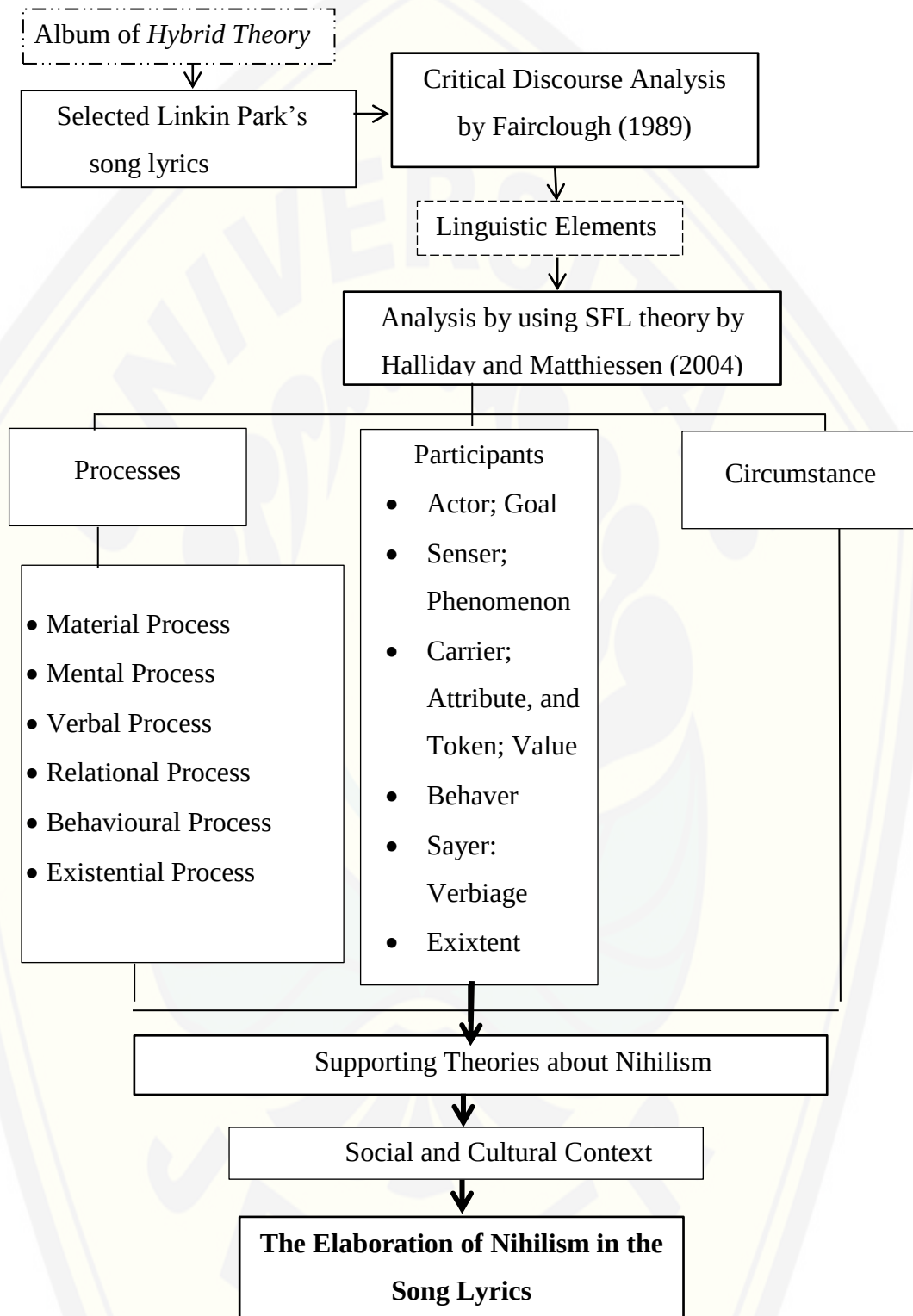


Diagram 3.5 Research Design

CHAPTER 5. CONCLUSION

The final chapter in this thesis provides the conclusion of the analysis and discussion dealing with the representation of nihilism in the three song lyrics entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory*. In addition, the result of the transitivity system by using Systemic Functional Linguistics (SFL) is illustrated in this chapter to arrive at the conclusion of the research done. Thus, the conclusion deals with the answers given for the research questions in the first chapter.

