



**ABSURDISM IN *THE AMAZING WORLD OF GUMBALL'S*
THE FAITH EPISODE: A MULTIMODAL CRITICAL
DISCOURSE ANALYSIS**

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER**

2022



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This thesis is represented for to English Department, Faculty of Humanities,
University Jember as one of the requirements to achieve Sarjana Sastra Degree

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DEDICATION

This thesis is dedicated to:

1. my parents, Sutrisno and Sulistyowati. Thank you so much for bringing me to this world, even it is almost full of unfortunate moments but I am glad I can feel those moments.
2. my sisters who I really love more than anything, Oshin Faiqotul Hikmah and Aqila Sinar Hidayah, I only hope you two have good life.
3. my friends in real life, Novita Anggraini, Resty Rossita and Dhen Sarindah, I do miss our real social interaction together.
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7. my Alma Mater.

MOTTO

There is no justification for life, but also no reason not to live

-Donald A. Crosby



DECLARATION

I stated that this thesis entitled “**Absurdism in *The Amazing World of Gumball’s The Faith Episode: A Critical Discourse Analysis*** is and original report conducted by me. I authenticate that this thesis has never been submitted or published before to any other degrees, qualifications and publication. I confirm the sources used during the writing process of this thesis have been quoted properly using appropriate credit.

Jember, 18 April 2022

The Researcher

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THESIS

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ANALYSIS**

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SUMMARY

Absurdism in *The Amazing World of Gumball's The Faith Episode: A Multimodal Critical Discourse Analysis*; Dimas Vian Oktaviano, 160110101091; 2021; 217 pages; English Department; Faculty of Humanity; Universitas Jember.

This research is conducted to reveal the existence of Absurdism from Camus in *The Amazing World of Gumball's The Faith* episode. The framework of Fairclough's Critical Discourse Analysis (CDA) is used to reveal the Absurdism in the cartoon and to organize the other theories in this research. The focus of the research is in the linguistic and the visual element of the cartoon. Hence, this research uses Halliday and Matthiessen's Systematic Functional Linguistic (SFL) and Kress and van Leeuwen's Systemic Functional Visual Grammar as the theories.

Qualitative methodology and case study are used in conducting this research. The data collection uses Generic Structure. Then, the data is analyzed using SFL, focusing on the ideational and interpersonal metafunction, and Multimodal. Afterward, the result of the text analysis is interpreted using Camus's Absurdism. The interpretation then is combined together with the socio-cultural context.

As the result, the linguistic and the visual elements from the cartoon contain Absurdism which is elaborated together. The steps of Absurdism from Camus are also used in the cartoon as the theme of the story line. It is also found that some socio-cultural contexts contribute to some issues in the episode, such as, humanity problems related to refugees from Rohingya, homelessness in Ireland and Syrian conflict, global warming issues and missile crisis in North Korea. Those socio-cultural contexts provide the example of absurd cycle in real life.

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CHAPTER 1. INTRODUCTION

This chapter occupies the reason for conducting the research, the research topic, the research problems, the research questions, the research purposes, the scope of the research, the organization of the research, and the synopsis of *The Amazing World of Gumball* season 6 episode *The Faith* in 2018.

1.1 Background of the Study

The philosophy of Absurdism, existentialism, and nihilism has resemblance that the world never has meaning. However, each of them handles the futility of the world differently. For existentialism, Cohen (1999) stated that one can create their own meaning because the universe eventually does not have meaning. Hence, this philosophy believes that the meaning itself can be created depending on the person itself. Nihilism is rather different from others. The universe does not have meaning yet it is futile to search or even find the meaning of the universe or life. According to Woodward (2002), nihilism in extreme ways is the impasse of values or even knowledge in the world. Nihilism will always relate to the oblivion of the universe. Absurdism, on the other hand, brings the notion that the universe is meaningless; however, one can keep living even if the lack of meaning still exists. This means that the person will fail to fulfill the search of the meaning; however, this endless search eventually what makes the person keep alive. Thus the person's heart is not empty (Camus, 1942). Absurdism urges people to accept the burden of lack of meaning and make that as the reason to keep living.

Camus's essay explains Absurdism through the story of condemned ancient Greeks in the afterlife (Camus: 1942). The story exposes Sisyphus who is condemned by the God of Greek to push the stone into the top of the mountain yet the stone rolls down over and over. Hence, he has to push it again. He uses this story to represent the absurdity in life. The absurd is alive in Sisyphus heart since he has been conscious of his futile and hopeless torture. According to Camus (1942:26), absurdity can appear because of the lack between the desire of human

to seek the meaning of life and the world that is actually meaningless. It is different from existentialism that one can create their own meaning of the world and nihilism that one will never achieve the meaning of the world since the world itself is meaningless. Absurdism tries to convince that one can keep life and search for the meaning of life even if the world lacks meaning. In a paper conducted by Payne (1992) about Camus' essays and journals, the goal of Absurdism is to convince a person to embrace the absurd of life, rather than reject it through suicide (Payne, 1992:6-9). In her paper, it was explained that there are several steps that a person would take when facing Absurdism: the realization of Absurdism in life, the feeling of being strange, the re-evaluation of the universe, the contradiction of the universe, and the acceptance of Absurdism.

Absurdism has found the way in literature, art, cinema, and theatre. The wide range of application gives impact to how Absurdism is included to the story. The theme related to Absurdism can be the loss of reason, identity crisis, satire, dark humor, and self-alienation (Sarangi and Das, 2016). We can see that some of them sometimes appear in the cartoons that we usually watch. For instance, in *Spongebob Squarepants* animation *Not Normal* episode, the identity crisis is engaged as the theme of the episode (Imandyu, 2017). The Absurdism is covered by the story that entails the value of life that is easy to catch for the audience.

