



THE REALIZATION OF EXPERIENTIAL MEANING

IN *UP* SCREENPLAY

a final project

submitted in a partial fulfillment of the requirements

for the degree of *Sarjana Pendidikan*

in English

by

Rita Dina Akmalia

2201415006

ENGLISH DEPARTMENT

FACULTY OF LANGUAGES AND ARTS

UNIVERSITAS NEGERI SEMARANG

2020

DECLARATION OF ORIGINALITY

I, Rita Dina Akmalia, as the writer of this final project hereby declare that this final project entitled *The Realization of Experiential Meaning in Up Screenplay* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the references.

Semarang, March 2020



Rita Dina Akmalia

APPROVAL

This final project has been approved by the Board of Examiners of the English Department of Faculty of Languages and Arts of Universitas Negeri Semarang on April 2020.

Board of Examiners

1. Chairperson

Ahmad Syaifudin, S.S., M.Pd.
NIP. 198405022008121005



2. Secretary

Zulfa Sakhiyya, S.Pd., M.TESOL., Ph.D.
NIP. 198404292012122002



3. First Examiner

Sri Wuli Fitriati, S.Pd., M.Pd., Ph.D.
NIP. 197510262005012001



4. Second Examiner

Arif Suryo Priyatmojo, S.Pd., M.Pd.
NIP. 198306102010121002



5. Third Examiner as First Advisor

Widhiyanto, S.Pd., M.Pd., Ph.D.
NIP. 197309052005011001



Approved by



Faculty of Languages and Arts

Dr. Sri Rejeki Urip, M.Hum.
NIP. 196202211989012001

MOTTO AND DEDICATION

So remember Me; I will remember you.

(Qur'an 2:152)

This final project is dedicated to:

My father (Musta'in)

My mother (Hidajatul Chusna)

My sisters (Qq and Ocha)

ACKNOWLEDGEMENTS

Alhamdulillah *rabbi'l'alamin*, the first and foremost, I would like to praise to Allah SWT, the Almighty and Merciful, for all remarkable blessing that I can finish my final project. Shalawat and salam are addressed to the final chosen religious messenger, the Prophet Muhammad SAW.

Second, my deepest gratitude is delivered to my honourable advisor, Widhiyanto, S.Pd., M.Pd., Ph.D. who has shared his valuable time, knowledge and guidance in giving recommendation and suggestion during the process of accomplishing this final project. I also would like to thank to Prof. Dr. Dwi Rukmini, M.Pd as an expert judgement who gave me comment and feedback to my final project.

Third, I also would like to deliver my great appreciation and gratitude to my beloved parents Mr Musta'in and Mrs Hidajatul Chusna, and also my lovely sisters Aqilah Kamalia and Rosyada Wijayanti for their support, prayer and everlasting love. This final project is dedicated for you all.

Then, my sincere thanks goes to all of my friends, my beloved best friends in Rombel 1 especially Febby and Ismi; Asri Kost family especially Shofie, Kiki, Widhi, Widiya for their support and motivation; and English Department students 2015 for their helps and support too. Finally, I hope this final project can be useful for all readers.

Rita Dina Akmalia

ABSTRACT

Akmalia, Rita Dina. 2020. *The Realization of Experiential Meaning in Up Screenplay*. Final Project. English Department. Faculty of Languages and Arts. Universitas Negeri Semarang. Advisor: Widhiyanto, S.Pd., M.Pd., Ph.D.

Key words: *experiential meaning, processes, participants, circumstances, screenplay*

This study deals with experiential meaning realized by transitivity covering Processes, Participants, and Circumstances. It investigated the application of Systemic Functional Linguistics by Halliday's theory of transitivity (2014) as the main theoretical framework. The aims of the study are to explain how the processes, participants, and circumstances are realized through language used in *Up* screenplay by Pete Docter and Bob Peterson. It applied descriptive qualitative method completed by quantitative data to enrich the depth of the analysis. The data are in the form of clauses of the two main characters' dialogues taken from the screenplay. After analysing 479 clauses, all types of processes were found in the screenplay and were realized by verbal group. Based on the rank of frequency, material processes are the most dominant process which occurs 162 times (50.46%). Material processes are used to tell that the two main characters, Carl and Russell, physically do something in which the action is real and tangible. It was found that Actor is the most dominant participant that realized by nominal group in the clauses. It has 136 (25.23%) of occurrences. Actor relates to the Material process as the dominant process in the screenplay. Third, the circumstance of place is the most dominant circumstance found in the *Up* screenplay. It was found 43 times (43.43%) and it showed where the action that the characters do take place.

TABLE OF CONTENTS

COVER	i
DECLARATION OF ORIGINALITY	ii
APPROVAL	iii
MOTTO AND DEDICATION	iv
ACKNOWLEDGEMENTS	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	xi
LIST OF FIGURES	xii
LIST OF APPENDICES	xiii
CHAPTER I INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Reasons for Choosing the Topic.....	4
1.3 Research Questions.....	5
1.4 Objectives of the Study	5
1.5 Significance of the Study	5
1.6 Limitation of the Study	6

1.7	Definitions of Key Terms.....	7
1.8	Outline of the Report	8
	CHAPTER II REVIEW OF RELATED LITERATURE	10
2.1	Review of Previous Studies.....	10
2.2	Review of Theoretical Background	18
2.2.1	Systemic Functional Linguistics	18
2.2.2	Language, Text, and Context.....	20
2.2.3	Metafunctions	23
2.2.4	Ideational Meaning	25
2.2.5	Transitivity	25
2.2.5.1	Processes	26
2.2.5.2	Participants	32
2.2.5.3	Circumstances	36
2.2.6	Screenplay	43
2.2.6.1	<i>Up</i> Screenplay	44
2.3	Theoretical Framework.....	50
	CHAPTER III METHODS OF INVESTIGATION.....	52
3.1	Research Approach.....	52
3.2	The Object of the Study	53
3.3	Unit of Analysis.....	53

3.4 Roles of the Researcher.....	53
3.5 Type of Data.....	54
3.6 Procedures of Collecting Data.....	54
3.7 Procedures of Analysing Data.....	54
3.8 Procedures of Reporting the Results.....	58
3.9 Triangulation	58
CHAPTER IV FINDINGS AND DISCUSSIONS.....	60
4.1. Findings.....	60
4.1.1. Processes of Experiential Meaning realized in Up Screenplay	61
4.1.2. Participants of Experiential Meaning realized in Up Screenplay	63
4.1.3. Circumstances of Experiential Meaning realized in Up Screenplay	65
Result of Triangulation.....	66
4.2. Discussion	67
4.2.1. Processes of Experiential Meaning in Up Screenplay	67
4.2.2. Participants of Experiential Meaning in Up Screenplay	79
4.2.3. Circumstances of Experiential Meaning in Up Screenplay	88
CHAPTER V CONCLUSION AND SUGGESTIONS	103
5.1. Conclusions	103
5.2. Suggestions.....	104

REFERENCES..... 105

APPENDICES..... 111

LIST OF TABLES

Table	Page
Table 2.1 Three lines of meaning in a clause.....	24
Table 2.2 Examples of verbs serving as Process in mental clauses.....	27
Table 2.3 Examples of verbs serving as Process in behavioural clauses.....	29
Table 2.4 Examples of verbs serving as Process in verbal clauses.....	30
Table 2.5 The principal types of relational clauses.....	31
Table 2.6 Process types, their meanings, and characteristic participants.....	36
Table 2.7 Example of Manner Circumstantial.....	38
Table 2.8 Examples of Cause Circumstantial.....	38
Table 2.9 Examples of Accompaniment Circumstantials.....	39
Table 2.10 Types of Circumstantial Elements and Examples.....	40
Table 3.1 Data Summary of Transitivity Analysis.....	55
Table 3.2 Data Summary of Process Analysis.....	56
Table 3.3 Data Summary of Participants Analysis.....	56
Table 3.4 Data Summary of Circumstance Analysis.....	57
Table 4.1 Summary of Transitivity Analysis.....	61
Table 4.2 Process Types of Transitivity in <i>Up</i> Screenplay.....	62
Table 4.3 Participant Functions of Transitivity in <i>Up</i> Screenplay	63
Table 4.4 Circumstantial Elements of Transitivity in <i>Up</i> Screenplay.....	65

LIST OF FIGURES

Figure	Page
Figure 2.1 The grammar of experience: types of process in English.....	32
Figure 2.2 Theoretical Framework of the Study.....	51

LIST OF APPENDICES

Appendix	Page
Appendix 1. Dialogues of the Two Main Characters.....	111
Appendix 2. Transitivity Analysis of the Two Main Characters' Dialogues.....	125
Appendix 3. Lembar Instrumen Expert Judgement.....	182
Appendix 4. Lembar Pernyataan Expert Judgement.....	185

CHAPTER I

INTRODUCTION

This chapter deals with the introduction of the study which consists of background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, limitation of the study, definition of key terms, and outline of the report.

1.1 Background of the Study

People communicate with others using language. They also use language to share their ideas or experiences. Interestingly, language can make people do things, make meaning builds up and be understood through choices of words and grammatical resources. Gee (2005, p.10) claims that “language has magical property: when we speak or write, we design what we have to say to fit the situation in which we are communicating. But at the constant time, how we speak or write creates that very situation”. In other words, language is used to show activities, identities, and values.

Language is represented in the form of text. The term “text” refers to oral or written form of language that is delivered in any medium and it makes sense to someone who recognizes the language (Halliday & Matthiessen, 2014). Language as a text is a means to make meaning. Bloor and Bloor (2004, p.2) states “when people use language, their language acts produce – construct meaning”. We need to understand the meaning of language by construing the meaning system.

Systemic Functional Linguistics is a theory that considers language in a social system. It concerns language as a meaning-making resource through the way people interact with others in a given situational and cultural context. The meanings of text can be realized through metafunctions. Metafunctions consist of three meanings which are the ideational (clause as representation), the interpersonal (clause as an exchange), and the textual (clause as message) (Halliday & Matthiessen, 2014). Each meaning is construed by certain structures. This study focuses on ideational meaning analysis. The ideational meaning is a meaning about experiences of reality or phenomena. “The ideational meaning consists of two components which are experiential meaning in a clause rank (expressed through transitivity) and logical meaning between clauses in clause complexes” (Halliday, 2004, p.30). According to Halliday & Matthiessen (2014, p.220), “there are three components of transitivity namely **Process** unfolding through time, **Participants** involved in the process, and **Circumstances** associated with the process”.