For the aim of delineating the hidden message of nihilism in the three song lyrics entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory*, Critical Discourse Analysis (CDA) is applied in this research. As the first analysis, there is the description of text analysis based on transitivity system of SFL. Further, the analysed data is interpreted based on the concepts of nihilism, and it involves the socio-cultural context to reach the explanation as the closing analysis of CDA.

The conclusion of the answers for research questions is covered according to the research finding and discussion. The first question is connected to how the transitivity system reveals the representation of nihilism in the texts. Regarding to the result and discussion of chapter four, the linguistic construction prove the representation of nihilism in the three song lyrics. In order to construe a model of experience of nihilism related to some social problems, the texts show the three main types of process in transitivity system dominate the clauses. Firstly, material clauses show that Linkin Park as a social agent depicts nihilism happens in the outer world of their experience. Secondly, relational clauses demonstrate that the identification of nihilism is detected in their song lyrics to show nihilism and Linkin Park's involvement in both inner and outer world. Thirdly, Linkin Park shows the cognitive mental clauses as the dominant type. It means that they consider the representation of nihilism is within their consciousness. Next, behavioural clause demonstrates Linkin Park's psychological and physiological state coping with the representation of nihilism. Meanwhile, Linkin Park also

asserts the representation of nihilism through the verbal process, and existential process emphasizes that nihilism subsist in social life. Based on the participants, Linkin Park is perceived as a part of society reflecting the representation of nihilism. Yet, the unconscious participants represent themselves as the typical forms of nihilism. Moreover, the circumstances in the texts concern to place, time, and manner. It demonstrates where, when, and how of Linkin Park depict the representation of nihilism. As the conclusion, the linguistic elements in the song lyrics entitled *Papercut*, *Crawling*, and *By Myself* of Linkin Park's *Hybrid Theory* contain the representation of nihilism.

Referring to the socio-cultural context, the language constructions in the three song lyrics elaborate the concepts of nihilism. Linkin Park's problematic experience dealing with some social problems triggers the representation of nihilism. They evince nihilism as the social reality that necessarily to notice since it engage in people's clashing mind as the effect of the social problems, such as parental divorce, alcohol and drug abuse, sexual harassment, and racism. It shows that they are as the resistant figure in society that fail in the process of social struggle. It is the triggering situation for them to convey how they suffer through their texts. Thus, song lyric is not merely a complementary concern of a musician as a part of social actor, yet it can be the bridge of their expression with their experience in social life. It can be seen that the song lyrics written by Linkin Park are purposed to arouse the social awareness of social problems.

Moreover, the suicidal case in 2017 by the frontman of Linkin Park, Chester Bennington, is realized as the alarm of society. It is considered as the real effect of nihilism as the ideological element. Firstly, the song lyrics operate persuasive strategies for audiences, through varying and unifying the agents, such as 'I', 'you', 'they', and 'everybody', which are to share the same situations of nihilism. Additionally, although they are written texts, they approach the characteristic of spoken language since it is found that they are dominated by clause complexes. Spoken discourse is purposed for the shared situations as the clarification of nihilism between Linkin Park and the audiences. At this point, it functions as another operational mode of ideology, which is nihilism in these texts. Thus, the

risky behaviour perhaps happens in the future, by those who are resistant to accept nihilism as the ideological view in their life and follow the final solution of their problematic and traumatic experience by suicidality. It follows that this is the most significant concern in social life dealing with the apocalyptic emotions of experiencing social problems.

To sum up, this research concerns to enlarge the insight of doing research in Critical Discourse Analysis accompanied by SFL as the linguistic tool of the analysis. Some theories about nihilism and some supporting theories on social issue approaching the concepts of nihilism are used for providing the reliable evidences. Therefore, these theories deliver the understanding of nihilism as the ideological element resides in the linguistic construction. Finally, this research is supposed to evoke people's attention in delineating the hidden meaning that resembles to social issue in texts.

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APPENDICES

1. Clause Boundaries

1.1 Papercut

		Why does it feel like night today?		
		Something in here's not right today.		
		Why am I so uptight today?		
		Paranoia's all I got left		
		I don't know		
	what stressed me first			
	Or how the pressure was fed			
	But I know just what it feels like			
	To have a voice in the back of my head			
	Like a face that I hold inside			
	A face that awakes			
	when I close my eyes			
	A face that watches			
	every time I lie			
	A face that laughs			
	every time I fall			
	(And watches everything)			
		So I know that when it's time to sink or swim		
	That the face inside is here in me Right underneath my skin			
	It's like I'm paranoid			
	lookin' over my back			
		It's like a whirlwind inside of my head		
		It's like I can't stop what I'm hearing within		
		It's like the face inside is right beneath my skin		
		I know I've got a face in me		
		Points out all my mistakes to me		
		you've got a face on the inside too		