The Amazing World of Gumball, an animation produced by Cartoon Network, contains various values for the audience. This animation tells an extraordinary story of Gumball and Darwin in a city named Elmore. An episode entitled *The Faith* 2018 tells of a character named Alan who has lost the faith in the world because the world will never be perfect no matter how hard he tries. Therefore, he surrenders to be a good person and the world becomes chaos where everything is grey. To solve this, two characters named Gumball and Darwin try to convince Alan to be good again as he used to be. The value of this episode is practical since there are some people who surrender for their life. Perhaps by watching this episode they will reflect on their life. In general, the main topic of

this episode is Absurdism; moreover, it is pictured through the pointless and meaningless feeling of the character.

Since the meaning of text has evolved into any instance of language (Halliday and Matthiessen, 2004:3), animation also takes a place as the exercise of the language toward society. The animation series can be the tool to deliver certain discourse practice of something. According to Fairclough (1995), a text will always include discourse practice in it. Hence, *The Faith* episode in *The Amazing World of Gumball* visibly has certain discourse practice whether in linguistic elements portrayed by the dialog of the characters or visual elements from the shots of the episode. The linguistic elements will be analyzed as the utterances that the characters use as meaning-making resources (Halliday & Matthiessen, 2004). While the visual elements will be examined as the semiotic system representing certain meaning that in certain circumstances can be expressed in linguistic elements (Kress & Leeuwen, 2006).

This research aims to seek Absurdism in *The Amazing World of Gumball's* *The Faith* episode. Absurdism employed as theme in *The Faith* episode will give impact to the audience through the message it contains. Hence, the audience will reflect the experience as well as the value of their life to the world. It will be risky to reflect absurdity in life plainly because the audience might interpret it differently. Moreover, Camus also explained that interpreting Absurdity could result in so many ways, including suicide as the solution or embracing it (Camus, 1942). The animation finally finds out the way to embrace absurdity, whereas this is important for those who suffer the loss of meaning of life.

1.2 Research Topic

The topic of this research is the representation of Absurdism discourse practice from Camus (1942) in *The Amazing World of Gumball* season 6 in *The Faith* episode 2018 as the theme of the episode.

1.3 Research Problem

Alan is a character in *The Amazing World of Gumball* and he always does good things. *The Faith* episode tells about a character named Alan who has lost the meaning of life and surrendered to it. As a result, the world becomes chaotic. Moreover, Gumball and Darwin try to stop Alan's mourning. The discourse practice of Absurdism is in the episode as the linguistics and visual elements indicate it.

1.4 Research Questions

Based on the previous explanation of the study, there are three research questions to be answered:

1. What are linguistics and visual elements employed to represent Absurdism in the episode?
2. How does Alan's value of Absurdism change from rejecting Absurdism to accepting Absurdism in life?
3. What are the socio-cultural contexts that influence the existence of Absurdism in the episode?

1.5 Research Purposes

According to the research questions above, there are at least three research purposes:

1. To identify the linguistics and visual elements in the episode that represents Absurdism.
2. To seek how Alan's value about Absurdism change from rejecting Absurdism to accepting Absurdism.
3. To indicate the socio-cultural contexts that influence the existence of Absurdism in the episode.

1.6 Scope of Research

To avoid the uncontrollable discussion in this research, the theories need constraint in the application. This research is conducted under Critical Discourse Analysis as the main theory. It is supported by Systemic Functional Linguistics, Multimodality, Systemic Functional Visual Elements, the theory of Absurdism from Albert Camus as well as the socio-cultural context.

1.7 The organization of Research

This research is structured through five main chapters. The first chapter comprises of the background of the study, the research topics, the research problems, the research questions, the research purposes, the scope of the research, the organization of the research, and the synopsis of *The Amazing World of Gumball* season 6 in *The Faith* episode 2018. The second chapter occupies the previous researches and the theoretical framework for this research. The third chapter contains the type of the research, the research strategy, the data collection, the data processing, the data analysis, and the research design. The fourth chapter will have analysis as well as the discussion. The last chapter consists of the conclusion of the research.

1.8 The Synopsis of *The Amazing World of Gumball's* episode *The Faith* in season 6

The Amazing World of Gumball is an animated comedy series created by Ben Bocquelet in 2011 from Cartoon Network. The series run from 2011 until 2019 and still goes on with the seventh season. The main story of each episode basically tells about the story of two main characters: Gumball and Darwin in an imaginary town, Elmore. Their father's name is Richard and their mother's name is Nicole. They also have a younger sister named Anais. Some supporting characters are also in the animation to build the story more complex and look like the society in real life. However, stories sometimes use crazy daily activities which will never happen in real life, for instance, the breakdown of time and space dimension in the cartoon because of Richard's work. The animation is unique compared to other animation stories because they use various styles of

animation in one animation series. For instance, the background uses the real background while the characters are from two dimension animation, three dimension animation, CGI, and some more various techniques in animation.

In February 2018, the episode *The Faith* was released with Joe Markham as the writer. The episode tells about Alan, the balloon character who is kind all the time. Suddenly, he does not do any kind thing because he has surrendered to this world. He thinks that even if he does good things, the world will never be better, in fact, it is true. This affects Elmore, where everything goes gray and this causes chaos, for the example, the chaos at a crossroad. The traffic light does not work because it turns grey. The road is a mess. The other example is the voluntary works that he usually does. He does not do it again and again and it causes chaos everywhere.

Figuring out what is happening, Gumball and Darwin finally find out the cause after exploring the town through the chaos. To resolve it, they convince Alan to be the person he used to be. They use a song as the tool. The song contains the bad things of the world. Then Alan asks if the world is bad, then what he should do. Gumball and Darwin replied that it is fine to be nice even if the world is not good. The episode ends when Alan rises again as he used to be and the world becomes normal again, where everything is colorful.

CHAPTER 2. LITERATURE REVIEW

This chapter contains two main subchapters. The first subchapter discusses some previous researches from some researchers in similar field, then defining the similarities and differences. The second one contains the theories that are engaged in this research.