Transitivity analysis has been widely used to explore the language used by speakers or writers. Nurhayati (2016) and Sihura (2019) have conducted a study of transitivity analysis in movie script. Nurhayati (2016) in her study revealed that material processes with 172 clauses (46.23%), actor (27.30%), and circumstance of place (46.34%) are dominated over the other transitivity elements in *Big Hero 6* movie while Sihura (2019) concluded that the dominant types of processes in *Frozen* movie script is material process with 149 clauses. Nurhayati (2016) in analysing the data uses the coding scheme to contribute to the reliability of the

content analysis. She analysed the transitivity by giving the number of clause, sequence of scene, and time of the dialogues in the *Big Hero 6* movie. However, this present study analyses transitivity covering process, participants, and circumstances by numbering each clause based on each dialogue using the theory proposed by Halliday & Matthiessen (2014). Sihura (2019) only analysed the process types in the movie using the theory proposed by Martin, Matthiessen, and Painter 1997.

The transitivity are mostly used to analyze the experiential meaning in the students' texts (Aggraeni, 2015; Senjawati, 2016; Anggraeni, 2017; Oktoma, 2017; Triastuti 2018). They conducted a study of transitivity analysis in students' recount texts, students' self-introduction video, and students' descriptive text. The findings of the study show that relational processes were dominant in the text (Anggraeni, 2017: Triastuti, 2018). Anggraeni (2015) in her results showed that the dominant participants types in students' recount texts are actor and goal while Senjawati (2016) concluded that the students' texts consist of material, mental, relational, verbal, and existential processes that fulfill the criteria of recount text's linguistic features. Oktoma (2017) that focuses on process types analysis has revealed that material processes with 232 clauses were found as the dominant type in students' narrative text. The studies relate to this study in terms of analysing three parts of transitivity covering process, participants, and circumstances. However, they analysed students' texts while this study analysed a movie script.

Dealing with the prior studies above, they apply the Systemic Functional Linguistics especially the transitivity analysis as the framework of the discourse

analysis. Transitivity analysis can be used as a tool to reveal the language structures which can produce certain meanings that are not always explicit for the readers or listeners. Since the analysis of transitivity in movie script is a limited study, the present study analyses the function of language in the *Up* screenplay by Pete Docter and Bob Peterson in the light of Halliday's theoretical framework on transitivity system.

1.2 Reasons for Choosing the Topic

The researcher describes and analyses the experiential meaning of *Up* screenplay using transitivity analysis. This study located within the Systemic Functional approach developed by Michael Halliday is interesting in knowing how transitivity (process, participant, circumstance) realized in the text through the language used. The researcher chose this topic based on the following reasons.

First, there have been many studies of ideational meaning focused on different objects in the English Department of Universitas Negeri Semarang. However, the researcher found that the transitivity analysis in a movie script is a limited study. The researcher chose a screenplay because the dialogues between the characters in a movie depict the conversation of people in their daily life. This present study enriches the Systemic Functional Linguistics analysis especially in experiential meaning which is realized by the transitivity system.

Second, the researcher chose *Up* screenplay because it is a spectacular adventure movie for everyone with the themes of loyalty, grit, teamwork and creative thinking. *Up* received universal acclaim with critics in commending the humour and heart of the film. It grossed over \$735 million and it won many

awards. It became the winner of Oscar for Best Animated Feature Film of the Year in 2010 and Best Achievement in Music Written for Motion Pictures, Original Score. It also won Golden Globe as Best Animated Feature Film. *Up* also received BAFTA (British Academy of Film and Television Arts) Film Award for Best Animated Film and has been nominated as Best Screenplay.

1.3 Research Questions

The problem of this study deals with how transitivity as the system of experiential meaning is realized in *Up* screenplay. This main question is then detailed in the following questions:

1. How are Processes of experiential meaning realized in *Up* screenplay?
2. How are Participants of experiential meaning realized in *Up* screenplay?
3. How are Circumstances of experiential meaning realized in *Up* screenplay?

1.4 Objectives of the Study

Based on the research problems above, this research is intended:

1. to explain how Processes of experiential meaning realized in *Up* screenplay.
2. to explain how Participants of experiential meaning realized in *Up* screenplay.
3. to explain how Circumstances of experiential meaning realized in *Up* screenplay.

1.5 Significance of the Study

This study is expected to give advantages to the readers as follows:

1. Theoretically, this study gives knowledge and understanding about discourse analysis of experiential meaning through transitivity analysis especially found in a screenplay or movie script.
2. Practically, this study can guide the readers to use lexicogrammatical analysis to unveil the experiential meaning in a screenplay or movie script. It also can be used as a reference for students of English Department who are interested in conducting a research in a similar study.
3. Pedagogically, this study can be used in the teaching and learning process to introduce students to the choices of words for constructing meaning in the English clauses. It can raise awareness for anyone to pay attention to the choices of words they want to speak or write.

1.6 Limitation of the Study

This study investigates one of three metafunctions which is the ideational meaning. It focuses on experiential meaning realized by transitivity system. The transitivity system has three components namely Process, Participant, and Circumstance. The researcher analyses three of them in a screenplay entitled '*Up*' by Pete Docter and Bob Peterson. The screenplay consists of dialogues and narration which tells the instruction of the action is filmed. This study focuses on analysing the dialogues of the two main characters between Carl Fredricksen and Russell since they are the center and important characters of the story.

1.7 Definitions of Key Terms

In this study, there are some key terms or keywords that will be defined briefly and those will be discussed further:

1. Realization

Realization is the interstratal relationship between the semantics and the lexicogrammar; the lexicogrammar ‘realizes’ the semantics, the semantics ‘is realized by’ the grammar (Halliday & Matthiessen, 1999).

2. Metafunctions

Metafunctions can be considered as the system of language which defines meanings in both spoken and written text. Metafunctions consist of three meanings which are the ideational (clause as representation), the interpersonal (clause as an exchange), and the textual (clause as message) (Halliday & Matthiessen, 2014).

3. Ideational meaning

Ideational meaning is a meaning about a reality of phenomena or how we express our experience in language. “The ideational meaning consists of two components which are experiential meaning in the clause (expressed through transitivity) and logical meaning between clauses in clause complexes” (Halliday, 2004, p.30).

4. Transitivity

Transitivity system belongs to the experiential meaning of ideational metafunction. It realizes the ideational meaning in a text which has meanings to represent the reality in a language. According to Halliday & Matthiessen

(2014; p.220), “there are three components of transitivity namely **Process** unfolding through time, **Participants** involved in the process, and **Circumstances** associated with the process”. Processes are the central part of transitivity.

5. *Up* Screenplay by Pete Docter and Bob Peterson

Screenplay, in Oxford Learner’s Dictionary Online (<https://www.oxfordlearnersdictionaries.com/definition/english/screenplay>), is the words that are written for a film/movie (=the script), together with instructions for how it is to be acted and filmed. *Up* screenplay tells about a 78-year-old curmudgeonly balloon salesman who ties thousands of balloons to his house and flies away to the wilds of South America to fulfil his lifelong dream of adventure and complete his promise to his beloved wife. But, after Carl discovers an 8-year-old stowaway named Russell, this unlikely duo soon finds themselves on a hilarious journey in a lost world filled with danger and surprises.

1.8 Outline of the Report

This final project consists of five chapters:

Chapter I is an introduction covering background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, limitation of the study, definition of key terms, and outline of the report.

Chapter II presents review of related literature which contains of review of previous studies, theoretical background, and theoretical framework.

Chapter III is about method of investigation. It deals with the research approach, object of the study, unit of analysis, roles of the researcher, type of data, procedures of collecting data, procedures of analysing data, procedures of reporting the results, and triangulation.

Chapter IV presents the analysis of this final project. It contains findings and discussion of transitivity analysis in *Up* screenplay.

Chapter V gives the conclusions of the study and some suggestions related to the result of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents review of related literature which has three sections: review of previous studies, theoretical background, and theoretical framework. The review of previous studies provides some related studies which support the present study. The theoretical background deals with the theory from the experts used as guidance of this study. The theoretical framework depicts the general ideas of this study.

2.1 Review of Previous Studies

Transitivity analysis has been widely used to explore the language used by speakers or writers. It analyses the structure of clauses that is represented by processes, participants involved in the processes, and the circumstances in which the processes and participants are involved. The study of transitivity has been popular for analysing literary texts such as short stories, novels, poems, songs and non-literary text such as debate, speech, news, students' works, students' textbook.

Several studies have been conducted in the non-literary texts. The first category is about transitivity analysis in debate which is used to influence people and bring group's ideologies. Priyanka (2013) and Zhang (2017) conducted research in political debate especially in the US Presidential debate between Barack Obama and Mitt Romney, Hillary Clinton and Donald Trump. The main findings of their studies reveal that material processes, relational processes, and

mental processes relatively dominate in both candidates' speeches (Priyanka, 2013; Zhang, 2017). The result of the transitivity processes shows that both speakers invited audience to accept the information concerning the topic they talked about. Priyanka's study provides a detail description of the analysis since the researcher used three kinds of analysis; transitivity analysis, speech function analysis, and analysis of context of situation. Zhang's study identified the distribution of six processes used by two candidates. These studies focused on process types of transitivity to convey the intention of the candidates while the present study used transitivity analysis to describe the realization of process types, participant functions, and circumstantial elements in a movie script.

Several studies of transitivity analysis that focus on speeches have been conducted by Liping (2014), Oktifati & Damanhuri (2014), Yujie & Fengjie (2018), and Yuqiong & Fengjie (2018). They conducted the research by proposing Halliday's theory of transitivity in public speeches delivered by Winston S.Churill on Hitlers Invation of the U.S.SR, Barack Obama, David Cameron, and Donald Trump. The two studies have similarity in the findings that material processes mostly dominate the speech followed by mental processes, while relational processes come third (Oktifati & Damanhuri, 2014; Yujie & Fengjie, 2018). Yuqiong & Fengjie (2018) discovered that all of the six process types can be found in Cameron's speech in which the relational and material processes are the most frequently occurred. They claimed that relational and material processes are the best choices since material and relational processes always state true events which make the speech more objective and more persuasive. What makes these

studies differ from the present study is that the previous studies took the processes and participants in analysing the speeches while the present study applied three parts of transitivity covering processes, participants, and circumstances in analysing *Up* movie script. Moreover, Fairclough's theory of critical discourse analysis is applied in the Oktifati & Damanhuri (2014) while the present study applied Halliday's theory of transitivity (2014).

