NEOLIBERALISM IN *THE PURGE: ANARCHY* (2014): A MULTIMODAL DISCOURSE ANALYSIS

THESIS

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UNIVERSITAS JEMBER
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This thesis is presented to English Department, Faculty of Humanities, Universitas Jember as one of requirements to achieve Sarjana Sastra Degree

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DEDICATION

This thesis is dedicated to:

1. My late beloved mother, Dina Hanifah and my beloved parents, Sumitro and Suhartatik. Thank you for your never-ending love, support and prayer.
2. My siblings, M. Bachrani Alfan Yaqin, Lisa Kholifiyah, Dyta Larasati and Safira Mar'atul Jannah. Thank you for the encouragement and support.
3. My Alma Mater

Jember, 29 July 2020

The Writer

Diyar Ilman Lukmana

140110101062

MOTTO

"You don't get to choose not to pay a price, you only get to choose which price you pay"

Jordan B. Peterson

DECLARATION

I hereby stated that this thesis entitled "**Neoliberalism in *The Purge: Anarchy* (2014): A Multimodal Discourse Analysis**" is an original writing. I declare all of the analysis and the result described in this thesis have never been submitted for the other publications.

I certify at the best of me and my knowledge that all sources used in this preparation of this thesis have been acknowledged.

Jember, 29 July 2020
The Writer

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THESIS

NEOLIBERALISM IN *THE PURGE: ANARCHY* (2014): A MULTIMODAL DISCOURSE ANALYSIS

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SUMMARY

Neoliberalism in *The Purge: Anarchy* (2014): A Multimodal Discourse Analysis; Diyar Ilman Lukmana; 140110101062; pages; English Department, the Faculty of Humanities, Universitas Jember.

This thesis investigates the ideology of neoliberalism in *The Purge: Anarchy*. This study applies Multimodality by Kress, Systemic Functional Grammar by Halliday, Systemic Functional Visual Grammar by Kress and Van Leeuwen and the concept of neoliberalism by Harvey.

This study is a qualitative research. First, this study applies Generic Structure to find out the structure of the movie. Then, the data is collected based on neoliberal phenomenon occurred in the scene. After the data are collected, the data are analyzed by using Systemic Functional Linguistic and Systemic Functional Visual Grammar. Then, the result of the analysis is interpreted by combining them with the concept of neoliberalism by Harvey.

The result of the analysis shows that the movie portrays neoliberalism. According to Harvey, there are four stages of accumulation by dispossession. However, there are only two practices of accumulation by dispossession. Furthermore, neoliberalism found in this research is portrayed as a destructive ideology since the policy brings many disadvantages to poor people.

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CHAPTER 1: INTRODUCTION

1.1 Background of the study

Entertainment is an act, performance or activity that is intended to bring excitement or amusement to audiences. People usually look for entertainment to release their stress even though sometimes entertainment is also used for serious purposes such as ceremony, religious festival and so on (www.sciencedaily.com). In this modern era, it is easy to find a free and accessible entertainment like movie. Movie is also one of the media that is powerful enough to enact discourse (Fairclough, 2001:41). There are many genres of the movie such as comedy, documentary, sci-fi, horror, thriller and so on. Each genre is expected to give a different sensation and purpose. Thriller is also one of the most popular genres around the world. One of the most popular thriller movies is *The Purge: Anarchy*.

The Purge: Anarchy, a neoliberal dystopia thriller themed movie, tells about a condition of United States in the future in which the country applies a policy called "The Purge". This policy allows people to commit all kinds of crime but there are some limitations such as prohibition of using explosion and politician at certain level are immune of being purged. This policy only happens in 13 hours starting from New Year eve every once in a year. There are more than one protagonists and each protagonist is depicted as individual who does not originally come from elite family. In this movie, most people who struggle economically are being targeted by the rich people and the government. The rich people need them to satisfy their desire and to collect profit by selling them. Meanwhile, government targets them because spending money for the poor people is considered as wasting money. In addition, the government also believes that the citizens are not killed enough. Hence, the government is also participating in "The Purge". This phenomenon is a good example of a representation of neoliberalism.

This study is aimed to reveal the concept of neoliberalism portrayed in the *The Purge: Anarchy*. In order to reveal the concept of neoliberalism in this movie, this study uses semiotic resources called mode as the object of the research. Furthermore, the modes consist of linguistic mode spoken by characters and the visual mode where visualization of the storyline occurs. Thus, several theories are used such as Multimodality by Kress (2010), Systemic Functional Linguistic by Halliday (2004), Systemic Functional Visual Grammar by Kress and Van Leeuwen (2006) as well as the concept of neoliberalism by Harvey (2007) are used.

In addition, this study is still relevant to conduct because movie is not only about storytelling, but the modes in the movie also carries a hidden meaning as Bordwell in Bateman and Schmidt (2011:3) defines hidden meaning as a capability to promoting a certain ideology or criticizing a certain issue occurred in society in a subtle way. In other words, movie is subconsciously able to affect the perception of audience regarding to certain issues. This study is also expected as a deeper look on how multimodality works on movie.

1.2 Research Topic

The topic of this research is concerning with neoliberalism that is represented in *The Purge: Anarchy* through multimodality.

1.3 Research Problem

Movie is a form of entertainment comprising of more than one mode of meaning. Generally, movie uses visual and linguistic elements as mode of meaning. These modes of meaning unexpectedly bring a hidden message which is the concept of neoliberalism in *The Purge: Anarchy*.

1.4 Research Questions

Based on the background of study and the research problem described above, these are the questions to answer.

1. How does the interplay between visual mode and linguistic mode in *The Purge: Anarchy* construct Neoliberalism?
2. How is Neoliberalism portrayed in *The Purge: Anarchy*?

1.5 Purpose of the Study

This study is conducted in order to fulfill the following purposes.

1. To find out how the interplay between visual mode and linguistic mode in *The Purge: Anarchy* construct Neoliberalism.
2. To know how Neoliberalism is portrayed in *The Purge: Anarchy*.

1.6 The Scope of the Study

This study is conducted under Multimodal Discourse Analysis (MDA) and it applies Systemic Functional Linguistic (SFL) by Halliday, Systemic Functional Visual Grammar by Kress and Van Leeuwen and the concept of Neoliberalism by Harvey.

1.7 Organization of Thesis

This thesis is organized into five chapters. The first chapter consists of background of the study, research topic, research questions, purposes of the study, scope of the research, organization of thesis and synopsis of the movie. The second chapter consists of previous studies and theoretical review. The third chapter consists of type of research, research strategy, data collection, data processing, data analysis and research design. The fourth chapter consists of result and discussion and the last chapter provides conclusion of the research.

1.8 Synopsis of the Movie

The Purge: Anarchy is an American action-thriller movie released on 18th July 2014. This movie was written and directed by James Demonaco and it was produced by Universal Pictures. This movie begins with the writing on the screen that says about "America. 2023. Unemployment is below 5%. Crime is virtually non-existent yet every year fewer and fewer people live below poverty line. All thanks to….The Purge" (The Purge: Anarchy) and then it proceeds to a certain timeline which is 21th March, 4.34 PM (2 hours 26 minutes before the annual purge starts). After showing the audience the setting of time and place, the movie introduces the protagonist. They are Eva, Leo, Shane and Liz. Before Eva going home from her workplace, she and her friends tell each other to stay safe considering that the annual purge is about to begin. When Eva arrives home, she is immediately scolded by her father since the annual purge is about to begin and Eva just arrives at home. Eva involves in a quarrel with her father but it does not last long since her daughter, named Cali, manages to stop it. The other characters, Shane and Liz, are about to go home after buying something from supermarket but in the parking lot, they are encountered by a man wearing a mask and holding a machete on his hand. They are looking at each other for a while before they enter their car to go home. Unfortunately, before they arrive at their home, their car is broken because the masked man they met at the supermarket sabotages their car. Knowing the situation, they start running in order to keep staying away from that masked man and his fellows.