		your paranoia's probably worse		
		I don't know what set me off first		
	But I know what I can't stand			
		everybody acts like the fact of the matter		
	Is I can't add up to what you can			
	But everybody has a face			
	that they hold inside			
	A face that awakes			
	when I close my eyes			
	A face that watches			
	every time they lie			
	A face that laughs			
	every time they fall			
	(And watches everything)			
		So you know		
	that when it's time to sink or swim			
	that the face inside is watching you too Right inside your skin			
		The sun goes down		
		I feel		
	the light betray me			

1.2 Crawling

||| Crawling in my skin ||
|| These wounds they will not heal |||
||| Fear is how I fall
|| Confusing what is real |||
||| There's something inside me
|| that pulls beneath the surface |||
||| Consuming ||
|| confusing
	This lack of self-control I fear is never ending			
	Controlling			
		I can't seem to find myself again		
		My walls are closing in without a sense of confidence		
	and I'm convinced			
	that there's just too much pressure to take			
		I've felt this way before So insecure		
		Discomfort endlessly has pulled itself upon me		
		Distracting		
	reacting			
	Against my will I stand beside my own reflection			
		It's haunting how I can't seem		

1.3 By Myself

		What do I do to ignore them behind me?	
	Do I follow my instincts blindly?		
	Do I hide my pride from these bad dreams?		
	And give in to sad thoughts that are maddening?		
	Do I sit here and try to stand it,		
	Or do I try to catch them red-handed?		
	Do I trust some and get fooled by phoniness,		
	Or do I trust nobody and		
	live in loneliness?		
		Because I can't hold on	
	when I'm stretched so thin		
	I make the right moves		
	but I'm lost within		
	I put on my daily façade		
	but then I just end up getting hurt again by myself		
		myself I ask why	
	(but in my mind I find) I can't rely on myself		
		I can't hold on to what I want	
	when I'm stretched so thin		
		It's all too much to take in	
		I can't hold on to anything watching everything spin with thoughts of failure	
sinking in			
		If I turn my back	
	I'm defenseless		
	And to go blindly seems senseless		
		If I hide my pride	
	and let it all go on		
	Then they'll take from me		
	'til everything is gone		

		If I let them go	
	I'll be outdone		
	But if I try to catch them		
	I'll be outrun		
		If I'm killed by the questions like a cancer	
	Then I'll be buried in the silence of the answer by myself		
		How do you think	
	I've lost so much?		
		I'm so afraid	
	that I'm out of touch		
		How do you expect	
	I will know what to do		
	When all I know is what you tell me to?		
		Don't you (know)	
	I can't tell you how to make it (go)		
		No matter what I do,	
	how hard I (try)		
	I can't seem to convince myself (why)		
		I'm stuck on the outside	

2. Transitivity Analysis

1. PAPER CUT

Tabel 4.1. Clause 1

S1	Why	does	It	feel like	night	today?
		Process:...	Carrier	...relational	Attribute	circumstance

Tabel 4.2. Clause 1

S2	Something	in here	is not	right	today
	Carrier	Circumstance	Pro: relational	Attributive	Circumstance

Tabel 4.3 Clause 1

S3	Why	Am	I	so uptight	today
	Process: relational		Carrier	Attributive	Circumstance

Tabel 4.4 Clause 1

S4	Paranoia	Is	all i got left
	Value	Process: relational	Token

Table 4.5 Clause 1

S5	1	α	I	don't know
			Senser	Process: mental

Table 4.6 Clause 1.1

" β_1	what	Stressed	me	first
	Phenomenon	Process: mental	Senser	Circumstance

Table 4.7 Clause 1.2

" β_2	Or	how	the pressure	was fed
		Goal	Process: material	

Table 4.8 Clause 1.3

+2	α	But	I	Know	just
		Senser	Process: Mental		

Table 4.9 Clause 1.4

“β	what	It	feels like
		Carrier	Process: relational

Table 4.10 Clause 1.5

“γ	to have	a voice	in the back of my head
	Process: relational	Attribute	Circumstance:place

Table 4.11 Clause 1

S6	α	(It is)	like a face [[that i hold inside]]
		Carrier	Process: relational
			Attribute