Other category of the studies is about transitivity analysis in newspaper headlines (Hidayat, 2014; Wati & Ariyaniti, 2014; Ong'onda, 2016). They conducted the research by proposing the ideational metafunction of Halliday & Matthiessen (2004), Halliday (1978), and Eggins (2004). Hidayat (2014) in his findings showed that the existence of participants is more dominant than processes and circumstances available throughout twenty texts of online newspaper on Abdul Qodir Jaelani. The aims of the study conducted by Hidayat (2014) are to reveal the realization of ideational meaning in the text, to explain why the texts are produced in the way they do, and to explain the pedagogical implication of the study. The study from Wati & Ariyaniti (2014) analyse choices of words, transitivity and ideology on the APEC news events. In terms of transitivity analysis, they found that material process dominates in the text. While the paper of Ong'onda (2016) concluded that material and relational processes dominate the other processes in the newspaper headlines on terrorism in Kenya that are used to identify and explain how the Al-Shabaab are portrayed and represented through language used in the texts. The two studies can be used as references for the present study in terms of transitivity analysis including

processes, participants, and circumstances. However, their studies differ from the present study in the object of the study.

Transitivity is also used in analysing students' works that has been conducted by Anggraeni (2015), Senjawati (2016), Anggraeni (2017), Oktoma (2017) and Triastuti (2018). The findings of the study show that relational processes were dominant in the text (Anggraeni, 2017; Triastuti, 2018). Anggraeni (2017) conducted a study of ideational meaning realized in students' self-introduction video whereas Triastuti (2018) conducted a study of ideational meaning on students' descriptive texts in the form of a personal letter. Anggraeni (2015) in her results showed that the dominant element of experiential meanings was participants element with the dominant participants' types in students' recount texts are actor and goal while Senjawati (2016) concluded that the students' texts consist of material, mental, relational, verbal and existential processes that fulfill the criteria of recount text's linguistic features. Oktoma (2017) that focuses on process types analysis has revealed that material processes with 232 clauses were found as the dominant type in students' narrative text. Anggraeni (2015) and Triastuti (2018) have similar results in which the most dominant circumstances in the text are the circumstance of place and time. These studies relate to the present study in terms of using the three parts of transitivity system for analysing a text.

Several studies of transitivity analysis also have been conducted in students' textbooks (Anggun, 2016; Arifiani, 2017; Pahlevi, 2018). Anggun (2016) analysed descriptive text in English textbook for Senior High School Grade X.

While Arifiani (2017) used English textbook for grade VIII and Pahlevi (2018) used English textbook for grade X. The findings show that material process has the highest percentage among the other processes (Pahlevi, 2018; Arifiani, 2017). It means that the passage in the textbook contains action or happened physically. The studies have similar objective to be achieved on analysing textbook; that is to explain the realization of ideational meaning in the textbook. However, Pahlevi (2018) broadened his analysis to explain the realization of written text and visual image relations. Anggun (2016) examined to what extent the descriptive texts in English textbook meet its criteria in terms of functions, schematic structures and linguistic features. These studies show that transitivity can be used as a tool to explain the realization of ideational meaning in a textbook.

Most of the past research of transitivity analysis focused on literary texts. The studies generally contribute towards an understanding of how linguistic analysis of text works to get the truth and the meaning in the literary text. There are some researchers who have conducted such research in transitivity analysis in the focusing area of short stories (Nguyen, 2012; Mehmood et al, 2014; Landa, 2017; Isti'anah, 2018; and Kurnia, 2018). They analysed transitivity in different short stories entitled Heroic Mother, The Nightingale and The Rose, four stories related to "Perverseness" by Edgar Allan Poe, Interpreter of Maladies, and No Witchcraft for Sale. The findings showed that material processes dominate over the other processes (Mehmood et al, 2014; Landa, 2017; Kurnia, 2018). Nguyen (2012) used Halliday's theory of transitivity in the construction of the personality of "heroic mother" which is the main character of the story. The result of the

qualitative study showed that transitivity analysis gives more detailed and more support to the readers' responses to the main character. This study is well conducted since it has detailed discussion and interpretation to enable a better understanding of the main character known as 'heroic mother'. Isti'annah (2018) in her result showed that perceptive, cognitive, and affective dominate the narrator's description while desiderative appears the least in the main character. This study differs from the present study since the analysis only focused on the mental processes of the main character in the story while the present study analysed all process types that are realized in *Up* movie script.

Rashid (2016) and Qasim et al (2018) have conducted a study of transitivity analysis in a different novel by using Halliday's theory of transitivity. Ruqaiya Hasan's theory of 'Cline of dynamism' and Geoff Thompson's theory of 'Concordance' or tabulation of dominant clause types are also accustomed to discover a comparison with different characters (Rashid, 2016). It is a quite complex study because it is stylistically described by using transitivity and the dynamism score in constructing the character of Hiroko in the novel. Qasim et al (2018) in their result showed that all processes were found with the most frequent processes were material processes. They concluded that male characters were ascribed with more material and verbal processes while female characters were drawn as having mental and attributive processes. The study from Qasim et al (2018) has detailed analysis to interpret the meaning of characterization between male and female characters in the story.

Transitivity analysis on literature has been conducted also in another genre of literature that is poem. Wulansari & Waluyo (2016) and Kristiani et al (2018) wrote a paper about how transitivity analysis is employed to investigate three poems in Romantic era and Khalil Gibran's work "The Prophet". Both of them applied qualitative method and Halliday's theory of transitivity framework. Wulansari & Waluyo (2016) revealed that material, mental, behavioral, and relational attributive are realized in each poem with a different frequency of the processes. All processes of transitivity were realized and material processes were the highest frequency (Kristiani et al, 2018). Five circumstances were also realized in Kristiani et al (2018) with the highest frequency was the circumstance of location. The processes and circumstances are analysed in Kristiani's study and Wulansari & Waluyo focuses on process types whereas the present study analysed transitivity system covering process, participants, and circumstances.

Studies on song using transitivity are also conducted by Zahor & Janjua (2016) and Lutfianto (2017). Zahor & Janjua (2016) used popular song *I am Malala* while Lutfianto (2017) analysed the song lyrics from the album *Hotel California*. The scope of transitivity analysis was better understanding of the construction of characters in a "tribute song" that is composed to pay tribute to significant public figures (Zahor & Janjua, 2016). Lutfianto (2017) concluded that the material processes, material's participants, and the circumstance of location are dominant in the text. This study related to the present study in analysing the processes, participants, and circumstances based on Halliday's theory of

transitivity. However, this study shows the analysis of song while the present study presents the transitivity analysis in a movie script.

Another study is metafunction analysis. Bilal (2012), Andaruli (2015), Wibowo (2018) investigated metafunction analysis including interpersonal, ideational, and textual meaning. Bilal (2012) analysed a short story whereas Andaruli (2015) and Wibowo (2018) analysed students' text. The studies are complex and in details because they investigated three meanings of metafunction which are interpersonal, ideational, and textual meaning. However, the present study is a part of these big and detail analysis. They are such good studies in analysing the three function of language and they can be references for the present study especially on the ideational function that is realized by transitivity system.

The present study analyses transitivity in a screenplay of movie. Movies or films are similar to novels and short stories in which they tell a story either true or imagined. Some researchers who conducted a study of transitivity analysis in movie are Nurhayati (2016) and Sihura (2019). Nurhayati (2016) in her study revealed that material processes with 172 clauses (46.23%), actor (27.30%), and circumstance of place (46.34%) are dominated over the other transitivity elements in *Big Hero 6* movie while Sihura (2019) concluded that the dominant types of processes in *Frozen* movie script is material process with 149 clauses. Nurhayati (2016) in analysing the data uses the coding scheme to contribute to the reliability of the content analysis. She analysed the transitivity by giving the number of clause, sequence of scene, and time of the dialogues in the *Big Hero 6* movie. However, this present study analyses transitivity covering process, participants,

and circumstances by numbering each clause based on each dialogue using the theory proposed by Halliday & Matthiessen (2014). Sihura (2019) only analysed the process types in the movie using the theory proposed by Martin, Matthiessen, and Painter 1997. The studies can be used as references for the present study which have the same topic of analysis of transitivity system covering process, participants, and circumstances. Since the transitivity analysis in movie is a limited study, conducting a study of transitivity analysis in movie is important because transitivity analysis can be used as a tool to reveal the language structures which can produce certain meanings that are not always explicit for the readers or listeners.

2.2 Review of Theoretical Background

Theoretical background provides some theories that are related and applied in the study. They include Systemic Functional Linguistics, Language, Text and Context, Metafunctions, Ideational Meaning, Transitivity System, Screenplay.

2.2.1 Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) also known as Systemic Functional Grammar (SFG) is a theory introduced by Michael Alexander Kirkwood Halliday and his followers since 1960s. *Systemic* in SFL refers to a conception of language as a group of systems and also refers to the view of interrelated sets of selections for making meaning. *Functional* refers to a concern for what language does and how it does, in contrast to structural approaches.

According to Butt et al (2003, p.7), “Systemic Functional Grammar is a way of describing lexical and grammatical choices from the systems of wordings

so that we are always aware of how language is being used to realise meaning”. “Grammar is functional in three distinct although closely related senses: in its interpretation (1) of texts, (2) of the system, and (3) of the elements of linguistic structures” (Halliday, 1985). In terms of the text, functional grammar is a ‘natural’ grammar, in the sense that everything in it can be explained by how language is used. In terms of the system, all language have organized components that consists of main kinds of meaning namely the ‘ideational’ or reflective, the ‘interpersonal’ or active, and the ‘textual’ or relevance between the other two. In terms of the structures, functional grammar sees all the units of language – clauses, phrases, and so on as a natural formation of functions.

Egins (2004, p.3) states that “Systemic Functional Linguistics is an approach of language which focuses on how people use language with each other in everyday social life”. She also mentioned that there are four principal theoretical claims about language in the Systemic Functional Linguistics view, namely:

- a. language use is functional;
- b. its function is to make meanings;
- c. these meanings are influenced by social and cultural context in which they are exchanged;
- d. the process of using language is a semiotic process, a process of making meanings by choosing.

2.2.2 Language, Text, and Context

Language is “social semiotics” system. It means that language as a meaning-making resource through the way people interact with others in a given situational and cultural context. People use language to communicate with others through text. Halliday (1985, p.4) states, “Language is understood in its relationship to social structure. When we consider what realities these are that lie above and beyond language, which language serves to express, there are many directions in which we can move outside language in order to explain what language means”. Therefore, language is used to deliver and explain what meanings people want to say. When people speak or write, they produce text. According to Halliday in Butt et al (2003, p.3):

A text is a piece of language in use; that is, language that is functional. A text’s length is not important and it can be either spoken or written. What is important is that a text is harmonious collection of meaning appropriate to its context. This unity of purpose gives a text both *texture* and *structure*. *Texture* comes from the way the meanings in the text fit coherently with each other. *Structure* refers to the way that pieces of language in use will contain certain obligatory structural elements appropriate to their purpose and context.