When the purge is officially started, there are some people who try to purge Eva and Cali. Even though they get caught by a group of army, Leo manages to save them all. When they about to go somewhere safe, Shane and Liz accidentally meet them and beg to take them too. In the middle of the journey, Leo's car is broken and he does not want to accompany them since he has something to deal with. Eventually, Eva made an agreement with Leo by promising to give him a car if he accompanies them to Tanya's house. After they arrive, the condition is not as safe as they thought because Tanya and his sister try to kill each other since

her sister knows that Tanya has an affair with her husband. Seeing this situation, Leo, Eva, Cali, Shane and Liz decide to leave that house.

In the street, they are caught by the masked man with his fellows and they are sold to an auction. After the auctioneer gets the highest bidder, they are all sent to a dark huge room where they are being hunted by the bidder. Leo manages to kill most of them, yet Shane is dead because someone shots him. Even though they are cornered by the securities, the anti-NFFA group saves them. Eventually, Leo, Eva and Cali leave the place except Liz who wants the purge.

Few hours before the annual purge is officially ended, they stop by in front of a house of someone who accidentally killed Leo's son. Eva and Cali know Leo's intention and they try to stop it, but Leo insists to enter the house. Even though in the end he does not kill the man, the sergeant who tries to kidnap Eva and Cali shots Leo. When the 'Big Daddy' is about to give a final blow, the man who killed Leo's son saves him by shooting the 'Big Daddy' right after the announcer announces that "The Purge" of that year has just ended.

CHAPTER 2: LITERATURE REVIEW

This chapter comprises of two subchapters. They are previous studies and theoretical review. The subchapter of previous studies is about studies conducted by other researchers regarding to similar issues. The subchapter of theoretical review consists of theories applied for the analysis.

2.1 Previous Research

The first research was conducted by Bahmad (2015). This research article discusses about how neoliberalism is portrayed through Hakim Noury's melodramatic movie entitled *A Woman's Fate* and *A Love Story*. Hakim Noury is a Moroccan movie director. In this research, it was explained that cinema was one of the media to trigger a public discussion about socioeconomic inequality and political repression occurred in everyday life, particularly in Morocco.

The second research was conducted by Frame (2019). This research article discussed about how dystopian themed movie released after economic crisis in 2008 tended to deliver some critiques toward neoliberalism. Three movies were chosen as the object of this research. They are *In Time*, *The Hunger Games* and *Elysium*. These three movies have something in common, which is how they portray phenomenon that is caused by neoliberalism and how a character with certain quality called 'cruel optimism' is the one who is able to fix the chaotic condition occurred in the society. In addition, this research concluded that these movies tried to envision how the defeat of neoliberalism looked like even though these movies implied that there was no robust conceptualization of how neoliberal system would be replaced yet.

The last research was conducted by Gillespie (2016). This research article discussed about how protagonists of recent Korean gangster movies had a diverse way of reacting to neoliberalism. This research has chosen three movies as the object of the research namely *Beat*, *Bloody Tie* and *New World*. In addition, this research used textual analysis to fulfill the purpose of the research. In this research, it was explained that the pattern regarding to how the theme of Korean gangster movie had shifted. Prior to 1990, the gangster protagonists struggled in the beginning, then returned to defeat their enemy in order to fight the evil while protecting whom they cared about and was dead in the end. After 1990, the themes were more diverse. Finally, this research concluded that the movies taken as the object of the research and released after 1990 had been more diverse in terms of how the protagonist reacted towards neoliberal environment.

These previous studies contribute to this research in a slightly different way. The contribution of the first study is to give understanding on how movies can be a medium to portray certain ideology or issues occurred relating to daily basis. The contribution of the second and the third researches are to give information on how protagonists of these movies react to neoliberalism. In the second research, it is explained that the protagonist with certain quality is the one who brings a change in society. On the other hand, the third research explains the diversity of how protagonists react to neoliberalism. Some of them are genuinely not interested in it, some others have naïve enthusiast to it and the rest are being controlled by elites within neoliberal system. Even though these researches highlighted similar issues, they used different methods. None of them used multimodal discourse analysis. Therefore, this study is relevant to conduct.

2.2 Theoretical Review

2.2.1   Multimodality

Multimodality is a representation in many modes of a certain rhetorical aspect for communicational potentials (Kress, 2010: 22). Modes are the semiotic resources contained in the object. It can be visual images, languages and so on. Meanwhile, Multimodal Discourse Analysis is a collection of research paper in the field of multimodality, which concerns with developing the theory and practice of the analysis of discourse and sites that make use of multiple semiotic resources (O'Halloran, 2004: 1). The data of this research consist of more than one semiotic mode. They are visual data and linguistic data.

2.2.2   Systemic Functional Linguistic (SFL)

Systemic Functional Linguistic (SFL) is a theory that was initially invented by Michael Halliday. It is used to analyze the structure of the clause and how the clause constructs meaning. Thus, SFL is used to analyze linguistic data in this research. In order to analyze linguistic data, SFL uses metafunctions. According to Halliday (2004), there are three types of metafunctions. They are ideational/experiential, interpersonal and textual. Below is the explanation of the two metafunctions used in this research.

1. Experential Metafunction

    Experiential or ideational metafunction is a metafunction that concerns with human experience. According to Butt (2003: 46), "who does what in what circumstances" is a neat and brief way to explain this metafunction. In this metafunction, there are three constituent. They are participant, process and circumstance. These constituent commonly occur together in a clause. There are several types of process. Since process is the main element (Butt, 2003: 46), the participant and the circumstance follow the process. Below are several types of process:

    a. Material process

Material process deals with the process of doing and happening. This process consists of three components, such as actor, process and goal. Actor defines the subject, process defines the verb and goal defines as the one who are affected by the process done by participant.

The lizard	eat	the bug
Actor	Process: material	Goal

b. Mental Process

Mental process deals with any activity related with sensing, perceiving and thinking. This process consists of three components, including senser that defines as participants, process that defines the verb and phenomenon that defines the object.

I	feel	bad
Senser	Process: mental	Phenomenon

c. Relational Process

Relational process is a process where it relates the participant with identity or value. There are two types of relational process, they are *Attributive Relational Process* and *Identifying Relational Process*. Attributive Relational Process is a process of giving attribute to the participant. The participants in this process is called carrier and attribute is an attribute given to the thing. Meanwhile, Identifying Relational Process is a process of giving value to

participant. The participant in this process is called token and value.

Example of Identifying Relational Process:

Charlotte	is	friendly
Token	Process: relational	Value

Example of Attributive Relational Process:

Robin	is	an archeologist
Carrier	Process: relational	Attribute

d. Behavioural Process

Butt (2003:54) defines that behavioral process construe physiological and psychological behavior. The participant in this process is called behaver.

She	laughs
Behaver	Process: behavioral

e. Verbal Process

Verbal process deals with any activity involving verbal activity, such as say, tell, criticize etc. The participant in this process is called sayer. There are several terms for the addressee of this process called as receiver, verbiage and target.

My mother	said	that I am a stubborn person.
Sayer	Process: verbal	Projected clause

f. Existential Process

Existential Process is a process of proving or giving information that something exists. In this process, there is only one participant called existent.

There	Are	some coffee	on the table
Token	Process: existential	Existent	Circumstance

2. Interpersonal Metafunction

Interpersonal metafunction is a metafunction that tries to show the relationship between speakers. Butt, et al (2003: 5) states that "the interpersonal metafunction uses language to encode interaction, to show how defensible we find our proposition, to encode ideas about obligation and inclination and to express our attitude". There are two main features in this metafunction, they are mood and residue. Mood consists of subject and finite, while the rest can be considered as residue. Furthermore, mood can be classified into three types. They are declarative, interrogative and imperative mood. Below are the examples of these moods.

1. Declarative mood

We	are	playing	video games.
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

2. Interrogative mood

Are	we	playing	video games?