2.1 Previous studies

Turahmat *et al* (2018) conducted a research concerning about Absurdism in Noer's tetralogy: Orkes Madun 1 (Madekur and Tarkeni), Orkes Madun 2 (Umang Umang), Orkes Madun 3 (Orkes Sandek), and Orkes Madun 4 (Orkes Ozone). A drama would be divided into two parts if it was analyzed: text/script and performance. Both of them portrayed the reflection of existing social life. Related to Absurdism, this kind of drama would reflect the pessimism and hopelessness experienced by the characters (Shobeiri, 2014 cited in Turahmat *et al*). Using hermeneutic approach and some theories including Absurdism, Myth, and Semiotics, it was found that all four drama scripts contained Absurdism in theme, plot, and the name of the characters. It was called a drama script as absurd theatre. The pattern of Absurdism in Noer's tetralogy was the characters believed in God, but then their life turned into irrational, meaningless, and worthless. The definition of Noer's tetralogy absurd drama was the drama that showed the irrational, meaningless, and worthless life, it even showed the rebellion toward God.

Sutjiati *et al* (2015) tried to interpret absurd theatre using an existentialism approach. It was aimed to help the pupils understand absurd theatre because it might be difficult since the theme of absurd theater was different than the other themes. According to Perrine (1987) cited in Sutjiati *et al*, absurd drama was drama that had comedy, unrealistic content and presentation emphasizing the absurdity, emptiness, and meaningless of life. According to Sutjiati *et al* (2015), absurdity could bring two reactions. The first reaction was positive, maintaining awareness, consciousness, and retaining the world. On the other hand, negative

reactions provide unawareness of the world. The absurd drama examined in this research was *The Myth of Sisyphus* from Albert Camus and *Waiting for Godot* from Samuel Beckett. Using the sociology of literature approach, sociology of author examined the authors of those theaters: Camus and Beckett, while the sociology of literature examined the theaters containing Absurdism. The solutions for the pupils to understand absurd theater were emphasizing the movements and atmosphere, understanding the strength of the characters, and making excellent preparation for the performance.

In this research, the aim is to reveal the existence of Absurdism in *The Amazing World of Gumball* season 6 episode *The Faith* 2018. Related to those previous studies, they contribute to understanding Absurdism, how Absurdism in literary works, and how it is analyzed using some theories. On the other hand, the basic theories used to unveil Absurdism from those researches are different from this research. The first research uses theory of Absurdism, myth, and semiotics; moreover, the second research uses Absurdism and sociology of literature. Meanwhile this research uses Multimodal Critical Discourse Analysis as the main theory, supported by Systemic Functional Linguistic, Multimodality, Absurdism, and socio-cultural contexts. From those theories, Absurdism is the only theory used for all researches, while the other theories are different for each previous study. Those studies only use drama script as the data, while this research uses the linguistic elements as well as the visual elements. This will provide other insight on how Absurdism is analyzed in other fields, in this case is linguistics and visual elements. Moreover, different data could bring different interpretation of Absurdism.

2.2 Theoretical Review

There are four theories used in this research. Those theories are Critical Discourse Analysis (CDA), Systemic Functional Linguistics (SFL), Systemic Functional Visual Elements, and Absurdism. CDA is the foundation theory; therefore, the framework as well as the theory of CDA will be the groundwork of this research. Consisting of three steps, the first step will be linguistic and visual

analysis. SFL will be used to analyze the linguistic elements, while Systemic Functional Visual Elements will be used to analyze the selected shots. The second analysis will use Absurdism to examine the result from the first step. Lastly, the last step will use socio-cultural context.

2.2.1 Critical Discourse Analysis

CDA is the framework in this research. Based on Fairclough (1995), not only discourse examines language as a social practice, but also using critical discourse analysis means seeing text as a social practice. This means that language is engaged in certain social circumstances upon certain purposes related to the power, dominance and social inequity issues.

According to Fairclough (1995), CDA has a three dimensional frameworks to analyze a text: analysis of spoken and written text, analysis of discourse practice, and analysis of socio-cultural practice (Fairclough, 1995:3). In the first analysis, the focus is on the analysis of the text using linguistics tools and other frameworks if it also concerns other fields, for example multimodality. This analysis deals with the description of the text. The second analysis focuses on the text production, distribution and consumption. The text is interpreted based on the result of previous analysis. The last analysis concerns the socio-cultural context of some events related to the text (Fairclough, 1995:5). This theory is used to examine the data supported by some theories: SFL, Multimodal, Absurdism, and Socio-cultural context. Those three analysis in CDA are illustrated below:

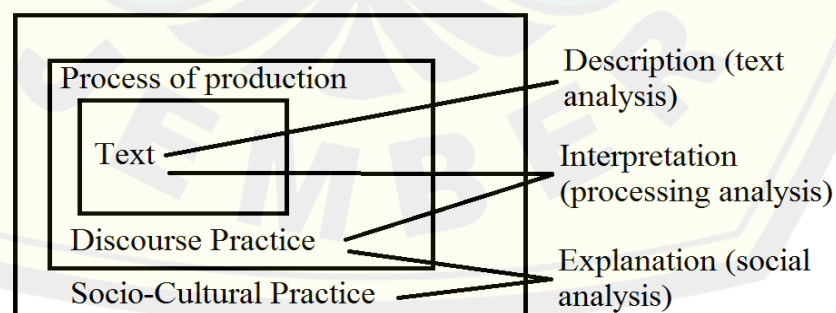


Figure 2.1 Dimension of Discourse (Fairclough, 2001:133)

2.2.2 Systemic Functional Linguistics (SFL)

This theory is used to analyze the selected clauses as the data in this research. According to Halliday and Matthiessen (2004), SFL deals with the function of a language rather than the composition or structure. They also consider that grammar is a meaning-making resource; the construction of a language will give different meaning toward other structures, as well as the socio-cultural context. Halliday proposes three metafunctions in analyzing a clause. Those metafunctions are ideational, interpersonal, and textual. However, this research only uses ideational and interpersonal metafunction because ideational deals with how the construction of meaning from experience as well as interpersonal deals with the social relationship.

Ideational Metafunction

According to Halliday and Matthiessen (2004:29), ideational metafunction focuses on the representation of experiences through the system of language. There are three main elements in this metafunction: Participants, Process, and Circumstance. This metafunction is divided into 6 types based on the type of process.