From the definition above, the term ‘text’ refers to both spoken and written language. Written language means a form of language that conveys meaning in the written text; it can be printed or handwritten, such as text message, email, letter, advertisement, etc. But, according to Gerot and Wignell (1994, p.158), “the term ‘written language’ does not only refer to language which is written down”. For example, if someone reads an academic paper aloud that is written down, although it becomes spoken, it is still written language for in the process that is

written. Meanwhile spoken language is a form of language to convey meaning through verbal communication. We can conclude that text is grammatical units that can be spoken and written form to carry meaning.

We can find context in a text. Eggins (2004, p.85) claims that “texts display continuity not just with elements within their boundaries, but with the contexts within which they take place. The most obvious sense in which text has continuity with its context can be demonstrated”. The word “context” refers to an ever-widening set of factors that accompany language in use. These include the material setting, the people present (and what they know and believe), the language that comes before and after given utterance, the social relationships of the people involved, and their ethnic, gendered, and sexual identities, as well as cultural, historical, and institutional factors (Gee, 2005, p.57). There are two kinds of context in a text which are the context of culture and context of the situation.

2.2.2.1 Context of Culture

The context of culture is what the members of a community can propose in cultural terms, which is when we understand the culture as a system of higher-level meanings (Halliday, 2004). According to Eggins (1994, p.25), “systemic functional approach describes how people use language to achieve culturally appropriate goals, through the concept of genre”. People use language in conveying meaning is based on the culture; different cultures can make different meanings or interpretations. Butt et al (2003, p.3) stated “Context of the culture is the outer context around a text. When you think of differences in forms of

address, in ceremonies, in politeness and significant activities between one culture in shaping meanings”. Eggins (2004) stated that simple act of identifying the genre of a text has significant implications in analysing text because it suggests that one aspect of the text’s meaning is a text’s relationship to types, its general identity. It suggests that negotiating texts depends in part on identifying ways in which a specific text is alike, reminiscent of, other texts circulating in the culture.

We can understand the language from the information on a cultural background. Thus, each person can make different interpretation in understanding the meaning of language based on cultural background. The context of culture is also known as genre. A genre in written text is a characteristic in composing a text. There are many genres in texts such as narrative, recount, descriptive, etc.

2.2.2.2 Context of Situation

Malinowski in Halliday and Hasan (1998) stated that context of situation can be defined as the environment of a text. According to Halliday in Eggins (2004, p.90), “there are three aspects in any situation that have linguistic consequences, these can be briefly glossed as field: what language is being used to talk about, mode: the role language is playing in the interaction, and tenor: the role relationships between their interactants”. It can be concluded that the context of situation consists of register variables namely field, mode, and tenor. According to Halliday & Matthiessen (2014, p.33), “any situation type can be characterized in terms of field, tenor, and mode:

- a. Field: what's going on the situation: (i) the nature of the social and semiotic activity; and (ii) the domain of experience this activity relates to (the 'subject matter' or 'topic')
- b. Tenor: who is taking part in the situation: (i) the roles played by those taking part in the socio-semiotic activity – (1) institutional roles, (2) status roles (power, either equal or unequal), (3) contrast roles (familiarity, ranging from strangers to intimates) and (4) sociometric roles (affect, either neutral or charged, positively or negatively); and (ii) the values that the interactants imbue the domain with (either neutral or loaded, positively or negatively)
- c. Mode: what role is being played by language and other semiotic systems in the situation: (i) the division of labour between semiotic activities and social ones (ranging from semiotic activities as constitutive of the situation to semiotic activities as facilitating); (ii) the division of labour between linguistic activities and other semiotic activities; (iii) rhetorical mode: the orientation of the text towards field (e.g. informative, didactic, explanatory, explicatory) or tenor (e.g. persuasive, exhortatory, hortatory, polemic); (iv) turn: dialog or monologic; (v) medium: written or spoken, (vi) channel: phonic or graphic”.

Those can be concluded that **field** represents the ideational meaning, **tenor** represents the interpersonal meaning, and **mode** represents the textual meaning.

2.2.3 Metafunctions

Metafunctions or the so-called as functions of language are the parameters of context of situation which affect and reflect language choices accurately (Butt et al, 2003). Metafunctions express three major purposes, those are:

- a. to talk about what is happening, what will happen, and what has happened
- b. to interact and/or to express a point of view
- c. to turn the output of the previous two functions into a coherent whole

Halliday as the founding father of functional grammar stated that there are three functions of language, namely the ideational meaning (which consists of experiential and logical meaning), the interpersonal meaning, and the textual meaning (Butt et al., 2003; Halliday & Matthiessen, 2014).

Table 2.1 Three lines of meaning in a clause

Metafunction	Clause as ...	System	Structure
Textual	message	theme	Theme ^ Rheme
Interpersonal	exchange	mood	Mood [Subject + Finite] + Residue [Predicator (+ Complement) (+ Adjunct)]
Experiential	representation	transitivity	process + participant(s) (+ circumstances), e.g. Process + Actor + Goal

(Adapted from Halliday & Matthiessen, 2014, p.102)

The ideational metafunction uses language to represent experience. There are two parts to this representation: experiential meanings encode the experience and logical meanings show the relationships between them.

The interpersonal metafunction uses language to encode interaction, to show how defensible we find out our propositions, to encode ideas about obligation and inclination and to express our attitudes.

The textual metafunction uses language to organize our experiential, logical, and interpersonal meanings into a coherent and, in the case of written and spoken language, a linear whole.

2.2.4 Ideational Meaning

Ideational meaning deals with ‘field’ which is related to ‘topic’ or ‘subject matter’ (Gerot and Wignell, 1994). Derewianka (2011, p.13) says “one important function of language is to enable us to represent what is going on in the world: to talk about our experience, to reflect on our observations, to share knowledge and ideas”. It means that the function of ideational meaning is representation.

According to Halliday (2004, p.30), “the ideational meaning involves two components, those are experiential meaning in clause level and logical meaning between clauses in clause complexes”. Experiential meaning is expressed through Transitivity system. Halliday & Matthiessen (2014, p.213) stated that “the system of transitivity consists of the lexicogrammatical resources as a configuration of elements centred on process”. It construes the world of experience into a manageable set of Process Types. Each process type provides its own model or schema for construing a particular domain of experience as a figure of a particular kind such as: Token (usually) + Process (means) + Value (mostly).

2.2.5 Transitivity

Ideational meanings talk about the clause of representation through the system of transitivity. Transitivity system belongs to the experiential function. According to Halliday & Matthiessen (2014, p.220), “a figure of transitivity grammar of a clause consists of three components; those are: (1) A process unfolding through

time, (2) The participants involved in the process, (3) Circumstances associated with the process”. The selection of process will be realized in a verbal group of the clause, participants will be realized in the nominal groups, circumstantial meanings are expressed through adverbial groups or prepositional phrases (Eggins, 2004; Halliday & Matthiessen, 2014).

2.2.5.1 Processes

Process is considered as one main system in transitivity where the selection of process involves the formation of participant roles (Eggins, 2004). Butt et al (2003, pp.52 – 53) argue that:

Processes in English are expressions of happening, doing, being, saying, and thinking. A process is realised in the grammar by means of a verbal group, which is either one word, belonging to the class verb, or a group of words with a class verb word as the head or nucleus of the group.

Transitivity Processes are divided into two main processes. They are Non-Relational Processes (Processes of Doing) and Relational Processes (Processes of Being and Having). Non-Relational Processes consist of Material, Behavioural, Mental, and Verbal Processes. Relational Processes consist of Relational Attributive and Identifying Processes and Existential Process.

2.2.5.1.1 *Material Process*

Material processes are processes of doing. These processes represent that some entity does something physically. Butt et al (2003, p.52) states, “Material processes construe doing; they answer the question ‘What did X do?’ or ‘What happened? Potential participant roles are Actor (or Doer of the process), a Goal

(or Thing affected by the process), a Range (or thing unaffected by the process), a Beneficiary of the process”.

There are two kinds of material process namely transitive and intransitive. The differentiation between transitive and intransitive is on the goal. In the intransitive type, there is only one participant ‘Actor’ and material process represents a happening.

Example of Material process in a clause:

The lion	sprang
Actor	Material

In the transitive type, the material process represents a doing since ‘Goal’ exists as the outcome of the process is registered on.

The lion	caught	the tourist
Actor	Material	Goal

(Adapted from Halliday & Matthiessen, 2014, p.226)

2.2.5.1.2 Mental Process

Halliday in Eggins (2004, p.225) divides mental process verbs into three classes: **cognition** (verbs of thinking, knowing, and understanding), **affection** (verbs of liking, fearing), and **perception** (verbs of seeing, hearing).

Table 2.2 Examples of verbs serving as Process in mental clauses

Cognition (thinking)		Feeling and wanting	Perceiving (seeing and hearing)
Know	Decide	Like	See
Reflect	Consider	Hate	Taste
Comprehend	Recall	Dislike	Hear
Believe	Hypothesise	Want	Smell
Imagine	Wonder	Wish	Observe
Forget	Understand	Need	Notice

Remember	Assume	Fear	Sense
Recollect	Recognise	Enjoy	
Realize	Infer		

(Adapted from Derewianka, 2012, p.22)

Example of Mental process in a clause:

Annie	knows	the answer
Senser	Mental: Cognition	Phenomenon

Jessica	likes	ice cream
Senser	Mental: Affection	Phenomenon

(Adapted from Butt et al, 2003, p.55)

2.2.5.1.3 Behavioural Process

Halliday in Eggins (2004, p.233) explains that “behavioural processes semantically as a ‘half-way house’ between mental and material processes”. They are in part about action, but it is action that has to be experienced by a conscious being. Eggins (2004, p.233) stated that “Behavioural Processes are typically processes of physiological and psychological behaviour”. Some examples of verbs that indicating this process are *breathe, cough, dream, frown, gawk, grimace, grin, laugh, look over, scowl, smile, sniff, snuffle, stare, taste, think on, watch*.

Examples of Behavioural process in a clause:

She	sighed	with despair
Behaver	Behavioural	Circumstance: manner

He	coughed	loudly
Behaver	Behavioural	Circumstance: manner

(Adapted from Eggins, 2004, p.234)

The boundaries of behavioural process are indeterminate, but we can recognize the kinds set out in the table 2.3.