Finite	Subject	Predicator	Complement
Mood: Interrogative		Residue	

3. Imperative mood

		Play		video games!
No Subject	No Finite		Predicator	Complement
Mood: Imperative			Residue	

2.2.3 Systemic Functional Visual Element

According to Kress and van Leeuwen (2006), in order to see semiotic modes, there is a tool that consists of three metafunctions namely ideational metafunction, interpersonal metafunction and textual metafunction.

a. Ideational Metafunction

Since Systemic Functional Visual Elemen is adapted from Halliday's SFL, basically these metafunction concerns with the same things. But it must be applied on visual data. In this case, this metafunction concern with human experience. It means that we elaborate what is the relation between subject and their world. The process of interaction can be represented in the vector below:

A $\longleftrightarrow$ B

In the vector above, A represents B. A is the subject, $\longleftrightarrow$ is the process and B is the complement. Another way to connect the object is 'Tree Structure'.
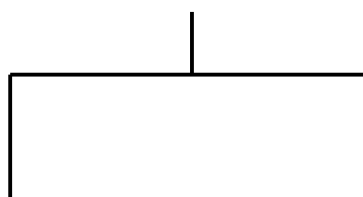
A   B

In this metafunction, there are two elements that will be analyzed. They are action and reaction. According to Kress and van Leeuwen (2006:63), action is the participant who does the vector in the image as the salient participant. Meanwhile reaction is the direction of the glance of one or more represented character, participant or phenomena (Kress and van Leeuwen, 2006:67).

b. Interpersonal Metafunction

In this metafunction, there are several elements used to analyze the shots. They are camera movement, image act, perspective, size of frame and social distance. Camera movement consists of camera stationary which means it focusing on particular character (Bateman and Schmidt, 2012:11), camera dollying/zooming in when the camera is getting closer to the characters (Bateman and Schmidt, 2012:13) and camera panning when the camera is moving from left to right or vice versa (Bateman and Schmidt, 2012:10). Image act consist of offer and demand. Offer is when the characters in the movie do not gaze at the viewer while demand is the vice versa (Kress and Van Leeuwen, 2006:148). Perspective consists of high angle which means viewer power, eye-level angle which means there is no power difference between viewer and the participants in the movie and low angle which means participants power (Kress and van leeuwen, 2006: 148). Size of frame consists of very close shot which shows more than head and shoulder, close shot which shows head and shoulder, medium shot which shows approximately from waist to knee, medium long shot which shows full figure, long shot which shows the human figure in size half of the frame and very long shot which shows more than long

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shot (Kress and van leeuwen, 2006: 124). Social distance consists of close personal distance which shows head to shoulder, far personal distance which shows waist up, close social distance which shows the whole figure, far social distance which shows the whole figure 'with space around it' and public distance which shows the torso of at least four or five people (Kress and van leeuwen, 2006: 125).

c. Textual Metafunction

In this metafunction, there are two elements that will be used to analyze the shots. They are information value and salience. Information value concerns about the information of the placement of objects, such as left and right, top and bottom, and also top and margin. According to Kress and van Leeuwen (2006), every various zone has its own meaning. Left position means that the image gives the information about something old and the viewers are supposed to have information about it earlier. Right position gives information about something new to the audience which needs special attention. Top position gives information about ideal essence of information. Bottom position gives information about something real and presents more specific information. Center position gives information that it is the nucleus of the information. Meanwhile, according to Kress and van Leeuwen (2006), salience is the element made in the image to attract the audience's attention based on the factor of placement.

2.2.4   Neoliberalism

Harvey (2007:2) defines neoliberalism as "a theory of political economy practices proposing that human well-being can best be advanced by liberating individual entrepreneurial freedom and skills

within institutional framework characterized by strong private property rights, free market and free trade". It means that neoliberalism tries to minimize market regulation to expand capital accumulation for corporate. On the other hand, state must provide a condition where such practice can be maintained or preserved (Harvey, 2007:2).

Harvey (2007:16) argues that neoliberalism is an attempt to restore class power. This attempt is based on economy and political factors. After World War II, the popular economic system was keynesianism. Then, the trend regarding to economic system shifted because of the economic crisis caused by keynesianism. On the other hand, social movement at that time was quite popular and became potential threat for capitalist. Therefore, neoliberalism was adopted as the answer to solve the economic crisis caused by keynesianism.

Harvey (2007:160-165) also argues that 'accumulation by dispossession' is performed in order to restore class power. This practice comprises of four stages.

1. privatization: taking over a certain public asset by privatizing and commodificating it. The main purpose is to open new fields for capital accumulation;
2. financialization: manipulation of money supply into private gain;
3. management and manipulation of crisis: creating and manipulating a certain condition to get more profit;
4. state redistribution: when a state is neoliberalized, it becomes the agent of neoliberalism by creating policy that fosters this ideology.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

This chapter comprises of five subchapters. They are type of research, research strategy, data collection, data processing, data analysis and research design. Further explanation is presented below.

3.1 Type of research

According to Mackey and Gass (2005:2), qualitative research is not generally set up experiments, the data cannot easily be quantified and the analysis is interpretive rather than statistical. On the other hand, quantitative research generally starts with an experimental in which a hypothesis is followed by the quantification of data and some sort numerical analysis is carried out. This research is not using any statistical form to analyze the data. Therefore, this research is a qualitative research.

3.2 Data collection

The method of collecting data of this research is documentary. It is chosen because all the data was downloaded from the internet. According to Denscombe (2003:214), document in the form of data can be obtained in many ways, including the internet. Since the data is a movie and a subtitle downloaded from the internet, documentary is applied as the method of collecting data to this research.

There are two types of data in this research. They are linguistic and visual data. The visual data were collected from the internet. They were downloaded from https://layarxxi.online/the-purge-anarchy-2014/play/?ep=7&sv=1. Then the images were captured by using GOMplayer. The linguistic data were downloaded from https://subscene.com/subtitles/the-purge-anarchy/english/993055. Subsequently,

Hassan and Halliday's (1989) Generic Structure was applied to find the structure of this movie. The structure of the movie is presented below.

EX^RA^CX^FA^DE (Makhrifah, 2019:21)

The key of the symbols:

EX: Exposition, RA: Rising Action, CX: Climax, FA: Falling Action, DE: Denouement

After the elements of the movie were found, the shot and the clauses from the scene were taken from each element relevant to the topic of investigation. The data consist of 7 scenes, 58 shots and 80 clauses. The recapitulation of the data is presented in the table below.

Scene	Shots	Clauses
1. Cali's Room scene	9	24
2. Cali's Room scene (2)	5	5
3. Rico's Room scene	16	20
4. Videotron scene	1	8
5. Auction scene	17	5
6. Hunting Ground scene	4	6
7. Nicholas Yard scene	6	12
Total Shots and Clauses	58	80

3.3 Data processing

After the data were collected completely, they were processed through the following steps:

1. Breaking down the data into clauses;
2. Labelling the clauses by using transitivity system (ideational metafunction by Halliday, 2004) into process types and categorizing them as participants, process and circumstance;

3. Labelling the clauses by using mood and modality system (interpersonal metafunction by Halliday, 2004) and categorizing which one is mood and residue;

4. Labelling each selected shot by using Systemic Functional Visual Element by Kress and van Leeuwen (2006) especially into the three metafunctions, such as ideational, interpersonal and textual metafunction.