Table 4.12 Clause 1.1

×β ₁	α	a face	[[that awakes
		Behaver	Process: behavioral

Table 4.13 Clause 1.2

×β	when	I	Close	my eyes]]
		Actor	Process: material	Goal

Table 4.14 Clause 1.3

×β ₂	α	A face	[[that watches
		Behaver	Process: behavioral

Table 4.15 Clause 1.4

×β	everytime	i	lie
	Circumstance	Behaver	Process: behavioral

Table 4.16 Clause 1.5

$\times\beta_3$	α	1	A face	[[that laughs
			Behaver	Process: behavioral

Table 4.17 Clause 1.6

$\times\beta$	everytime	I	fall]]
	Circumstance	Behaver	Process: material

Table 4.18 Clause 1.7

+2	And watches	everything]]
	Process: behavioral	Phenomenon

Table 4.19 Clause 1

S7	α	So	I	know
			Sensor	Process: mental

Table 4.20 Clause 1.1

β_1	when	It	is	Time	to sink or swim
		Carrier	Process: relational	Attributive	Circumstance: manner

Table 4.21 Clause 1.2

β_2	That the inside	is	here in me	[[right face underneath my skin]]]
	Carrier	Circumstance: place	Process: relational	Attribute

Table 4.22 Clause 1

S8	α	It 's like [[I am paranoid]]
		Carrier Process: relational Attribute

Table 4.23 Clause 1.1

= β	looking over My back
	Proveess: behavioral Phenomenon

Table 4.24 Clause 1

S9	It 's like a whirlwind inside of my head
	Carrier Process: Attribute Circumstance: place relational

Table 4.25 Clause 1

S10	α	It 's like I can't stop what I'm hearing within
		Carrier Process: relational Attribute

Table 4.26 Clause 1

S11	It 's like The face inside [[is right beneath my skin]]
	Carrier Process: relational Attribute

Table 4.27 Clause 1.2

S12	1	I know
		Senser Process: mental

Table 4.28 Clause 1.3

'2 1	I 've got a face in me			
	Carrier	Process: relational	Attributive	Circumstance

Table 4.29 Clause 1.4

=2	(It) points out all my mistakes to me			
	Actor	Process: material	Goal	Recipient

Table 4.30 Clause 1

S13	You 've got a face on the inside too			
	Carrier	Process: relational	Attributive	Circumstance

Table 4.31 Clause 1

S14	Your paranoia is probably worse			
	Carrier	Process: relational	Attribute	

Table 4.32 Clause 1

S15	1	α	I don't know	
		Senser	Process: mental	

Table 4.33 Clause 1.1

' β	what Set Me Off First			
	Actor	Process: material	Goal	Circumstance

Table 4.34 Clause 1.2

+2	α	But I know		
		Senser	Process: mental	

Table 4.35 Clause 1.3

β	what	I	can't stand
		Actor	Process: material

Table 4.36 Clause 1

S16	α	1	Everybody	Acts	like the fact of the matter
			Behavior	Process: behavioral	Behavior

Table 4.37 Clause 1.1

$+\beta$	is I	can't add up to	what you can]]
	Carrier	Process: relational	Attribute

Table 4.38 Clause 1.2

$+2 \alpha$	But everybody	Has	a face [[that they hold inside]]
	Carrier	Process:relational	Attribute

Table 4.39 Clause 1.3

$\times\beta_1$	α	A face	[[that watches
		Behavior	Process: behavioral

Table 4.40 Clause 1.4

$\times\beta$	everytime	They	lie
	Circumstance	Behavior	Process: behavioral

Table 4.41 Clause 1.5

$\times\beta_2$	α	1	A face	[[that laughs
			Behavior	Process: behavioral

Table 4.42 Clause 1.6

$\times\beta$	everytime	they	fall
	Circumstance	Actor	Process: material

Table 4.43 Clause 1.7

+2	and watches	everything]]
	Process: behavioral	Phenomenon

Table 4.44 Clause 1

S17	α	So you	know
		Senser	Process: mental

Table 4.45 Clause 1.1

β_1	that when it	's	time to sink or swim
	Carrier	Process: relational	Attribute

Table 4.46 Clause 1.2

β_2	That the face	inside	is watching	you too	[[right inside your skin]]
	Behavior	Circum stance	Process: behavioral	Phenomenon	Circumstance