Table 2.3 Examples of verbs serving as Process in behavioural clauses

(i)	[near mental]	processes of consciousness represented as forms of behaviour	look, watch, stare, listen, think, worry, dream
(ii)	[near verbal]	verbal processes as forms of behaviour	chatter, grumble, talk, gossip, argue, murmur, mouth
(iii)		physiological processes manifesting states of consciousness	cry, laugh, smile, frown, sigh, sob, snarl, hiss, whine, nod
(iv)		other physiological processes	breathe, sneeze, cough, hiccup, burp, vomit, faint, shit, yawn, sleep
(v)	[near material]	bodily postures and pastimes	sing, dance, lie (down), sit (up, down)

(Adapted from Halliday & Matthiessen, 2014, p.321)

2.2.5.1.4 Verbal Process

Verbal processes are processes of saying. Halliday & Matthiessen (2014, p.302) says that “verbal process covers symbolic exchange meaning”. These are realised by two distinct clauses: the projecting clause encodes a signal source (Sayer) and a signalling (Verbal Process) and the other (projected clause) realises what was said. Example of Verbal process in a clause:

The Arab boyfriend	told	her	a lot of rubbish
Sayer	Verbal	Receiver	Verbiage

I	asked	them		to avoid	scar tissue
Sayer	Verbal	Receiver		Material	Goal

(Adapted from Eggins, 2004, pp.235 – 236)

Table 2.4 Examples of verbs serving as Process in verbal clauses

Type		Example 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 (sb that), report, announce, notify, explain, argue, convince (that), persuade (sb that), promise (that)
		ask (sb whether), question, enquire (whether)
	imperating	tell (sb to do), ask (sb to do), order, command, require, promise, threaten, persuade (sb to do), convince (sb to do), entreat, implore, beg

(Adapted from Halliday & Matthiessen, 2014, p.305)

2.2.5.1.5 Relational Process

Butt et al (2003, p.58) explains “the main characteristic of relational processes is that they relate a participant to its identity or description”. There two main types in the relational process: Relational Attributive, which relate a participant to its general characteristics or description; and Relational Identifying, which relate a participant to its identity. Example of Relational process in a clause:

Their office	is	sumptuous
Carrier	Relational Attributive	Attribute
Your office	is	the room on the left
Token	Relational Identifying	Value

(Adapted from Butt et al, 2003, pp.58 – 59)

Halliday & Matthiessen (2014, p.263) explains “Every language accommodates in its grammar, some systematic construction of relational processes. The English system operates with three main types of relation –

intensive, possessive, and circumstantial. Each of them comes in two different modes of being – attributive and identifying”. The easiest way to differentiate between the Attributive and Identifying Process is that Identifying Process is reversible.

Table 2.5 The principal types of relational clauses

	(i) Attributive 'a is an attribute of x'	(ii) Identifying 'a is the identity of x'
(1) Intensive 'x is a'	Sarah is wise	Sarah is the leader; The leader is Sarah
(2) Possessive 'x has a'	Peter has a piano	the piano is Peter's; Peter's is the piano
(3) Circumstantial 'x is at a'	The fair is on a Tuesday	tomorrow is the 10 th ; the 10 th is tomorrow

(Adapted from Halliday & Matthiessen, 2014, p.265)

Gerot and Wignell (1994) states that there are some words of the more common Relational Process of Attributive: *be, become, go, get, turn, grow, keep, stay, remain, look, appear, seem, smell, taste, feel, sound, end up, turn out, last, weigh, concern, cost, has, belong to, need, require*. The words that common in Relational Process Identifying: *be, become, equal, add up to, play, act as, call, mean, define, represent, spell, express, form, give, constitute, imply, stand for, symbolise, realise, indicate, signify, betoken, take up, span, resemble, occupy, own, include, involve, contain, comprise, provide, cause*.

2.2.5.1.6 Existential Process

Egins (2004, p.238) states “existential processes represent experience by positing that ‘there was/is something’”. These processes are easy to identify as the structure involves the use of the verb *there*.

Example of Existential process in a clause:

There	was	snow	on the ground
	Existential	Existent	C. Location

(Adapted from Eggins, 2004, p.238)



Figure 2.1 The grammar of experience: types of process in English
(Adapted from Halliday & Matthiessen, 2014, p.216)

2.2.5.2 Participants

Participants are commonly realised by a noun group/phrase or adjectival group/phrase. Participants commonly change depend on the process or verb/verb group in each clause. According to Halliday & Matthiessen (2014), the state as follows:

1. If the process type is Material Process, the participant in the subject position is called as 'Actor', the one doing the material act. Meanwhile, the participant in the object position is called as 'Goal', an entity in which the Process is extended or directed. If the participant is as causer, it is called 'Initiator'.

Meanwhile, if it is in the other form, it is called as ‘Beneficiary’ or ‘Range’. Based on Halliday & Matthiessen (2014, p.345), “Beneficiary is the one to whom or for whom the process is said to take place”. In the material process, the Beneficiary is either the Recipient or the Client. The Recipient is the one that goods are given to. The Client is the one that services are done for. Range is a participant that specifies the scope of the process. The Range in Material Processes typically occurs in middle clauses, those with Actor only, no Goal.

Example of Participants of Material process in a clause:

But	in Switzerland	they	give	a cognate	to you
		Actor	Material	Goal	Recipient

I	‘ll beat up	some soup	for you
Actor	Material	Goal	Client

She	gives	a smile
Actor	Material	Range

She	gives	a present
Actor	Material	Goal

The devil	made	me	do	it
Initiator		Actor		Goal
		Material		

(Adapted from Eggins, 2004, pp.220 – 221; Gerot and Wignell, 1994, p.76)

- If the process type is Behavioural Process, the participant in the subject position is called ‘Behaver’. Meanwhile, the participant in the object position is called as ‘Range’. Sometimes there is a Range-like participant known as ‘Behaviour’, which extends the process.

Example of Participants of Behavioural Process in a clause:

Phyllis and Jim	watched	the sunset
Behaver	Behavioural	Range

Betty	cried	bitter tears
Behaver	Behavioural	Behaviour

(Adapted from Butt et al, 2003, p.55)

3. If the process type is Mental Process, the participant in the subject position is called as 'Senser'. Meanwhile, the participant in the object position is called as 'Phenomenon'. If the participant is as causer, it is called as 'Inducer'.

Example of Participants of Mental Process in a clause:

Annie	knows	the answer
Senser	Mental: cognition	Phenomenon

She	made	me	rethink	my attitudes
Inducer		Senser		Phenomenon
		Mental		

(Adapted from Butt et al, 2003, p.55; Gerot and Wignell, 1994, p.76)

4. Participant roles in Verbal process can be classified into (1) sayer: the doer of the process, (2) receiver: the one to whom the saying is directed, (3) target: the object of the talk, (4) verbiage: the content of what is said or the name of the saying.

Example of Participants of Verbal process in a clause:

Marcus Antonius	praised	Julius Caesar
Sayer	Verbal	Target

Isabella	told	the secret	to her best friend
Sayer	Verbal	Verbiage	Receiver

(Adapted from Butt et al, 2003, p.57)

5. If the process type is Identifying Process, the participant in the subject position of an active clause is called 'Token'. Meanwhile, the participant in the object position is called as 'Value'. Since the Identifying Processes are

reversible, the 'Value' will be the subject in a passive clause. If the participant is as causer, it is called 'Assigner'.

Example of Participants of Identifying Process in a clause:

You	're	the skinniest one here
Token	Identifying	Value

They	call	me	Bruce
Assigner	Identifying	Token	Value

(Adapted from Eggins, 2004, p.242; Gerot and Wignell, 1994, p.76)

6. If the process type is Attributive Process, the participant in the subject position is called 'Carrier'. Meanwhile, the participant in the object position is called as 'Attribute'. If the participant is as causer, it is called as 'Attributor'. Example of Participants of Attributive process in a clause:

The bomb	was	in her luggage
Carrier	Attributive	Attribute: Circumstance

She	drives	me	crazy
Attributor	Attributive	Carrier	Attribute

(Adapted from Eggins, 2004, p.245; Gerot and Wignell, 1994, p.76)

7. If the process type is Existential Process, the participant in the subject position is called 'Existent'.

Example of Participant of Existential process in a clause:

There	are	several difficulties
	Existential	Existent

(Adapted from Butt et al, 2003, p.58)

Table 2.6 Process types, their meanings, and characteristic participants

Process Types	Category meaning	Participants, directly involved	Participants, oblique involved
material: action event	‘doing’ ‘doing’ ‘happening’	Actor, Goal	Recipient, Client; Scope; Initiator, Attribute
behavioural	‘behaving’	Behaver	Behaviour
mental: perception cognition desideration emotion	‘sensing’ ‘seeing’ ‘thinking’ ‘wanting’ ‘feeling’	Senser, Phenomenon	Inducer
verbal	‘saying’	Sayer, Target	Receiver, Verbiage
relational: attribution identification	‘being’ ‘attributing’ ‘identifying’	Carrier, Attribute Identified, Identifier; Token, Value	Attributor; Beneficiary Assigner
existential	‘existing’	Existent	

(Adapted from Halliday & Matthiessen, 2014, p.311)

2.2.5.3 Circumstances

Circumstances typically occur freely in all types of processes which are realized by adverbial groups or prepositional phrases. Halliday & Matthiessen (2014) classifies circumstances into four types based on their purpose in a clause and he categorized them into the following types:

2.2.5.3.1 Extent

Extent circumstantial expresses distance, duration, and frequency. The interrogatives for Extent are *how far?*, *how long?*, *how many* (measure units)?, *how many times?*. The typical structure is a nominal group with quantifier, either definite, e.g. *five days*, or indefinite, e.g. *many miles*, *a long way*; this occurs either with or without preposition, the most usual preposition is *for*.

2.2.5.3.2 *Location*

Location expresses place and time. Places include not only static location in space but also the source, path, and destination of movement. Similarly, time includes not only static location in time but also temporal analogues of source, path, and destination. The typical structure is an adverbial group or prepositional phrase, e.g. *down, by the door, in Indonesia, between you and me.*

2.2.5.3.3 *Manner*

Manner circumstantial construes the way in which the process is actualized. Four subcategories of Manner are Means, Quality, Comparison, and Degree. Means and Comparison are realized by prepositional phrases, whereas Quality and Comparison are realized by adverbial groups. According to Halliday & Matthiessen (2014, p.318), "means refers to the means whereby a process takes place and it is usually expressed by a phrase with the preposition *by* or *with*". Quality is typically expressed by an adverbial group, with *-ly* adverb as Head. Less commonly, Quality is realized by a prepositional phrase. The general type is one where the preposition is *in* or *with* and the Head/Thing of the nominal group is the name of 'manner', either *manner* or *way*, or of a qualitative dimension such as *speed, tone, skill, ease, difficulty, term*; but phrasal expression of Quality also include more specific types such as specifications of the manner of movement. Comparison is expressed by a prepositional phrase with *like* or *unlike*. Degree is usually expressed by an adverbial group such as *much, a good deal, a lot*, or with a collocationally more restricted adverb of degree such as *deeply, profoundly, completely, heavily, badly*.