3.4 Data Analysis

After the data were processed, they were analyzed in the following steps:

1. Describing the result of linguistic data that is analyzed using SFL by Halliday (2004) and the visual data that is analyzed using Systemic Functional Visual Element by Kress and van Leeuwen (2006);

2. Describing the result of interpretation between linguistic data and visual data and their relation using the concept of neoliberalism by Harvey (2007);

3. Drawing conclusion from the whole analysis and the findings.

3.5 Research Design

```
                    ┌─────────────────────────────┐
                    │  Multimodal Discourse        │
                    │  Analysis (MDA)              │
                    └─────────────────────────────┘
                                  │
                    ┌─────────────────────────────┐
                    │ Generic Structure (GS) in    │
                    │ the movie                    │
                    └─────────────────────────────┘
                       │                        │
            ┌──────────────────┐      ┌──────────────────┐
            │ Visual Elements  │      │ Linguistics      │
            │                  │      │ Elements         │
            └──────────────────┘      └──────────────────┘
                    │                        │
            ┌──────────────────┐      ┌──────────────────┐
            │ Selected movie   │      │ Selected clauses │
            │ shots            │      │ from the movie   │
            └──────────────────┘      └──────────────────┘
```

Ideational	Interpersonal	Textual

Ideational Metafunction	Interpersonal Metafunction
Transitivity Analysis	Mood and Modality

Analyzing by using Systemic Functional Visual Element by Kress and Van Leeuwen	Analyzing by using Systemic Functional Linguistic by Halliday

Theory of Neoliberalism by Harvey
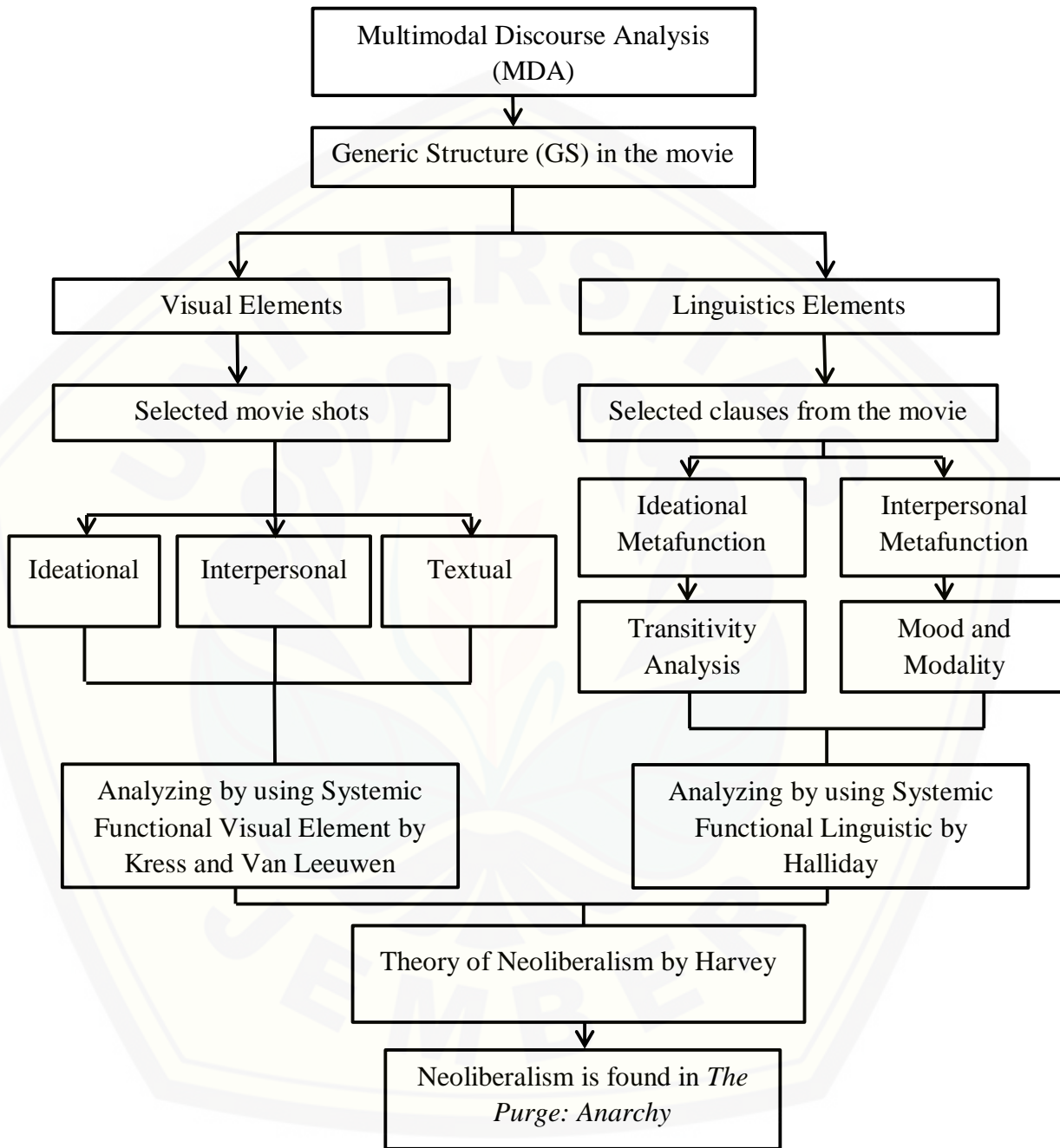
Neoliberalism is found in *The Purge: Anarchy*

Diagram 3.1 Research Design

CHAPTER 5. CONCLUSION

This chapter contains the conclusion from the elaboration of visual and linguistic analysis done in the previous chapter. The conclusion is drawn based on the findings of the analysis and the research questions proposed in the first chapter. In previous chapter, the discussion is divided into two sub chapters.

The first sub chapter discusses about the interplay of linguistic and visual mode in *The Purge: Anarchy*. Based on the result, it is confirmed that this movie manages to construct neoliberalism. Aside from building certain psychological effect to the viewer, the visual analysis shows that the government or the high class people are practicing neoliberalism. They are portrait to have a profit making mindset without concerning the poor people. On the other hand, the linguistic analysis shows that material process is utilized the most to describe neoliberalism as a phenomenon that occurred in physical world of the movie. The subject is divided into two perspectives. They are the citizens and the government. The goal of the citizens mostly relates with how to survive or how to resist. Meanwhile, the goal of the government is mostly the poor people. Together, material clauses with declarative mood are used to give information related to how the citizens and the government perceive neoliberalism. In conclusion, visual mode and linguistic mode support each other to construct the ideology in the movie. Without one of these modes, the portrayal of the ideology probably will be hardly perceived by the viewer.

The second sub chapter discusses about how neoliberalism is portrayed in *The Purge: Anarchy*. Harvey (2007:160) claims that accumulation by dispossession must be performed in order to neoliberalize a state. In this movie, there are only two of four stages of accumulation by dispossession. They are management and manipulation of crisis and state redistribution. Management and manipulation of crisis is portrayed through the practices performed by wealthy people to poor people. Meanwhile, state redistribution is portrayed through the policy created by

the government. This policy is the manifestation of neoliberalism since this policy is aimed to liberate the market by removing rules.

To sum up, this research shows that *The Purge: Anarchy* manages to portray neoliberalism. This means movies are capable of representing an ideology. In this case, this movie represents an ideology in a critical way by showing the bad impact of the ideology. *The Purge: Anarchy* tries to inform the viewers that neoliberalism creates segregation between rich and poor people. The rich people can afford protection since they have money. They are even capable of take advantages of the situation by capturing and selling poor people to the other rich people. Meanwhile, the poor people are struggling in this situation. Hopefully, this study gives more understanding on how movie is able to represent ideology through semiotic resources. Moreover, this study is also expected to raise awareness to people that ideology exists in movies.