1. Material Process

This process deals with the doing and happening of something by actor. The process is basically the change of energy flow through some energy input as the result, or we can say the experience in the materialistic world (Halliday & Matthiessen, 2004: 179). This process is divided into two types: happening and doing process. In happening process, the actor does something yet it creates something, while doing process means the actor does something as a goal (Halliday & Matthiessen, 2004: 172).

Table 2.2 The example of material process

I	eat	an apple
Actor	Process: Material	Goal

2. Mental Process

Mental process focuses on the experiences that occur in consciousness. Differentiating from material process concerning the materialistic world, mental process concerns the flow of certain events in the consciousness state. The participants in this process are sensor, functioning like actor in material process and phenomenon, functioning like goal in material process. The consciousness in this process can be the emotion: conveying the emotions that can be in gradable scale, cognition: representing the state of thinking as cognitive activities, and perception: perceiving a certain phenomenon as the perception activities. (Halliday & Matthiessen, 2004:197-199).

Table 2.3 The example of material process

Jane	hates	tuna
Sensor	Process: Mental	Phenomenon

3. Relational Process

Relational process serves characterizing and identifying something (Halliday & Matthiessen, 2004:210). This means that the process actually gives judgment about something. This process comprises two types: identifying and attributive. Attributive process gives the carrier attribute about something (Halliday & Matthiessen, 2004:219). The carrier is classified in a certain class which it belongs to. In the identifying process, the token belongs to a certain identity. Some tokens may have some identity yet the identity portrayed in the clause is the identity it holds (Halliday & Matthiessen, 2004:227).

Table 2.4 The example of relational process attributive

He	is	Handsome
Carrier	Process: Relational: Attributive	Attribute

Table 2.5 The example of relational process identifying

I	am	a student
Token	Process: Relational: Identifying	Value

4. Verbal Process

Verbal process is the process that contributes to the quoting system. This process corresponds to the saying activities transforming the reality into narrative in the form of dialogue. Verbal process is also responsible for the symbolic exchange of meaning. The components of his process consist of sayer and receiver as the participants and verbiage as the entity that is quoted. Sayer is the participant that quotes the verbiage while the receiver is the participant that the process is intended to (Halliday & Matthiessen, 2004:252-256).

Table 2.6 The example of verbal process

I	told	you	to buy this car
Sayer	Process: Verbal	Receiver	Verbiage

5. Behavioral Process

According to Halliday and Matthiessen, behavioral process holds the process of psychological and physiological behavior, such as dreaming, breathing, coughing, staring and smiling (Halliday & Matthiessen, 2004:248). The participant in this process is Behavior. This process is actually in the middle of some processes, such as material, mental, and verbal. Hence, the preceding participant will depend on what kind of process it holds.

Table 2.7 The example of behavioral process

He	sang	a song
Behavior	Process: Behavioral	Behaviour

6. Existential Process

Existential process is a process that represents the existence of something or event (Halliday & Matthiessen, 2004:256). This process is identified by the use of the pronoun 'there' in a clause. This pronoun will give the reader preparation time for something. This means that something will be introduced to them later as new information. The new information can be either existence or event.

Table 2.8 The example of existential process

There	is	a cat
	Process: Existential	Existent: Entity

Interpersonal Metafunction

This metafunction engages on the use of language as an exchange of information (Halliday & Matthiessen, 2004: 110). This means that a clause can be affirmed, denied, doubted, contradicted, insisted on, accepted, qualified, tempered, or even regretted. The exchange in this process can be the exchange of demanding and giving good and service or commanding. In this process, there are Mood and Residue as the main components. Mood comprises subject, a nominal group and a finite. A clause will be built not only using Mood, but also the residue; therefore, Residue is the rest components of a clause except subject and finite.

Table 2.9 The example of interpersonal analysis

My father	is	a teacher
Subject	Finite	Complement
	Mood: Declarative: Indicative	Residue

2.2.3 Multimodality

Multimodality holds the visual analysis of the text since this research examines an episode of an animation series. The visual analysis will give wider interpretation of the text in the first stage of CDA: description or text analysis. According to Kress (2010), multimodality is the way of how people communicate to each other using writing, image, color, and other media. This is semiotic meaning-making according to Barthes. He also added that the meaning of the image will relate to the verbal text (Barthes, 1976). Writing provides the understanding through the brief explanation; moreover, visual elements give the visualization of it (Anjasari, 2019: 12). Thus, the combination between linguistics and visual elements is needed under the burden of description.

2.2.4 Systemic Functional Visual Elements

According to Kress and van Leeuwen (2006), analyzing multi modes systematically will need metafunction, adopting metafunction from Halliday. Because this research examines an animation episode, Bateman and Schmidt's (2012) theory is used. Their theory uses metafunction: ideational, interpersonal, and textual (Bateman and Schmidt, 2012:5). Ideational metafunction or experiential meaning deals with the construction of the world of the story; it consists of activities, events, people, and objects (Bateman & Schmidt, 2012:5). Interpersonal metafunction refers to the interaction in the story, including the response of certain mental modes (Bateman & Schmidt, 2012:5). Textual metafunction focuses on the second order phenomenon in the story which examines the coherence of the story by modifying individual characters into textured units accomplishing the complexity in the messages (Bateman & Schmidt, 2012:5). Bateman and Schmidt argue that an episode or film cannot be treated individually from other components. For the example, the interpretation of zooming cannot be interpreted alone as it is, it needs other components, such as camera angle and distance (Anjasari, 2019:13)

2.2.5 The Concept of Camus's Absurdism

Camus' thoughts about Absurdism are portrayed through an essay entitled *The Myth of Sisyphus* (1942). In this essay, he firstly discusses about suicide as the outline of the search of meaning of a person. The loss of meaning of life has caused a person to commit suicide rather than trying to seek more meaning in life; that person fails to seek the meaning of the world and sees the useless world that provides more sufferings. Absurdism is basically talking about the situation where a person has a will to seek the meaning yet the world does not support the person to seek the meaning.