Table 2.7 Examples of Manner Circumstantial

Type	WH- form	Examples
means	how? what with?	(mend it) with a fusewire
quality	how?	(they sat there) in complete silence
comparison	what like?	(he signs his name) differently
degree	how much?	(they all love her) deeply

(Adapted from Halliday & Matthiessen, 2014, p.321)

2.2.5.3.4 Cause

Cause circumstantial tells about why. There are three types of cause namely Reason, Purpose, and Behalf. Reason tells what causes the process, Purpose tells the intention of the process, and Behalf tells for whose sake of the process is actualized.

Table 2.8 Examples of Cause Circumstantial

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

(Adapted from Halliday & Matthiessen, 2014, p.322)

2.2.5.3.5 Contingency

Contingency specifies an element on which the actualization of the process depends on what. It is divided into three subtypes: Condition, Concession, and Default. Circumstantial of Condition construes circumstances that have to obtain something for the process to be actualized; they have the sense of 'if'. They are expressed by prepositional phrases with complex prepositions *in case of*, *in the event of*, *on condition of*. Concession circumstantials construe frustrating cause, with the sense of 'although'; they are expressed by prepositional phrases with the

prepositions *despite*, *notwithstanding* or the complex prepositions *in spite of* or *regardless of*. Default circumstantials have the sense of negative condition – ‘if not, unless’; they are expressed by prepositional phrases with complex prepositions *in the absence of*, *in default of*.

2.2.5.3.6 Accompaniment

Accompaniment tells about *with* or *without* *who* or *what* and it can be probed by *who* or *what else?*. Two types of accompaniment are Comitative and Additive. The comitative represents the process as a single instance of a process, although one in which entities are involved. The additive represents the process in two instances; here both entities clearly share the same participant function, but one of them is represented circumstantially for the purpose of contrast.

Table 2.9 Examples of Accompaniment circumstantials

	WH- form	Examples
comitative, positive 'accompanied by'	who/what with? and who/what else?	Fred came with Tom Jane set out with her umbrella
comitative, negative 'not accompanied by'	but not who/what?	Fred came without Tom I came without my key
additive, positive 'in addition to'	and who/what else?	Fred came as well as Tom
additive, negative 'as alternative to'	and not who/what?	Fred came instead of Tom

(Adapted from Halliday & Matthiessen, 2014, p.324)

2.2.5.3.7 Role

Role tells about *be* and *become*. It has two categories namely Guise and Product.

Guise tells about *what as?* and construe the meaning of 'be', e.g. *I come here as a*

friend (I am friendly). Product relates to *what into*, with the meaning of ‘become’, e.g. *aren't you growing into a big girl?* (becoming a big girl).

2.2.5.3.8 *Matter*

Matter tells about what and with reference to what and is probed by *what about?*.

It is frequent with both Verbal clauses and Mental ones (especially of the Cognitive type). Matter is expressed by prepositions such as *about*, *concerning*, *with reference to*.

2.2.5.3.9 *Angle*

Angle is related to the Sayer of Verbal clause, with the sense of ‘as...says’ or the Senser of Mental clause, with the sense of ‘as...thinks’. The first type is called ‘source’ since it is used to represent the source of information. It is expressed by complex prepositions such as *according to* and *in the words of*. The second type is called ‘viewpoint’ since it is used to represent the information given by the clause from somebody’s viewpoint. It is expressed by the simple preposition *to* or by complex prepositions such as *in the view/opinion of*, and *from the standpoint of*. This type of Angle occurs in Relational clauses that are agnate with Mental one.

Table 2.10 Types of Circumstantial Elements and Examples

	Type		Wh-item	Examples of realization
enhancing	1 Extent	distance	how far?	for, throughout ‘measured’ nominal group
		duration	how long?	for, throughout ‘measured’ nominal group
		frequency	how many times?	‘measured’ nominal group

	2 Location	place	where? [there, here]	in, on, by, near, to, towards, into, onto, (away) from, out of, off; behind, in front of, above, below, under, alongside... adverb of place: abroad, overseas, home, upstairs, downstairs, inside, outside, out, up, down, behind; left, right, straight ...; there, here
		time	when? [then, now]	at, in, on; to, until, till, towards, into, from, since, during, before, after adverb of time: today, yesterday, tomorrow; now, then
	3 Manner	means	how? [thus]	by, through, with, by means of, out of [+material], from
		quality	how? [thus]	in + a + quality (e.g. dignified) + manner/way, with + abstraction (e.g. dignity); according to adverbs in -ly, - wise; fast, well; together, jointly, separately, respectively
		comparison	how? what like?	like, unlike; in + the manner of ... adverbs of comparison differently

		degree	how much?	to + a high/low/... degree/extent; adverbs of degree much, greatly, considerably, deeply [often collocationally linked to lexical verb, e.g. love + deeply, understand + completely]
	4 Cause	reason	why?	because of, as a result of, thanks to, due to, for want of, for, of, out of, through
		purpose	why? What for?	for, for the purpose of, for the sake of, in the hope of
		behalf	who for?	for, for the sake of, in favour of, against ['not in favour of'], on behalf of
	5 Contingency	condition	why?	in case of, in the event of
		default		in default of, in the absence of, short of, without ['if it had not been for']
		concession		despite, in spite of
extending	6 Accompaniment	comitative	who/what with?	with; without
		additive	and who/what else?	as well as, besides; instead of
elaborating	7 Role	guise	what as?	as, by way of, in the role/shape/guise/ form of
		product	what into?	into
projection	8 Matter		what	about, concerning,

			about ?	on, of, with reference to, in [‘with respect to’]
	9 Angle	source		according to, in the words of
		viewpoint		to, in the view/opinion of, from the standpoint of

(Adapted from Halliday & Matthiessen, 2014, pp.313 – 314)

2.2.6 Screenplay

Screenplay, in Oxford Learner’s Dictionary Online (<https://www.oxfordlearnersdictionaries.com/definition/english/screenplay>), is the words that are written for a film/movie (=the script), together with instructions for how it is to be acted and filmed. The term movie or film is similar that they provide linguistic which contain in audio-visual. According to Nurhayati (2016), movies can share new ideas and bring variety into the classroom. Learning from the film is also motivating and enjoyable. Motivation is one of the important factors in determining successful second-language acquisition. Moreover, Mishan (2004, p.216) argues that “movies can be considered as authentic material and provide learners with genuine input”. Another benefit of using film is that film provides authentic and varied language. The dialogues in the movie give English used in real situations outside the classroom, particularly interactive language that is the language of real-life conversation. This study analyses the two main characters’ dialogues in the *Up* screenplay.

2.2.6.1 *Up* Screenplay

Up is an animation movie produced by Walt Disney Picture and it is directed by Pete Docter and Bob Peterson. The synopsis of the story in *Up* movie obtained from <https://www.imdb.com/title/tt1049413/plotsummary>.

Young Carl Fredricksen, a quiet bespectacled boy wearing an old pilot's cap and goggles, watches a film reel in a theater depicting his hero Charles Muntz, a famous explorer. The reporter speaks of Muntz's various accomplishments and discoveries before commenting that he was recently dishonored by scientists who believed his latest find, the large skeleton of a bird, was a hoax. Intent on proving them wrong, Muntz is seen boarding his zeppelin with his team of dogs and promises to return once he has brought back living proof of his find. After the show, Carl runs down the street with his balloon, named after Muntz's zeppelin *The Spirit of Adventure*. He passes an old, rundown house where he hears someone shout out Muntz's famous slogan: Adventure is out there!

Carl goes inside to investigate and meets a young, outgoing tomboy who shares his passion for exploration and admiration of Charles Muntz. Startled by her loud, boyish demeanor at first, Carl loses his balloon in the rafters. The girl, Ellie, helps him retrieve it, though Carl falls from a beam and breaks his arm. Ellie sneaks into his room that night and shows him her adventure book where she expresses a desire to one day move to the top of Paradise Falls in South America, showing him a picture that she 'ripped right out of a library book'. She makes him promise that they will go together someday before leaving. A musical montage shows Carl and Ellie eventually getting married and moving into the old house

where they first met. Their marriage is blissful and they get jobs as a balloon salesman and zookeeper, respectively. When they discover that Ellie is unable to have children, they make a pact to save money to travel to Paradise Falls. However, as the years pass, they are forced to dig into their Falls fund for other obligations. One day, an elderly Carl realizes that, despite living happily together, they never fulfilled their old promise and decides to surprise Ellie on a picnic with tickets to South America. However, Ellie's declining health puts her in the hospital and she eventually passes away, leaving Carl alone.

Carl remains in his home, a retired and sour recluse, as the city grows around him. He is encouraged to move to a retirement home due to increased construction, but often argues with the foreman and refuses to leave. One day, he meets Russell, a young wilderness explorer scout who attempts to assist Carl in order to earn his 'assisting the elderly' badge. Carl tricks Russell into 'assisting' him by telling him to find and get rid of a 'snipe' that invades his yard. When a construction worker accidentally breaks Carl's mailbox, a part of the house and a part of Ellie that Carl cherishes, Carl hits him over the head with his walker. The assault lands him in court where he is forced to move out of his home by the next day. Workers from Shady Oaks retirement home arrive to pick him up the following morning but are shocked to find Carl releasing millions of helium balloons into the air which detach his house from its foundation, lifting it over the city and into the sky.

Comfortably away from the city, Carl sets a course for South America and rests in his chair until he's interrupted by a knock at the door. Upon

answering, he discovers Russell hanging on to dear life on his porch; apparently, Russell had been snipe searching under Carl's porch. Carl lets him in and decides to descend to return Russell home before a severe storm hits. The house is knocked around in the turbulence but Carl manages to tie most of his items down before falling asleep. He's woken the next morning by Russell, who tells him that they're over South America (thanks to a GPS device that he accidentally throws out the window), though the ground is hidden by a dense fog. Carl releases some balloons to descend but they hit ground early and are knocked out of the house. They manage to hold onto it using a hose attached to the porch while the fog lifts to reveal that they are standing on a high plateau opposite Paradise Falls. Unable to climb back into the house, they resolve to walk to the falls before the helium in the balloons lets out.

Meanwhile, a chase is progressing in the jungle. Three dogs with red lights on their collars are in hot pursuit of what appears to be a giant bird, but they lose the trail when their sensitive ears pick up the fine tuning of Carl's hearing aid. Russell stops to go to the bathroom and happens upon a giant bird which he lures closer with a chocolate bar. He introduces the colorful creature to Carl and gives it the name Kevin. Kevin follows them as they continue their journey but runs off when they approach the silhouette of a man who calls out to them. However, they see that the man is nothing more than a trick of the eye caused by overlapping stones. They are then approached by a golden retriever with a red light on his collar. Russell tells him to sit and speak and is surprised when the dog answers, using the device on his collar. He tells them his name is Dug and that he is a

tracker looking for a bird, at which point Kevin tackles him. The foursome continues their journey, Carl begrudging the additional company. At one point, Kevin loudly calls out and is answered by smaller calls. Dug says that Kevin is calling to her babies and Russell realizes that Kevin is a girl.