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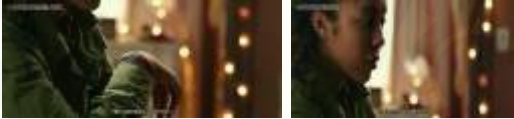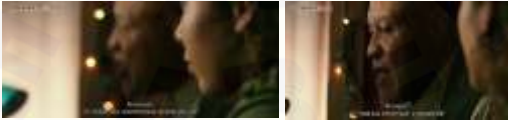
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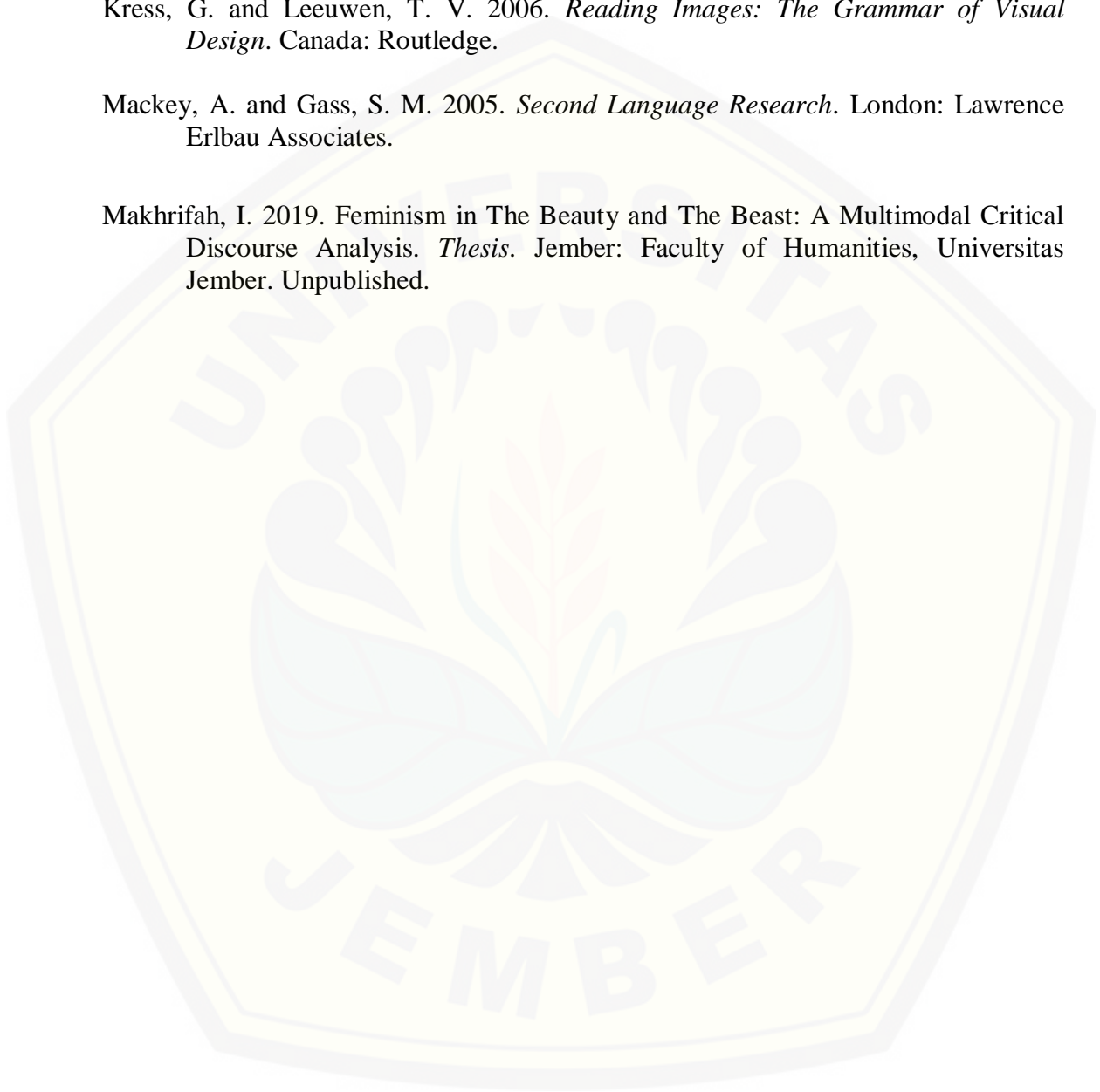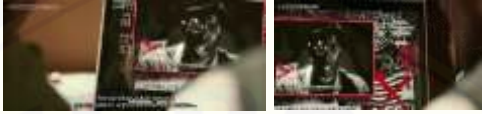
APPENDICES

Appendix 1. The Analysis of Visual Elements
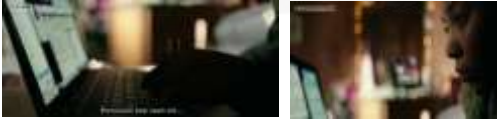
1. **Cali's room scene**

Camera	Shot	Image Track	Dialogue/Sound track
Camera Stationary	1		We have lost our souls to attain this peace. We no longer worship at the altar of Christ..
Camera Tilting	2		Muhammad, Yahweh.
Camera Stationary	3		We worship at the altar of Smith and Wesson. We, the people, know not what we do.
Camera Stationary, Changing focus	4		Horseshit. Where'd you find this lunatic?
Camera Stationary	5		I saw his protest posters all around the neighborhood. He lives here,

			Papa. He's just like us. Now, shush. Please, listen. He's not a lunatic.
Camera Panning	**6**		The Purge is not about containing crime to one night, and cleansing our souls by releasing aggression. It's about one thing, money.
Camera Stationary	**7**		Who dies tonight? The poor.
Camera Stationary	**8**		Carmelo: We can't afford to protect ourselves. Papa: That's enough. I can't listen to this crap. He's as full of shit as they are. Cali: No, he's right. Come on. They're keeping the population

Camera	Shot	Image Track	Dialogue/Sound track
			down by getting rid of people like us to save money.
Camera Stationary	9		Papa: Talk is cheap, Cali. Cali: Mmm-hmm. Papa: He may be right, but he won't do anything about it.

2. Cali's room scene (2)

Camera	Shot	Image Track	Dialogue/Sound track
Camera Stationary	1		Whatever happened to "Give me your needy, your tired,…
Camera Stationary	2		…your huddled masses yearning to breathe free"?
Camera Tilting	3		The redistribution of wealth upward through killing has to stop.
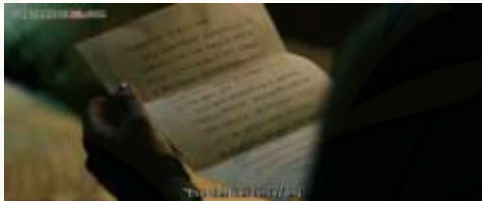
Camera Panning	4		We must pick up arms.
Camera Stationary	5		This year, we will fight back!

3. Rico's room scene

Camera	Shot	Image Track	Dialogue/Sound Track
Camera Stationary	1		Dearest Eva and Cali, my greatest heartache is seeing the two girls that I love so much..
Camera Stationary	2		…struggling in this world. I'm dying, you know this.
Camera Dollying, Approaching the object	3		I'll be a martyr for a wealthy family tonight. They paid me for this service. $100,000 will be transferred into

			your accounts, my darlings.
Camera Dollying, Approaching the object	**4**		Take their money. Survive the night and….
Camera Panning	**5**		Papa: Live a safe life. I love you. Wealthy family: mumbling about prayer
Camera Panning	**6**		Wealthy family: Blessed be America, a nation reborn.
Camera Panning	**7**		[Tension build up sound effect]
Camera Panning, Changing focus	**8**		[Tension build up sound effect]
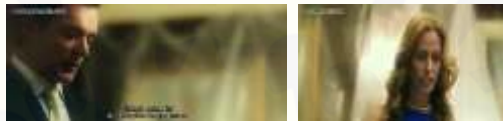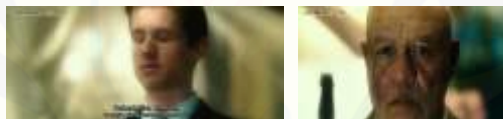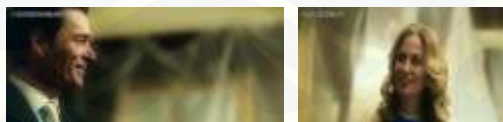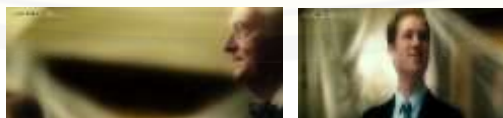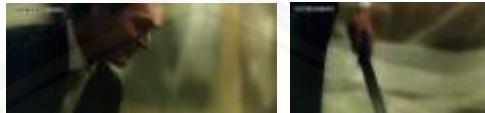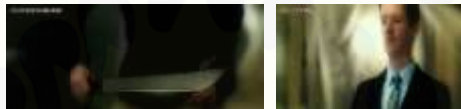
Camera Tilting	9		[Tension build up sound effect]
Camera Tilting	10		[Tension build up sound effect]
Camera Dollying	11		[Tension build up sound effect]
Camera Stationary	12		I don't understand.
Camera Stationary	13		It's how the wealthy purge, baby.

Camera Stationary	14		They buy poor and sick people…
Camera Stationary	15		…and they take them in their homes and they kill them where they safe.
Camera Stationary	16		Oh, My God. It's just like Carmelo said.