Later, he discusses that a person can be in the circle of Absurdism if that person realizes the meaningless existence in the world and the unimportant things in daily activities (Payne, 1992:7). If a person has been exhausted from mental and physical routine in life, then that person will see the absurdities in the life.

Camus also argues that absurdities can be felt if a person feels strange toward the world: the feeling of being alien and stranger in this world.

When a person is in absurdity, then he/she will re-evaluate the truths of the universe. After re-evaluation, the questions appear as the beliefs and morals are re-evaluated. In this process, the person will find the contradiction and the paradoxical world. This process will cause the creation of a dense universe the person is capable of thinking. Hence; if a person ever says “I know this to be true,” “I understand this,” “I can feel it” are basically unclear utterances. This is because the person is not in his/her capacity to relate him/herself to the universe. Camus then explains that this is actually the stage when a person will find the contradiction and finds out that the person actually worries about nothing at all. According to Camus, the cycle of absurdity is started with the knowledge then the person will lack in understanding it coherently (Camus, 1942:19-20).

“In this unintelligible and limited universe, man’s fate henceforth assumes its meaning, in his recovered and now studied lucidity, the feeling of the absurd becomes clear and definite” (Camus, 1942: 21). This means that the next stage of Absurdism is the acceptance of Absurdism itself. A person will realize that he/she is actually connected through absurdity with longing for clarity. “I continue to believe that this world has no ultimate meaning. But I know that something in it has meaning, and that is man, because he is the only creature to insist on having one.” According to Scott’s critic (1962), this stage happens if the hunger of knowledge of humans meets the incoherent reality of the world.

According to Camus, even if a person has accepted Absurdism, the person will keep seeking the meaning and purpose; hence, Camus suggested creating art as the output of this desire. He suggested that using art as properties of releasing the spirit of seeking meaning and purpose. This is because there is no limitation in art as far as humans can create it, unlike the universe, where the constraints limit possibilities of seeking meaning.

Based on the explanation above, we can conclude that there are some important points to be revealed to identify the absurdity. Those points are 1) The realization of Absurdism in life 2) The feeling of being strange 3) The re-evaluation of the universe 4) The contradiction of the universe 5) The acceptance of Absurdism. Hence; those points will be explained again in finding and discussion in the interpretation stage of CDA.

2.2.6 Socio-cultural Context in the Episode

The socio cultural-context of this *The Amazing World of Gumball* episode *The Faith* 2018 is mostly the chaotic world. Elmore, the city where the episode takes place usually has colorful things; moreover, crazy things often happen in the city. However, this episode shows the different side of the city. Everything turns grey and some chaos happen. Gumball and Darwin, the main characters of the cartoon, try to figure out what is really happening. Going through some chaos, they finally find that Alan, the balloon character, is the source of the chaos. Alan usually did something good, such as joining voluntary works; however, he surrenders to be nice since he thinks that it is useless. The moral value of Alan is being questioned in this episode. He used to have good moral values because the good things are always done by him. However, Alan has lost it, making him fall into Absurdism. The socio-cultural context that will be used in this research is the condition in the real world represented in the episode. The socio-cultural context connects the reference of some elements in the episode and the real condition of the real world. Moreover, the socio-cultural context also influences Alan and some characters coping absurdity in their life.

CHAPTER 3. RESEARCH METHOD

This chapter discusses the method to conduct this research. The chapter comprises the type of research, research strategy, data collection, data processing, data analysis, and research design

3.1 Type of Research

This research was conducted under descriptive qualitative research since it explained the phenomena in the *The Faith* episode from *The Amazing World of Gumball* in 2018. The phenomena related to Absurdism from Camus. Hence, the research would analyze Absurdism in the cartoon then explained it briefly under CDA framework.

3.2 Research Strategy

According to Denscombe (2007:35), case study holds a phenomenon and tries to seek insight in it in a certain setting. Therefore, case study was the strategy applied for this research since the goal of case study suits the purpose of this research. This strategy would give deep understanding using linguistic and visual elements as the basic analysis.

3.3 Data Collection

The data for this research is clauses for the linguistic elements and shots for the visual elements. The data was gathered from the video downloaded from https://www.amazon.com/gp/video/detail/B078WCPKY6/ref=atv_pr_sw_sc on November, 16 2019. Halliday's and Hasan's (1989) Generic Structure was applied to map the structure of the episode and to select the shots and the clauses for the data of this research. It also helped the process of data classification and supported the existence of Absurdism in the episode. Using Generic Structure, the formula of the episode contains OpeningCS^TS^EX^RA^CX^FA^R^EndCS. OpeningCS is the opening credit scene, TS is title sequence, EX is exposition, RA is raising action, CX is climax, FA is falling action, R is resolution and EndCS is end credit scene. Apart from using generic structure to divide the episode, the

scenes from the episode were also used to classify the data. Hence, the grouping of the data was arranged by the Generic structure and the scenes from the episode.

According to the Generic Structure and the scenes, some visual and linguistics elements were chosen as in the table below. Here are the data that will be used in this research:

Table 3.1 The clauses and shots data

Scene	Generic structure	Clauses	Shots
Living room scene	Exposition	9	1
Traffic jam scene	Rising Action	1	5
Decolorized scene	Rising Action	8	10
Homeless man scene	Rising Action	9	3
Global warming scene	Rising Action	9	5
Park scene	Rising Action	18	8
Scout scene	Rising Action	17	9
Border scene	Climax	8	6
Alan scene	Climax	39	19
Singing scene	Falling Action	40	34
Finding purpose scene	Resolution	13	25
Total		171	125

3.4 Data Coding

This process required further data grouping. This research used inductive code and the coding methodology used was structure coding. Inductive code was created by the existing data of the research. The data was grouped by the characteristic it contained and the code was formed by these characteristic. In this research, the characteristics of the data were the scene it contained and the Generic structure of the scene and the data. Structure coding used the specific structure as the method to code the data, in this research, the structured used for the coding method was Generic structure of the episode. The data was coded by labeling it according to the classification in Table 3.1 above. The coding of the data comprised of 4 codes: number of the scene, Generic structure, type of the data, and number of the data in each scene. Number of the scene represented the number of the scene in the episode, for the example, living room scene was the

first scene appeared in the episode. Hence, the number used for living room scene was 1. Generic structure symbolized the structure of the scene it contained. For instance, finding purpose scene was from resolution. Therefore, the code of Generic structure for this scene was R. Type of the data differentiate the form of the data: clause or shot. These types were abbreviated into CL for clause and ST for shot. The data both for clauses and shots were given number following it because the scenes contained more than 1 selected clause or shot. *And in the other news, scientists have discovered a completely new color a mixture of blue and red called bled* is the first selected clause from living room scene in exposition. Hence, the code for this clause is 1EXCL1. The image bellow is the selected shot from living room scene. Therefore, the code for this image is 1EXST1.