Table 4.47 Clause 1

S18	The sun	Goes down
	Actor	Process: material

Table 4.48 Clause 1

S19	α	I	feel
		Senser	Process: mental

Table 4.49 Clause 1.1

'β	The light	Betray	me
	Actor	Process: material	Goal

2.Crawling**Table 4.50 Clause 1**

S1	^x β	Crawling	in my skin
		Process: material	Circumstance: place

Table 4.51 Clause 1.1

α	These wounds they	will not heal
	Actor	Process: material

Table 4.52 Clause 1

S2	α	Fear	is	[[how i fall]]
		Token	Process: relational	Value

Table 4.53 Clause 1.1

^x β	Confusing	[[what is real]]
	Process: mental	Phenomenon

Table 4.54 Clause 1

S3	α	There 's	something	inside me
		Process: existential	Existent	Circumstance: place

Table 4.55 Clause 1.1

α	These wounds they	will not heal
	Actor	Process: material

Table 4.56 Clause 1

S4	$\bar{\beta}_1$	Consuming
		Process: material

Table 4.57 Clause 1.1

$\bar{\beta}_2$	confusing
	Process: mental

Table 4.58 Clause 1.2

α	this lack of self control [[I fear]]	is never ending
	Actor	Process: material

Table 4.59

$\bar{\beta}_3$	Controlling
	Process: material

Table 4.60 Clause 1

S5	I	Can't seem to find	my self again
	Senser	Process: mental	Phenomenon

Table 4.61 Clause 1

S6	1	My walls	are closing in	Without a sense of confidence
		Actor	Process: material	Circumstance

Table 4.62 Clause 1.3

$^{+2}\alpha$	and I	'm convinced
	Sayer	Process: verbal

Table 4.63 Clause 1.4

β	that there 's just too much pressure to take
	Process: existential Existent

Table 4.64 Clause 1

S7	α	I 've felt this way before
		Sensor Process: mental Phenomenon

Table 4.65 Clause 1.1

β	(it) (is) so insecure
	Carrier Process: relational Attribute

Table 4.66 Clause 1

S8	Discomfort endlessly has pulled itself upon me
	Actor Circumstance Process: material Goal

Table 4.67 Clause 1

S9	β_1	Distracting
		Process: material

Table 4.68 Clause 1.1

β_2	reacting
	Process: material

Table 4.69 Clause 1.2

α	Against my will I stand beside my own reflection
	Circumstance Actor Process: material Circumstance

Table 4.70 Clause 1

S10	It	's haunting	[[how I can't seem]]
	Actor	Process: material	Goal

3.nBy Myself**Table 4. 123 Clause 1**

S1	1	What do	I	do to ignore	them	behind me
		Pro:...	Senser	Mental	Phenomenon	Cir: place

Table 4. 124 Clause 1.1

=2	Do	I	follow	my instincts	blindly?
	Process:...	Token	relational (circ)	Value	Cir: manner

Table 4. 125 Clause 1.2

=31	Do	I	Hide	my pride	from these bad dreams?
	Process:...	Senser	mental	Phenome non	Circumstance

Table 4. 126 Clause 1.3

+2	And	give in	to sad thoughts [[that are maddening]] ?
		material	Recipient

Table 4. 127 Clause 1.4

=41 α	Do	I	Sit	here
	Process:...	Behaver	behavioral	Circumstance

Table 4. 128 Clause 1.5

$+ \beta$	and try to stand it?			
	Pro:material		Scope: process	

Table 4. 129 Clause 1.6

$=2$	Or	Do	I	try	to catch them red-handed
	Process:...		Actor	material	Goal

Table 4. 130 Clause 1.7

$=51\alpha$	Do	I	Trust	some
	Process:		Sensor	...mental Phenomenon

Table 4. 131 Clause 1.8

$+ \beta$	And get fooled by phoniness			
	Process:mental		Phenomenon	

Table 4. 132 Clause 1.9

$=2\alpha$	Or	Do	I	Trust	nobody
	Process:...		Sensor	...mental	Phenomenon

Table 4. 133 Clause 1.10

$+ \beta$	and live in loneliness			
	Process: material		Circumstance	

Table 4. 134 Clause 1

S2	$1\alpha \times \beta\alpha$	Because	I	can't hold on
			Actor	Process: material

Table 4. 135 Clause 1.2

$1\alpha^{\times}\beta^{\times}\beta$	when I	Am stretched	so thin
	Goal	Process: material	resultative Attribute

Table 4. 136 Clause 1.2

$1\alpha 1$	I	Make	the right moves
	Actor	Process: material	Goal

Table 4. 137 Clause 1.3

$^{+}2$	But I	Am	lost within
	Carrier	Process: relational	attribute

Table 4. 138 Clause 1.4

$^{=2}1$	I	put on	my daily facade
	Actor	Process: material	Goal

Table 4. 139 Clause 1.5

$^{+}2$	But then, I	Just	end up getting	hurt	again
	Carrier	Cir.	Process: relational	Attribute	Cir.