4. Videotron scene

Camera	Shot	Image Track	Dialogue/Sound track
Camera Stationary	1		The NFFA pigs are wrong. They're fucking wrong. Profit-making is not the essence of democracy. Wake up, people. Wake up! It's time to take a stand. Tonight, we write our message with blood. Their

			blood!

5. Auction scene
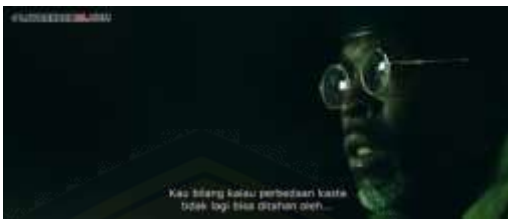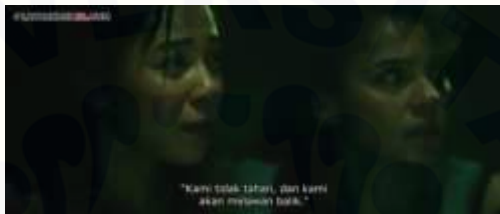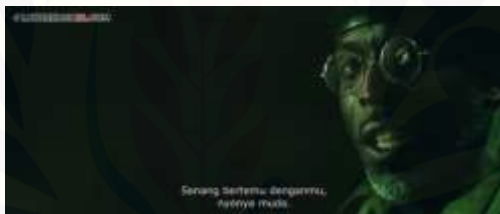
Camera	Shot	Image Track	Dialogue/Sound track
Camera Panning, Changing focus	**1**		Ladies and gentlemen, the next batch has just arrived.
Camera Stationary	**2**		Let's take a look, shall we?
Camera Panning, Changing focus	**3**		[Piano playing and clapping sound]
Camera Stationary	**4**		[Piano playing and clapping sound]
Camera Stationary	**5**		[Piano playing and clapping sound]
Camera Slightly	**6**		[Piano playing and clapping

Panning			sound]
Camera Slightly Panning	**7**		[Piano playing and clapping sound]
Camera Panning	**8**		[Piano playing and clapping sound]
Camera Stationary	**9**		[Piano playing and clapping sound]
Camera Dollying, Focusing on the Blonde Woman	**10**		[Piano playing and clapping sound]
Camera Stationary	**11**		[Piano playing and clapping sound]
Camera Panning	**12**		[Piano playing and clapping sound]
Camera Slightly	**13**		Quite an impressive lot,

		Image		Dialogue/Sound
Panning				isn't it?
Camera Slightly Panning	**14**			[Piano playing and clapping sound]
Camera Slightly Panning	**15**			[Piano playing and clapping sound]
Camera Stationary	**16**			Ladies and gentlemen, since this is the last Purge of the evening, the entry price will be…
Camera Slightly Panning	**17**			…$200,000

6. Hunting ground scene.

Camera	Shot	Image Track	Dialogue/Sound track
Camera Stationary	**1**		I know you.

Camera Stationary	2		You once said that the market mentality would no longer keep the American people stunted.
Camera Stationary	3		We're outrage and were fighting back.
Camera Stationary	4		Nice to meet you, too, young lady.

7. Nicholas Yard Scene

Camera	Shot	Image Track	Dialogue/Soundtrack
Camera Stationary	1		There is an unwritten purge rule, sergeant. Do not save lives.

Camera Stationary	2		Tonight, we take lives. We make things manageable for us. Unfortunately, the citizens are not killing enough.
Camera Stationary	3		So, we supplement it all to keep things balanced.
Camera Stationary	4		It's important work the NFFA does, and we can't have any interference.

Camera Stationary	5		Oh, no, Sir. No heroes.
Camera Stationary	6		I hope you feel cleansed.
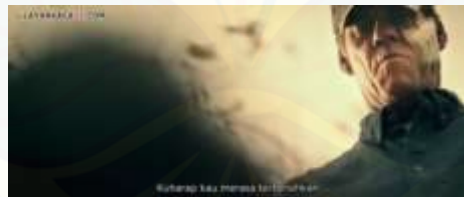
Appendix 2. The Transitivity and Mood and Modality Analysis on Linguistic Elements

||We have lost our souls to attain this peace.||

Table 1 The Analysis of Clause 1 in Cali's Room Scene

We	have	lost	our souls	to attain this peace
Behaver	Process: Behavioural		Behaviour	Circumstance
Subject	finite	predicator	complement	adjunct
Mood: declarative	Residue			

||We no longer worship at the altar of Christ, Muhammad, Yahweh.||

Table 2 The Analysis of Clause 2 in Cali's Room Scene

We	no longer	worship	at the altar of Christ, Muhammad, Yahweh
Actor	Circumstance	Process: Material	Circumstance
Subject	Adjunct	Finite	Adjunct
Mood: Declarative			Residue

||We worship at the altar of Smith and Wesson.||

Table 3 The Analysis of Clause 3 in Cali's Room Scene

We	worship	at the altar of Smith and Wesson
Actor	Process: Material	Circumstance
Subject	Finite	Adjunct

Mood: Residue	Residue

||We, the people, know not [[what we do]].||

Table 4 The Analysis of Clause 4&5 in Cali's Room Scene

We, the people,	know not	what	we	do
Senser	Process: Mental			
		Wh	Actor	Process: Material
Subject	Finite			
Mood: Declarative				
			Subject	Finite
		Residue	Mood: Declarative	

||Horseshit, where'd you find this lunatic?||

Table 5 The Analysis of Clause 6 in Cali's Room Scene

Horseshit, where	would	you	find	this lunatic?
Wh	Process:..	Actor	…Material	Goal
	Finite	Subject	Predicator	Complement
Re-	Mood: Interrogative		-sidue	

|| I saw his protest posters all around the neighborhood.||

Table 6 The Analysis of Clause 7 in Cali's Room Scene

I	saw	his protest posters	all around the neighborhood
Behaver	Process: Behavioural	Range	Circumstance

Subject	Finite	Complement	Adjunct
Mood: Declarative		Residue	

||He lives here, Papa.||

Table 7 The Analysis of Clause 8 in Cali's Room Scene

He	lives	here,	Papa
Actor	Process: Material	Circumstance	
Subject	Finite	Adjunct	
Mood: Declarative		Residue	

||Now, shush.||

||Please, listen.||

Table 8 The Analysis of Clause 9 in Cali's Room Scene

Please,	listen
Circumstance	Process: Mental
Adjunt	Finite
Residue	Mood: Imperative

||He's not a lunatic.||

Table 9 The Analysis of Clause 10 in Cali's Room Scene

He	is not	a lunatic.
Carrier	Process: Relational	Attribute
Subject	Finite	Complement

Mood: Declarative			Residue

|||The Purge is not about containing crime to one night ||and cleansing our souls by releasing aggression.|||

Table 10 The Analysis of Clause 11 in Cali's Room Scene

The Purge	is not	about containing crime	to one night
Carrier	Process: Relational	Attribute	Circumstance
Subject	Finite	Complement	Adjunct
Mood: Declarative			Residue

||It's about one thing, money.||

Table 11 The Analysis of Clause 12 in Cali's Room Scene

It	(is)	about one thing, money
Carrier	Process: Relational	Attribute
Subject	Finite	Adjunct
Mood: Declarative		Residue

||Who dies tonight? The poor.||

Table 12 The Analysis of Clause 13 in Cali's Room Scene

Who	dies	tonight?	The poor
	Process: Material	Circumstance	Actor
Wh-Subject	Finite Predicator	Adjunct	Subject

Mood: Declarative		Residue	Mood: Declarative

||We can't afford to protect ourselves.||

Table 13 The Analysis of Clause 14 in Cali's Room Scene

We	can't	afford	to protect ourselves
Senser	Process: Mental		Circumstance: Purpose
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

||That's enough.||

Table 14 The Analysis of Clause 15 in Cali's Room Scene

That	(is)	enough.
Token	Process: Relational	Value
Subject	Finite	Adjunct
Mood: Declarative		Residue

||I can't listen to this crap.||

Table 15 The Analysis of Clause 16 in Cali's Room Scene

I	can't	listen	to this crap
Senser	Process: Mental		Circumstance
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

|||He's as full of shit ||as they are.|||

Table 16 The Analysis of Clause 17 in Cali's Room Scene

He	(is)	as full of shit
Token	Process: Relational	Value
Subject	Finite	Adjunct
Mood: Declarative		Residue