Figure 3.1 Shot of Living Room Scene

3.5 Data Processing

The data chosen above were analyzed through several steps:

1. Breaking down the dialogue into some clauses
2. Analyzing the selected shots using Systemic Functional Visual Elements metafunctions: representational, interactional, and compositional
3. Analyzing the clauses using Systemic Functional Linguistic: ideational metafunction as well as interpersonal metafunction

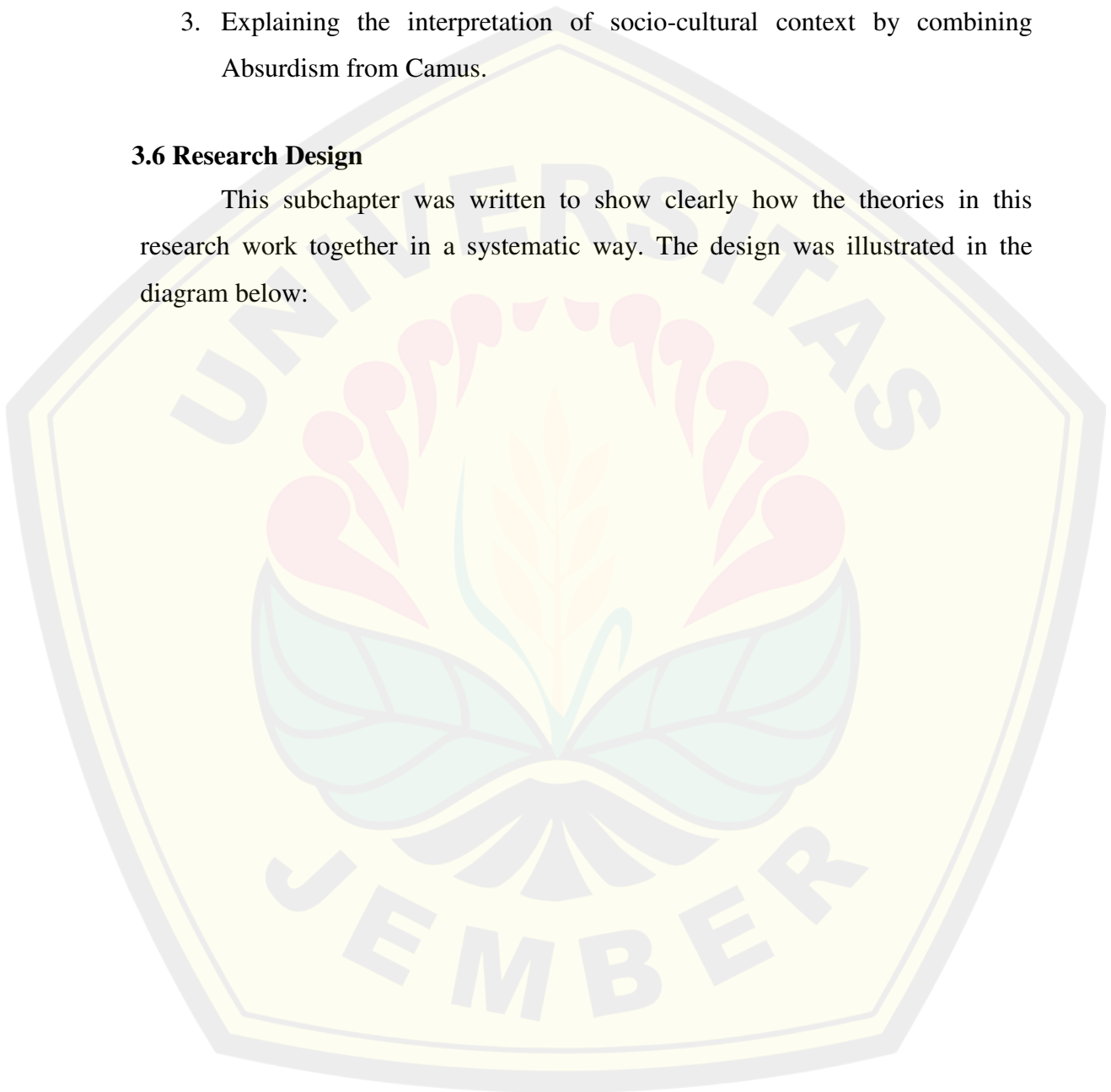
3.6 Data Analysis

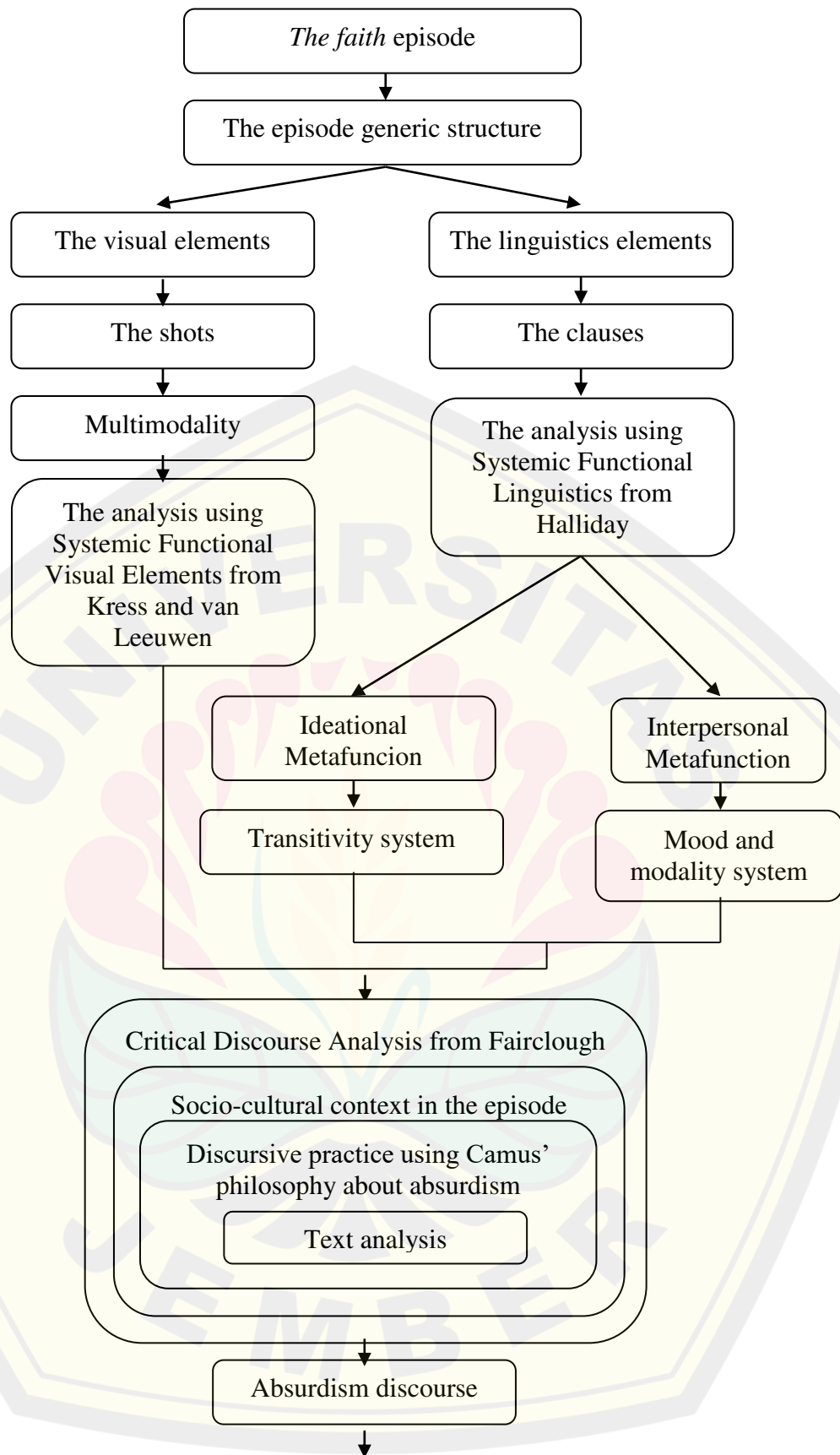
The data then analyzed using Fairclough's CDA framework: description, interpretation, and explanation. The analysis will be:

1. Describing the result of ideational and interpersonal metafunction analysis for the clauses as well as the shots using representational, interactional, and compositional metafunction.
2. Interpreting the result of clauses and shots analysis above with combining the Absurdism from Camus.
3. Explaining the interpretation of socio-cultural context by combining Absurdism from Camus.

3.6 Research Design

This subchapter was written to show clearly how the theories in this research work together in a systematic way. The design was illustrated in the diagram below:





the realization of absurdism in life, the feeling of being strange, the re-evaluation of the universe, the contradiction of the universe, the acceptance of absurdism

Figure 3.1 research design



CHAPTER 4. RESULTS AND DISCUSSION

This chapter discusses the data analysis as well as the interpretation for this research using the theories from chapter 2. The data were selected using Halliday & Hasan's Generic Structure (1989). The title sequence and the ending credit scene did not contain the data from table 3.1 in chapter 3. Title sequence consisted of the opening, the creative producer, and the title of the episode; moreover, the ending credit scene contained the voice actors and the production team.