Table 4. 140 Clause 1

S3	1	(myself)	I	Ask	why
		Circumstance	Sayer	Process: verbal	Verbiage

Table 4. 141 Clause 1

$^{+}2\alpha$	but	in my mind	I	find
		Circumstance	Senser	Process: mental

Table 4. 142 Clause 1.2

	'β	I can't rely on myself		
		Senser	Process: mental	Phenomenon

Table 4. 143 Clause 1

S4	α	I can't hold on to what i want		
		Actor	Process: material	Goal

Table 4. 144 Clause 1.1

	×β	when I am stretched so thin		
		Goal	Process: material	Attributive (resultive)

Table 4. 93 Clause 1

S5		It Is all too much to take in		
		Carrier	Process: relational	Attribute Circumstance

Table 4. 145 Clause 1

S6	α	I can't hold on to anything		
		Actor	Process: material	Goal

Table 4. 146 Clause 1.1

	=β	watching Everything spin		
		Process: behavioral	Behavior	

Table 4. 147 Clause 1.3

	+γ	With thoughts of failure sinking in		
		Cir: (Manner-means)		Scope (Process)

Table 4. 148 Clause 1

S7	$\times\beta$	If	I	Turn	my back
			Senser	Process: mental	Phenomenon

Table 4. 149 Clause 1.1

$\alpha 1$	I	'm		defenseless
	Carrier	Process: relational		attributive

Table 4. 150 Clause 1.3

$+2$	And to go	Blindly	Seems	senseless
	Carrier	Circumstance: manner	Process: relational	Attribute

Table 4. 151 Clause 1

S8	$\alpha^x\beta 1$	If	I	Hide	my pride
			Senser	Process: mental	Phenomenon

Table 4. 152 Clause 1.1

$\alpha^x\beta^+2$	and	Let	it all	go on
		Process: material	Goal	Scope (process)

Table 4. 153 Clause 1.2

$\alpha\alpha$	Then	they	Take	from me
		Actor	Process: material	Circumstance

Table 4. 154 Clause 1.3

$\alpha^x\beta$	‘till	Everything	is gone
	Cir: time	Goal	Process: material

Table 4. 155 Clause 1

S9	$\alpha^*\beta 1$	If I Let Them go
		Actor Process: material Goal Scope (process)

Table 4. 156 Clause 1.1

α	I 'll be outdone
	Goal Process: material

Table 4. 157 Clause 1.2

$^+2\alpha^*\beta$	But if I try to catch Them redhended
	Actor Process: material Scope (process) Goal

Table 4. 158 Clause 1.3

$^+2\alpha$	I 'll be outrun
	Goal Process: material

Table 4. 159 Clause 1

S10	$\times\beta$	If I Am killed by questions like cancer
		Goal Process: material Actor

Table 4. 160 Clause 1.1

α	Then I 'll be buried in the silence of answer by myself
	Goal Process: material Circumstance Actor

Table 4. 161 Clause 1

S12	α	I am so afraid
		Carrier Process: relational Attribute

Table 4. 162 Clause 1.2

$\alpha = \beta$	That I	am	out of touch
	Carrier	Process: relational	Attributive

Table 4. 163 Clause 1

S13	1	How do	you	expect
		Process:	Senser	Mental(cognitive)

Table 4. 164 Clause 1.1

'2 α	I	will know	[[what to do]]
	Senser	Process: mental	Phenomenon

Table 4. 165 Clause 1.2

'2 $\alpha \times \beta$	When [[all I know]]	Is	[[what you tell me to]]?
	Carrier	Process: relational	Attribute

Table 4. 166 Clause 1

S14	1	Don't	you	Know
		Process:...	Senser	...mental

Table 4. 167 Clause 1.1

'2	I	can't tell	you	[[how to make it go]]
	Sayer	Process: verbal	Target	Verbiage

Table 4. 168 Clause 1

S15	$\alpha + \beta 1$	No matter what	I	do
		Circumstance	Actor	Process: material

Table 4. 169 Clause 1.1

=2	how hard	I	try
	Circumstance	Actor	Process: material

Table 4. 170 Clause 1.2

α	I	can't seem to convince	myself why
	Senser	Process: relational	Attribute

Table 4. 171 Clause 1

S16	I	'm stuck	on the outside
	Goal	Process: material	Circumstance: place