Meanwhile, the three dogs seen chasing the bird earlier have picked up the scent of Carl and Russell, who they nickname the mailman. The leader Alpha a doberman pinscher, tells Beta, a rottweiler, and Gamma, a bulldog, that they must be vigilant and continue their search. His speaking device appears to be damaged, causing him to talk in a high pitch. Using the device on Gamma's collar, Alpha calls to Dug, who they'd sent on a false mission in order to get rid of him, but finds him in the company of the bird they'd been after. They soon track him down and come upon Carl and Russell, but Kevin has already run off. Instead, they choose to take Carl and Russell to their master. Entering a large gorge, Carl and Russell meet a large pack of dogs, all with high-tech collars on, before meeting their master -- who turns out to be none other than an elderly Charles Muntz.

Muntz invites them into The Spirit of Adventure as guests, but his behavior soon turns hostile when he finds out that Russell has adopted a new pet bird. Carl is shocked to see that Muntz has spent all the past years hunting for the bird which he was deemed a fraud for and has gone mad as a result. Muntz reveals a table of head mannequins wearing various headgear and grimly knocks each one off with his cane as he describes the stories their wearers told him; claiming that each one was actually after his bird. Carl and Russell run away from the zeppelin

just as Muntz discovers the bird calling out from the roof of Carl's home. Riding on Kevin's back and assisted by Dug, who calls Carl his new master, they barely escape capture by Muntz's dogs, though Kevin is injured in the process. Carl agrees to help Kevin get back to her babies safely but, just before Kevin can re-enter her labyrinth home, a net flies out and captures her. Muntz and his dogs have arrived in the zeppelin, led to the spot by a tracking device on Dug's collar. Muntz throws a lantern beneath Carl's home, setting fire to it. Carl ignores Kevin and runs over to extinguish the flames as Muntz takes Kevin on board and leaves. Angry and disheartened, Carl yells at Dug and tells Russell that he's taking his home to Paradise Falls if it kills him. He manages to set his house down on the Falls, but loses Russell's respect for leaving Kevin.

Carl goes inside the house and sits down to look at Ellie's adventure book. Saddened that she never got to see the Falls, he is about to close it when he discovers added pictures near the end, documenting their life together. On the last page is a note written by Ellie that says thanks for the adventure, now go have a new one! Enlightened and inspired, Carl goes outside in time to see Russell take off with a few balloons, using a leaf blower as propulsion. Carl empties his home of extra furniture, allowing it to become airborne once again, and follows Russell. He finds Dug on his porch and happily exclaims that Dug is his dog and he is his master. Russell manages to sneak aboard Muntz's zeppelin but is quickly caught and tied to a chair. Muntz sits him on the ship's bomb-bay doors and flips the switch for them to open. Carl flies in and manages to rescue Russell in time, setting him inside the house while he goes into the zeppelin with Dug to fetch

Kevin. He's able to distract the guard dogs with a tennis ball from his walker and frees Kevin but is confronted by Muntz. They engage in a sword fight (albeit Carl uses his extended walker) while Russell, freed of his ties, fights off a squadron of dogs in fighter planes. He regains control of the house and returns to help Carl, who has climbed to the top of the zeppelin with Kevin. Dug has, meanwhile, faced off against Alpha and outsmarted him, effectively becoming the new alpha, and runs off to meet the others topside.

Kevin, Dug, and Carl run for the house which Russell has landed on the wing of the zeppelin, but Muntz appears with a rifle and shoots at them, causing the house to slip and dangle in the air. Carl struggles to hold onto the house with the hose while Muntz goes in after Kevin. Carl lures Kevin, carrying Dug and Russell, out of the house with chocolate and Muntz attempts to jump out of the window after them. He doesn't make the jump as his foot gets caught in some balloon strings and, weighing too much for the balloons to support him, he falls to his death. As Kevin, Dug, and Russell make it back to the zeppelin, Carl is forced to release his house, which slowly descends into the clouds, a loss which Carl accepts as being for the best.

Kevin is returned to her three chicks and Carl takes Russell and Dug home where Russell attends his senior explorer ceremony. When Russell's father fails to present him with his final badge, Carl fulfills the role and gives Russell a grape soda badge that Ellie gave him when they first met, calling it the Ellie badge. Afterwards, they sit on a curb together in front of an ice cream shop, Carl

acting as a surrogate grandfather to Russell, *The Spirit of Adventure* anchored above them.

At Paradise Falls, Carl and Ellie's house has landed right at the spot where it was meant to be: on the cliff overlooking the falls.

2.3 Theoretical Framework

This study provides a discourse analysis based on ideational metafunction of language in Systemic Functional Linguistics (SFL). SFL is used as a theoretical framework since it enables us to understand the quality of a text (what the text does, why it is valued as it is, and why it means) by analysing and explaining how meanings are made in everyday linguistics interactions. The ideational metafunction of language represent our experiences. It describes and explains the phenomenon and content of what is going on at the time in a discourse. Ideational meaning is realized through the system of transitivity which includes Processes, Participants, and Circumstances. The theoretical framework is drawn as in Figure 2.2.

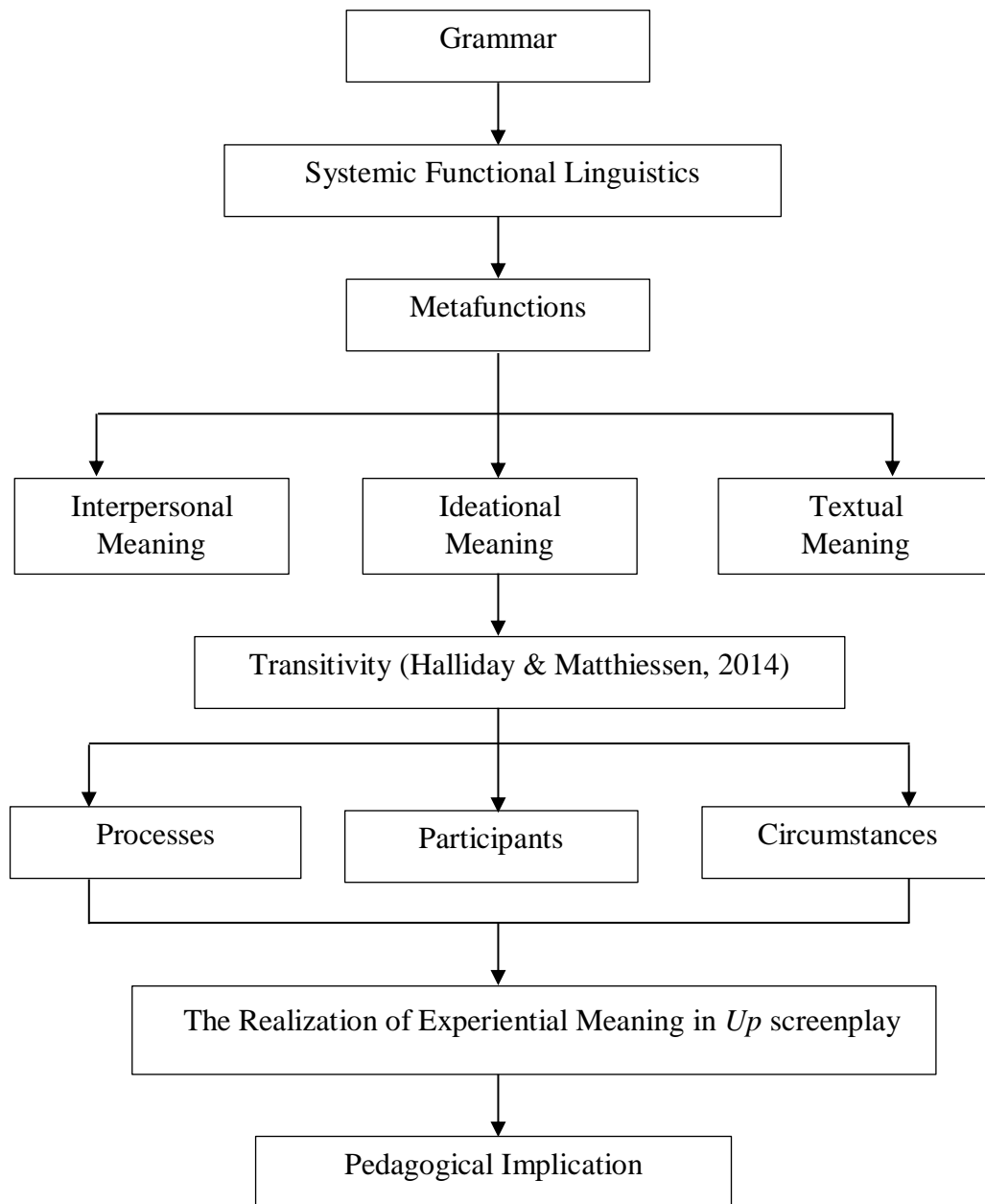


Figure 2.2 Theoretical Framework of the Study

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

The last chapter of this study provides conclusions and suggestions. In the conclusions section, the researcher presents the conclusion of the findings and discussion of this study. The suggestions section gives some recommendations based on the study for the readers.

5.1. Conclusions

This study analysed experiential meaning realized in *Up* screenplay by Pete Docter and Bob Peterson. It has answered the research questions and the conclusions are as follows. First, all of six process types, which are Material, Mental, Behavioural, Verbal, Relational, and Existential, are found in 321 clauses of dialogues in *Up* screenplay. The study has revealed that Material process which occurs 162 times (50.46%) is the most dominant process type in the movie script. Material processes as the highest frequency of occurrence in the screenplay are used to show that the two main characters physically do something in which the action is real and tangible.

Second, it was found that Actor is the most dominant participant that realized by nominal group in the clauses. It has 136 (25.23%) of occurrences. Actor relates to the Material process as the dominant process in the screenplay. Third, the circumstance of place is the most dominant circumstance found in the *Up* screenplay. It was found 43 times (43.43%) and it shows where the action that the characters do take place.

5.2. Suggestions

Considering the result and significance of the study, here are some suggestions for the English teachers, students, and other researchers who are interested in this study.

The first suggestion is addressed to the English teachers. They can apply discourse analysis especially experiential meaning as an approach of analysing text in teaching English learners by using a screenplay or movie script.

Second, it is addressed to the English learners. The researcher suggests them to learn more about transitivity as a part of experiential meaning for upgrading their comprehension. Transitivity is useful since it can be used as a tool to reveal the language structures which can produce certain meanings that are not always explicit for the readers or listeners. They also can interpret the clauses or sentences in a text.