Fairclough's CDA (1989) is the foundation theory in this research; therefore, there would be three stages of analysis in this chapter. The first stage is the description of the text. The selected clauses and shots are analyzed using SFL and Systemic Functional Visual Elements. The second stage is the interpretation. 'The result of the previous stage is interpreted using the concept of Absurdism from Camus (1942). The last stage is the explanation. This stage relates some components from the socio-cultural context accompanying *The Faith* episode from *The Amazing World of Gumball* to discover the reason behind Absurdism in this episode.

4.1 Text Analysis: Visual and Linguistic Elements

4.1.1 Living Room Scene

This scene is taken from the exposition with timeline 00:27-01:10. It portrays the daily life of the Watterson family in their home. Richard was watching TV in the living room while Gumball and Darwin were eating cereal on the couch in front of the TV. Richard watched news about the invention of a new color called bled, the combination of blue and red; however, the TV was broken so the color turned grey. He tried to fix it by punching it as well as complaining why it had to be broken when the warranty had already been out. Then Anais came to the living room declaring that the mirror was wrong because she looked like a grey-colored person, in fact, she was literally grey in this episode. Then Gumball and Darwin noticed that the cereal they ate was a kitty litter. Gumball

complained to his mom and she explained that everything turned grey in the supermarket. Confused because of things changing into grey, Gumball and Darwin realized that something wrong was happening.

Visual elements analysis and the result of linguistics element analysis are provided as follows.