Table 17 The Analysis of Clause 18 in Cali's Room Scene

As	they	are	(full of shit)
	Token	Process: Relational	Value
Conj.	Subject	Finite	Adjunct
Re-	Mood: Declarative		-sidue

||No, he's right.||

Table 18 The Analysis of Clause 19 in Cali's Room Scene

he	is	right
Token	Process: Relational	Value
Subject	Finite	Adjunct
Mood: Declarative		Residue

||Come on.||

Table 19 The Analysis of Clause 20 in Cali's Room Scene

Come on
Process: Material
Finite
Mood: Imperative

||They're keeping the population down by getting rid of people like us to save money.||

Table 20 The Analysis of Clause 21 in Cali's Room Scene

They are keeping	the population	down	by getting rid of people like us	to save money
Actor Process:..	Goal	..Material	Circumstance	Circumstance
Subject Finite Predi..	Complement	..cator	Adjunct	Adjunct
Mood: Declarative	Residue			

||Talk is cheap, Cali.||

Table 21 The Analysis of Clause 22 in Cali's Room Scene

Talk	is	cheap, Cali
Token	Process: Relational	Value
Subject	Finite	Complement
Mood: Declarative	Residue	

||Mmm-hmm.||

|||He may be right, ||but he won't do anything about it.|||

Table 22 The Analysis of Clause 23 in Cali's Room Scene

He	may	be	right
Token	Process: Relational		Value
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

Table 23 The Analysis of Clause 24 in Cali's Room Scene

But,	he	won't	do	anything about it.
	Actor	Process: Material		Goal
Conj.	Subject	Finite	Predicator	Complement
Re-	Mood: Declarative		-sidue	

|||Whatever happened to ||"Give me your needy, your tired, your huddled masses yearning to breathe free"?|||

Table 24 The Analysis of Clause 1 in Cali's Room Scene (2)

Whatever	happened	to
Actor	Process: Material	Conj.
Subject	Finite	
Mood: Declarative		Residue

Table 25 The Analysis of Clause 2 in Cali's Room Scene (2)

"Give	me	your needy, your tired, your huddled masses	yearning to breathe free
Process:	Actor	Goal	Circumstance

Material		
Finite	Complement	Adjunct
Mood: Imperative	Residue	

||The redistribution of wealth upward through killing has to stop.||

Table 26 The Analysis of Clause 3 in Cali's Room Scene (2)

The redistribution of wealth upward through killing	has	to stop
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

||We must pick up arms.||

Table 27 The Analysis of Clause 4 in Cali's Room Scene (2)

We	must	pick up	arms
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative	Residue		

||This year, we will fight back!||

Table 28 The Analysis of Clause 5 in Cali's Room Scene (2)

This year,	we	will	fight back
Circumstance	Actor	Process: Material	

Adjunct	Subject		Finite	Predicator
Re-	Mood: Declarative			-sidue

||Dearest Eva and Cali, my greatest heartache is seeing the two girls [[I love so much struggling in this world]].||

Table 29 The Analysis of Clause 1 in Rico's Room Scene

Dearest Eva and Cali, my greatest heartache	is	seeing	the two girls
Senser	Process: Mental		Phenomenon
Subject	Finite	Predicator	Complement
Re-	Mood: Declarative		-sidue

Table 30 The Analysis of Clause 2 in Rico's Room Scene

I	love	so much	struggling	in this world
Senser	Process: Mental	Circumstance	Circumstance	Circumstance
Subject	Finite	Adjunct	Adjunct	Adjunct
Mood: Declarative		Residue		

|||I am dying, ||you know this.|||

Table 31 The Analysis of Clause 3 in Rico's Room Scene

I	am	dying
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

Table 32 The Analysis of Clause 4 in Rico's Room Scene

You	know	this
Senser	Process: Mental	Phenomenon
Subject	Finite	Complement
Mood: Declarative		Residue

||I'll be a martyr for a wealthy family tonight.||

Table 33 The Analysis of Clause 5 in Rico's Room Scene

I	will	be	a martyr	for a wealthy family	tonight
Carrier	Process: Relational		Attribute	Circumstance	Circumstance
Subject	Finite	Predicator	Complement	Adjunct	Adjunct
Mood: Declarative		Residue			

||They paid me for this service.||

Table 34 The Analysis of Clause 6 in Rico's Room Scene

They	paid	me	for this service
Actor	Process: Material	Goal	Circumstance
Subject	Finite		Adjunct
Mood: Declarative		Residue	

||$100,000 will be transferred into your accounts, my darlings.||

Table 35 The Analysis of Clause 7 in Rico's Room Scene

$100,000	will be	transferred	into your accounts,	my darling
Goal	Process: Material		Circumstance	Recipient
Subject	Finite	Predicator	Adjunct	Complement
Mood: Declarative	Residue			

||Take their money.||

Table 36 The Analysis of Clause 8 in Rico's Room Scene

Take	their money
Process: Material	Goal
Finite	Complement
Mood: Imperative	Residue

||Survive the night.||

Table 37 The Analysis of Clause 9 in Rico's Room Scene

Survive	the night
Process: Material	Goal
Finite	Complement
Mood: Imperative	Residue

||and live a safe life.||

Table 38 The Analysis of Clause 10 in Rico's Room Scene

And	live	a safe life

	Process: Material	Goal
Conj.	Finite	Complement
Re-	Mood: Imperative	-sidue

||I love you.||

Table 39 The Analysis of Clause 11 in Rico's Room Scene

I	love	you
Senser	Process: Mental	Phenomenon
Subject	Finite	Complement
Mood: Declarative		Residue

||Blessed be America, A nation reborn.||

Table 40 The Analysis of Clause 12 in Rico's Room Scene

Blessed	be	America, a nation reborn
Value	Process: Relational	Token
Circumstance	Finite	Subject
Residue	Mood: Declarative	

||I don't understand.||

Table 41 The Analysis of Clause 13 in Rico's Room Scene

I	do not	understand
Senser	Process: Mental	
Subject	Finite	Predicator

Mood: Declarative		Residue

||It's how the wealthy purge, baby.||

Table 42 The Analysis of Clause 14&15 in Rico's Room Scene

It		is	how	the wealthy	purge,	baby
Token		Process: Relational	Value			
Subject		Finite	Projecting clause…			
			Wh	Actor	Process: Material	
Mood: Declarative						
				Subject	Finite	
			Residue	Mood: Declarative		

|||They buy poor and sick people,|| and they take them in their homes ||and they kill them [[where they're safe]].|||

Table 43 The Analysis of Clause 16 in Rico's Room Scene

They	buy	poor and sick people
Actor	Process: Material	Goal
Subject	Finite	Complement
Mood: Declarative		Residue

Table 44 The Analysis of Clause 17 in Rico's Room Scene

And	they	take	them	in their homes
	Actor	Process: Material	Goal	Circumstance

Conj.	Subject	Finite	Complement	Adjunct
Re-	Mood: Declarative		-sidue	

Table 45 The Analysis of Clause 18 in Rico's Room Scene

And	they	kill	them
	Actor	Process: Material	Goal
Conj.	Subject	Finite	Complement
Re-	Mood: Declarative		-sidue

Table 46 The Analysis of Clause 19 in Rico's Room Scene

Where	they	are	safe
Wh	Token	Process: Relational	Value
	Subject	Finite	Adjunct
Re-	Mood: Declarative		-sidue

||Oh my God.||

||It's just like [[(what) Carmelo said]].||

Table 47 The Analysis of Clause 20&21 in Rico's Room Scene

It	is	just	like	(what)	Carmelo	said
Token	Process:..	Circum-	.. Relational			
		stance				
Subject	Finite	Adjunct	Predicator	Projecting clause..		
				Wh	Sayer	Process: Verbal