Third, it is directed to other researchers who have an interest in this study. Since this study focuses on transitivity as a system of experiential meaning, they can explore the interpersonal and textual meaning to complete the analysis metafunctions in a movie script.

REFERENCES

- Andaruli, D. J. (2015). *Interpersonal, ideational, textual meanings found in students' recount texts* (Unpublished undergraduate's thesis). Universitas Negeri Semarang, Semarang, Indonesia.
- Anggraeni, C. W., Hartono, R., & Warsono. (2015). The realization of experiential meanings in students' writing of recounts. *English Education Journal*, 5(1), pp. 1 – 6. Retrieved from <https://journal.unnes.ac.id/sju/index.php/eej/article/view/6847>
- Anggraeni, C. W. (2017). Ideational meaning in students' self-introduction: What are realized?. *Journal of English Language, Literature, and Teaching*, 1(1), pp. 46 – 61. Retrieved from <http://jurnal.untidar.ac.id/index.php/metathesis/article/view/233>
- Anggun, S. K. (2016). An analysis of descriptive text in English textbook using transitivity system (A case study of reading passages). *Journal of English and Education*, 4(1), pp. 147 – 158. Retrieved from <https://ejournal.upi.edu/index.php/L-E/article/view/4625>
- Arifiani, F. R. (2017). Experiential function in reading passage of English textbook your practice English competence grade 8th for junior high school. *International Journal of Linguistics*, 9(3), pp. 102–114. doi:10.5296/ijl.v9i3.11210
- Bilal, H. A. (2012). Analysis of Thank You Ma'am: Halliday's metafunction. *Academic Research International*, 2(1), pp. 726 – 732.
- Bloor, T. & Bloor, M. (Eds.). (2004). *The functional analysis of English: A Hallidayan approach* (2nd ed). London: Arnold.
- Butt, D., Fahey, R., Feez, S., Spinks, S., & Yallop, C. (2000). *Using functional grammar; An explorer's guide*. Sydney: Macquarie University.
- Creswell, J. W. (Eds.). (2003). *Research design qualitative, quantitative, and mixed methods approaches* (2nd ed). Thousand Oaks, CA: Sage.
- Derewianka, B. (2011). *A new grammar companion for teachers*. Australia: PETAA.
- Dornyei, N., & Lincoln, Y. (2013). The discipline and practice of qualitative research. In N. Denzin & Y. Lincoln (Eds.), *Strategies of Qualitative Inquiry* (4th ed., pp. 1– 42). California: Sage Publications.
- Eggins, S. (Ed.). (2004). *An introduction to systemic functional linguistics* (2nd ed). New York: Continuum.

- Gee, J., P. (Ed.). (2005). *An introduction to discourse analysis: Theory and method* (2nd ed). New York: Routledge.
- Gerot, L. & P. Wignell. (1995). *Making sense of functional grammar*. New 105 South Wales: Gerd Stabler.
- Halliday, M. A. K. (1985). *An introduction to functional grammar*. London: Edward Arnold.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (1999). *Construing Experience to Meaning*. New York: Continuum.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (Eds.). (2004). *An introduction to functional grammar* (3rd ed). London: Edward Arnold.
- Halliday, M.A.K., & Matthiessen, C. M. I. M. (Eds.). (2014). *Halliday's Introduction to functional grammar* (4th ed.). London and New York: Routledge.
- Hidayat, Y. (2014). The ideational meaning realised in the written discourse in online newspaper on Abdul Qodir Jaelani (AQJ). *English Education Journal*, 4(1), pp. 24 – 30. Retrieved from <https://journal.unnes.ac.id/sju/index.php/eej/article/view/6637>
- Isti'anah, A. (2018). Mental processes of the main character in Jhumpa Lahiri's Interpreter of Maladies. *Journal of Language and Literature*, 12(2), pp. 213 – 225. Retrieved from <https://journal.unnes.ac.id/nju/index.php/LC/article/view/14180>
- Kurnia, D. (2018). *The transitivity analysis of short story No Witchcraft for Sale by Doris Lessing* (Undergraduate's thesis, Universitas Islam Negeri Walisongo, Semarang, Indonesia). Retrieved from <http://eprints.walisongo.ac.id/id/eprint/8427>
- Kristiani, I, Sutopo. D, & Warsono (2018). The ideational meaning in Khalil Gibran's work "The Prophet". *English Education Journal*, 8(4), pp. 479–488. Retrieved from <https://journal.unnes.ac.id/sju/index.php/eej/article/view/25590>
- Landa, E. M. (2017). *A study of the transitivity system in fictional narrative: A comparison of process types in Edgar Allan Poe's short stories* (Master's thesis, Universidad Complutense de Madrid). Retrieved from <https://eprints.ucm.es/46524/>
- Liping, C. (2014). Experiential metafunctional analysis of Winston S. Churchill's speech on Hitler's Invasion of the U.S.S.R. *English Language Teaching*, 7(9), pp. 132-136. doi:10.5539/elt.v7n9p132

- Lutfianto, M. R. (2017). *An analysis of transitivity in the song lyrics from the album 'Hotel California'* (Master's thesis, Universitas Muhammadiyah Surakarta, Solo, Indonesia). Retrieved from <http://eprints.ums.ac.id/53683/>
- Mehmood, A., Amber, R., Ameer, S., & Faiz, R. (2014). Transitivity analysis: Representation of love in Wilde's *The Nightingale* and *The Rose*. *European Journal of Research in Social Sciences*, 2(4), pp. 78 – 85.
- Mishan, F. (2004). *Designing authenticity into language learning materials*. Bristol: Intellect Books.
- Nguyen, T. (2012). Transitivity analysis of heroic mother by Hoa Pham. *International Journal of English Linguistics*, 2(4), pp. 85–100. Retrieved from <https://doi.org/10.5539/ijel.v2n4p85>
- Nurhayati, N. (2016). *A transitivity analysis on the animation movie dialogues of 'Big Hero 6' directed by Don Hall and Chris Williams* (Undergraduate's thesis, IAIN Syekh Nurjati, Cirebon, Indonesia). Retrieved from <http://repository.syekhnurjati.ac.id/2685/>
- Oktifati, L., & Damanhuri, A. (2014). Transitivity and ideology: A critical discourse analysis of Obama's second inaugural speech. *Language Horizon*, 3(1), pp. 21 – 26. Retrieved from <http://jurnalmahasiswa.unesa.ac.id/index.php/language-horizon/article/view/9147>
- Oktoma, E. (2017). Process types in students' narrative text. *Indonesian EFL Journal*, 3(1), pp. 79 – 88.
- Ong'onda, N. A. (2016). Transitivity analysis of newspaper headlines on terrorism attack in Kenya: A case study of Westgate Mall, Nairobi. *International Journal of Humanities and Social Science*, 6(9), pp. 77 – 85. Retrieved from http://www.ijhssnet.com/journals/Vol_6_No_7_July_2016/8.pdf
- Pahlevi, S. R. A., & Warsono. (2018). The ideational meaning of text and image relation in Bahasa Inggris for tenth graders. *English Education Journal*, 8(3), pp. 317 – 323. Retrieved from <https://journal.unnes.ac.id/sju/index.php/eej/article/view/23745>
- Priyanka, G. K. (2013). The ideational meaning in the U.S. presidential debate between Barack Obama and Mitt Romney concerning China's threat. *Journal of English Language Teaching*, 2(2), pp. 1 – 10. Retrieved from <https://journal.unnes.ac.id/sju/index.php/elt/article/view/2411>

- Qasim, H. M., Talaat, M., Khushi, Q., & Azher, M. (2018). Linguistic choices in Hamid's *Moth Smoke*: a transitivity analysis. *International Journal of English Linguistics*, 8(3), pp. 303 – 317. Retrieved from <https://doi.org/10.5539/ijel.v8n3p303>
- Rashid, A. (2016). *Transitivity analysis of Hiroko's character in Burnt Shadows* (Master's thesis, COMSATS Institute of Information Technology, Islamabad, Pakistan). Retrieved from <http://www.isfla.org/Systemics/Print/Theses/Rashid-MS-2017.pdf>
- Senjawati, D. (2016). Transitivity analysis of tenth grade students' recount texts. *Journal of English and Education*, 4(1), pp. 1 – 22. Retrieved from <https://ejournal.upi.edu/index.php/L-E/article/view/4617>
- Sihura, M. (2019). Transitivity process in Frozen movie: A study of Systemic Functional Grammar. *International Journal of Systemic Functional Linguistics*, 2(2), pp. 79 – 85. Retrieved from <https://ejournal.warmadewa.ac.id/index.php/ijfsl/article/view/1480>.
- Triastuti, A. (2018). *Ideational meaning realization on students' descriptive texts in the form of personal letter* (Unpublished undergraduate's thesis). Universitas Negeri Semarang, Semarang, Indonesia.
- Wati, L., A., & Ariyaniti, L. (2014). The choice of words, transitivity, and ideology of the headlines in the Jakarta Post reporting APEC in Indonesia 2013. *Language Horizon*, 2(2). Retrieved from <https://jurnalmahasiswa.unesa.ac.id/index.php/language-horizon/article/view/7451/7898>
- Wulansari, A., & Waluyo, S. *Meaning behind the poem: An analysis of transitivity of poems in romanticism period*. Paper presented at International Seminar Prasasti III: Current Research in Linguistics. Retrieved from <https://jurnal.uns.ac.id/prosidingprasasti/article/view/1474>
- Wibowo, E. P. (2018). *Interpersonal and ideational meanings expressed in the letters of rejection written by students of the eleventh grade of senior high school* (Unpublished undergraduate's thesis). Universitas Negeri Semarang, Semarang, Indonesia.
- Yujie, Z., & Fengjie, L. (2018). Transitivity analysis of American President Donald Trump's inaugural address. *International Journal of Literature and Arts*, 6(2), pp. 28 – 34. doi: 10.11648/j.ijla.20180602.11
- Yuqiong, Z., & Fengjie, L. (2018). Transitivity analysis of David Cameron's speech in retaining Scotland. *International Journal of Language and Linguistics*, 6(3), pp. 70 – 79. doi: 10.11648/j.ijll.20180603.13

- Zahoor, M., & Janjua, F. (2016). Character construction in tributive songs: Transitivity analysis of the song “I am Malala”. *Trames: Journal of Humanities and Social Sciences*, 20(2), pp. 201 – 213.
doi: 10.3176/tr.2016.2.05
- Zhang, Y. (2017). Transitivity analysis of Hillary Clinton’s and Donald Trump’s first television debate. *International Journal of Applied Linguistics & English Literature (IJALEL)*, 6(7), pp. 65 – 72. Retrieved from <https://www.journals.aiac.org.au/index.php/IJALEL/article/view/3760>