Mood: Declarative	Residue	
	Subject	Finite
	Residue	Mood: Declarative

||The NFFA pigs are wrong.||

Table 48 The Analysis of Clause 1 in Videotron Scene

The NFFA pigs	are	wrong
Token	Process: Relational	Value
Subject	Finite	Adjunct
Mood: Declarative		Residue

||They're fucking wrong!||

Table 49 The Analysis of Clause 2 in Videotron Scene

They	are	fucking	wrong
Token	Process: Relational		Value
Subject	Finite	Predicator	Adjunct
Mood: Declarative	Residue		

||Profit-making is not the essence of democracy.||

Table 50 The Analysis of Clause 3 in Videotron Scene

Profit-making	is not	the essence of democracy
Token	Process: Relational	Value

Subject	Finite	Complement
Mood: Declarative		Residue

||Wake up, people.||

Table 51 The Analysis of Clause 4 in Videotron Scene

Wake up,	people
Process: Mental	
Finite	
Mood: Imperative	

||Wake up!||

Table 52 The Analysis of Clause 5 in Videotron Scene

Wake up
Process: Mental
Finite
Mood: Imperative

||It's time to take a stand.||

Table 53 The Analysis of Clause 6 in Videotron Scene

It	is	time	to take a stand
Token	Process: Relational	Value	Circumstance
Subject	Finite	Complement	Adjunct
Mood: Declarative		Residue	

||Tonight, we write our message in blood.||

Table 54 The Analysis of Clause 7 in Videotron Scene

Tonight,	we	write	our message	in blood
Circumstance Circumstance	Actor	Process: Material	Goal	
Adjunct Adjunct	Subject	Finite	Complement	
Re-		Mood: Declarative	-sidue	

||(we write our message with) Their blood!||

Table 55 The Analysis of Clause 8 in Videotron Scene

(We	write	our message	with) their blood
Actor	Process: Material	Goal	Circumstance
Subject	Finite	Complement	Adjunct
Mood: Declarative		Residue	

||Ladies and gentlemen, the next batch has just arrived.||

Table 56 The Analysis of Clause 1 in Auction Scene

Ladies and gentlemen,	the next batch	has just	arrived
	Goal	Process: Material	
	Subject	Finite	Predicator
Re-	Mood: Declarative		-sidue

||Let's take a look, shall we?||

Table 57 The Analysis of Clause 2 in Auction Scene

Let's	take	a look,	shall	we?
Process: Material		Goal		
Finite	Predicator	Complement	Finite	Subject
Mood: Imperative	Residue			Mood tag

||(It is) quite an impressive lot, isn't it?||

Table 58 The Analysis of Clause 3 in Auction Scene

(It	is)	quite	an impressive lot,	isn't	it?
Carrier	Process: Relational	Circumstance	Attribute		
Subject	Finite	Adjunct	Complement	Finite	Subject
Mood: Declarative		Residue			Mood tag

||Ladies and gentlemen, since this is the last Purge of the evening, the entry price will be $200,000.||

Table 59 The Analysis of Clause 4 in Auction Scene

Ladies and gentlemen, since	this	is	the last purge	of the evening
	Circum stance	Process: Existenti al	Existent	Circumstance
	Adjunct	Subject	Finite	Complement	Adjunct
Re-			Mood: Declarative	-sidue

Table 60 The Analysis of Clause 5 in Auction Scene

The entry price	will	be	$200,000
Token	Process: Relational		Value
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

||I know you.||

Table 61 The Analysis of Clause 1 in Hunting Ground Scene

I	know	you
Senser	Process: Mental	Phenomenon
Subject	Finite	Complement
Mood: Declarative		Residue

|||You once said ||that the market mentality would no longer keep the American people stunted.|||

Table 62 The Analysis of Clause 2 in Hunting Ground Scene

You	once	said
Sayer	Circumstance	Process: Verbal
Subject		Finite Projecting clause..
Mood:..	Residue	…Declarative

Table 63 The Analysis of Clause 3 in Hunting Ground Scene

That	the market mentality	would	no longer	keep	the American

				people stunted
Process: Verbal Projecting Clause…				
	Actor	Process:..	Circum ..Material Stance	Goal
	Subject	Finite	Adjunct Predicator	Complement
Re-		Mood: Declarative	-sidue	

||"We are outraged and we're fighting back."||

Table 64 The Analysis of Clause 4 in Hunting Ground Scene

We	are	outraged
Behaver	Process: Behavioral	
Subject	Finite	Predicator
Mood: Declarative	Residue	

Table 65 The Analysis of Clause 5 in Hunting Ground Scene

And	we	are	fighting back
	Actor	Process: Material	
Conj.	Subject	Finite	Predicator
Re-	Mood: Declarative	-sidue	

||Nice to meet you, too, young lady.||

Table 66 The Analysis of Clause 6 in Hunting Ground Scene

(It	is)	nice	to meet you, too, young lady
Token	Process: Relational	Value	Circumstance
Subject	Finite	Adjunct	Adjunct
Mood: Declarative		Residue	

||There is an unwritten purge rule, sergeant.||

Table 67 The Analysis of Clause 1 in Nicholas Yard Scene

There	is	an unwritten purge rule, sergeant
Token	Process: Existential	Existent
Subject	Finite	Adjunct
Mood: Declarative		Residue

||Do not save lives.||

Table 68 The Analysis of Clause 2 in Nichols Yard Scene

(You)	don't	saves	lives
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Imperative		Residue	

||Tonight, we take lives.||

Table 69 The Analysis of Clause 3 in Nicholas Yard Scene

Tonight,	we	take	lives
Circumstance	Actor	Process: Material	Goal
Adjunct	Subject	Finite	
Complement			
Mood: Declarative		Residue	

||We make things manageable for us.||

Table 70 The Analysis of Clause 4 in Nicholas Yard Scene

We	make	things	manageable	for us
Actor	Process: Material	Goal	Circumstance	Circumstance
Subject	Finite	Complement	Adjunct	Adjunct
Mood: Declarative		Residue		

||Unfortunately, the citizens are not killing enough.||

Table 71 The Analysis of Clause 5 in Nicholas Yard Scene

Unfortunately,	the citizens	are not	killing	enough
	Actor	Process: Material		Circumstance
	Subject	Finite	Predicator	Adjunct
Re-	Mood: Declarative		-sidue	

||So, we supplement it all to keep things balanced.||

Table 72 The Analysis of Clause 6 in Nicholas Yard Scene

So,	we	supplement	it all	to keep things balanced

Actor	Process: Material	Goal	Circumstance
Subject	Finite	Complement	Adjunct
Re-	Mood: Declarative	-sidue	

|||It's important work [[the NFFA does,]] ||and we can't have any interference.|||

Table 73 The Analysis of Clause 7 in Nicholas Yard Scene

It	is	important work
Carrier	Process: Relational	Attribute
Subject	Finite	Complement
Mood: Declarative		Residue

Table 74 The Analysis of Clause 8 in Nicholas Yard Scene

(That)	the NFFA	does
	Actor	Process: Material
	Subject	Finite
Residue	Mood: Declarative	

Table 75 The Analysis of Clause 9 in Nicholas Yard Scene

and	we	can't	have	any interference
	Actor	Process: Material		Goal
	Subject	Finite	Predicator	Complement
Re-	Mood: Declarative	-sidue		

||We can't have any heroes.||

Table 76 The Analysis of Clause 10 in Nicholas Yard Scene

We	can't	have		any heroes
Actor	Process: Material			Goal
Subject	Finite	Predicator		Complement
Mood: Declarative		Residue		

||Oh, no, Sir.||

||No heroes.||

||I hope (that) you feel cleansed.||

Table 77 The Analysis of Clause 11 in Nicholas Yard Scene

I	hope
Senser	Process: Mental
Subject	Finite
Mood: Declarative	

Table 78 The Analysis of Clause 12 in Nicholas Yard Scene

(That)	you	feel	cleansed
	Senser	Process: Mental	Phenomenon
	Subject	Finite	Adjunct
Re-	Mood: Declarative		-sidue