(1EXST1)

Table 4.1 The visual analysis of living room scene

Ideational Meaning	Participants	Reacter	Richard, Anais, Nicole, Darwin
		Phenomena	Gumball
	Process	Narrative	Reactional Process
		Circumstance	Locative
Interpersonal Meaning	Image Act	Offer	
	Frame Size	Long Shot	
	Distance	Close Personal Distance	
	Angle	Frontal Angle	
	Color Saturation	Medium Saturation	
Textual Meaning	Information Value	Left	Broken TV, Richard, Anais, Nicole, Darwin, Kitty Litter
		Right	Gumball
	Salience	Gumball	
	Framing	Connected	

Table 4.2 The result of the analysis of process used in living room scene

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	1	-	-	-	-	-	1	
Darwin	-	1	-	-	-	-	1	
Richard	1	-	-	-	-	-	1	
Nicole	-	-	2	-	-	-	2	
Anais	-	1	-	-	1	-	2	
News anchor	1	-	1	-	-	-	2	
Total Clauses							9	

The table above shows the result of process analysis in linguistic elements. Table 4.3 bellow is the result of mood system used for linguistic elements in this scene. The analysis for both process and mood system can be found in appendix page 156-159 code EXCL1-1EXCL9.

Table 4.3 The result of the analysis of mood system used in living room scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	1	-	-	1
Darwin	1	-	-	1
Richard	1	-	-	1
Nicole	2	-	-	2
Anais	2	-	-	2
News Anchor	2	-	-	2
Total clauses				9

Table 4.1 shows the visual elements analysis. The process of this shot is a reactional process. The shot shows the vector made by the eyelines the participants have (Kress and van Leeuwen, 2006:67). Gumball is the phenomenon

because he is the direction in which the vectors arrive from other participants. Gumball also said that something was going on in the living room. He uses a material clause and it refers to the odd activities they had in the living room. Those activities are started from broken TV, gray Anais, kitty litter and confused Nicole. The news anchor announced the invention of a new color using a material clause which means the scientists have been working on to invent a new color (see appendix page 156 table 1EXCL1). The news anchor also told the audience the exact color using the attributive clause. That means the new color is being specified to be published for the first time on TV (see appendix page 156 table 1EXCL2). The clause followed after that is *Yeah typical, stuff always breaks when the warranty runs out* (see appendix page 156 table 1EXCL3). Richard said that as he was complaining about the TV. The clause is a material clause because it reflects the outside activity about the TV itself (Halliday and Matthiessen, 2004:170). The news anchor and Richard actually represent the failure to seek the meaning. Richard is informed that the new color has been invented, but he cannot access that because the TV is broken. On the other hand, Anais complained about the mirror using a mental clause (see appendix page 157 table 1EXCL4). Mental clause is used to represent the experience under consciousness (Halliday and Matthiessen, 2004:197). She had cognitive activity as the mirror does not work normally. Darwin also responded to her using a mental clause (see appendix page 157 table 1EXCL5). He uses cognition as he thought it was not the mirror, but Anais herself. Anais then replied that Gumball and Darwin actually ate kitty litter, not cereal. She uses behavioral clause referring to their usual behavior: eating cereal as their breakfast. On the other hand, that activity is done using other behavior: eating kitty litter (see appendix page 158 table 1EXCL6). Anais and Darwin have found the contradiction in themselves. She used to have color on her body but now she was completely colorless; Darwin and Gumball usually had cereal for breakfast instead of kitty litter. Nicole then explained that she got confused because everything was black and white in the supermarket using the attributive clause (see appendix page 158 table 1EXCL7 & 1EXCL8). The clause uses *everything* as the carrier while *black and white* are the attributes. This means

that she is labeling all things to black and white. Nicole also found the contradiction about the situation she had before in the supermarket, that everything had lost the color. Finally, Gumball made the conclusion that something was happening, something weird to be exact (see appendix page 159 table 1EXCL9). He uses material clause, using *something weird* as the actor. The clause does not have goal as it indicates a happening process in the outer world of the participant (Halliday and Matthiessen, 2004: 180). He feels the peculiarity of the usual world that they used to have.

Interpersonal analysis shows that the shot is offering information (see table 4.1). Offering image means that the represented participants are functioning as the information and they act as if the audience do not watch them directly (Kress and van Leeuwen, 2006:116-124). The shot itself is informing the audience that something infrequent is happening in their world. The normal morning has gone and some peculiar things happen in that morning. It provides the realization of a strange world as it was used to be. The clauses used by the represented participants in this shot are declarative clause (see table 4.3). Those clauses give information that every participant experiences in this shot. Their interaction is based in the each of them want the other to listen the information that they have (Halliday and Matthiessen, 2004:107). The size of the frame in this shot is long shot while the distance is close personal distance. Using long shot means that the distance between the represented participants and the audience is far. It indicates that the audience is considered as the stranger because of the invisible barrier toward the represented participants (Kress and van Leeuwen, 2006:126-128). However, the distance that the represented participants have is close personal distance. This distance let other people to hold other easily without any confrontation as they have intimate relationship, in this case is family (Kress and van Leeuwen, 2006:124). Long shot portrays the represented participant's full figure with half of the frame. It can be acknowledged that the shot provides the environment as well. Broken TV, colorless Anais and Nicole and kitty litter are in the shot; it shows the whole peculiarities in the morning. The angle in this shot is

frontal angle. Frontal angle means that the audience is involved with the represented participants in the shot (Kress and van Leeuwen, 2006:136). The audience is engaged to the existence and the realization of those peculiarities. The color saturation in this shot is medium. Some characters have lost their color while the other still have. The modality in this shot represents the uncertain belief in this family, that they realize something wrong is happening but they still cannot comprehend that.

Textual analysis provides left and right information used in this shot (see table 4.1). Broken TV, Richard, Anais and Nicole are placed on the left side. On the other hand, Gumball is in the right side of the shot. Left side means the known information for the represented participants and the audience (Kress and van Leeuwen, 2006:181). This signifies that the failure of seeking the meaning by Richard and the new color that does not show in the TV. Anais, Darwin and Nicole represent the contradiction they have at the moment because of the degrading color. These information are the information that has become familiar for them as they are placed in the left side. On the other hand, Gumball is in the right side, indicating the New information as he realizes something odd is happening. The salience in this shot is Gumball. The center of the attention in the shot is him as the eyeline made by other represented participants on him, not by the perspective of the audience. This makes the salience is based on non-perspectively (Kress and van Leeuwen, 2006:202). The framing in this shot is connected. Gumball is the salience but he still connects to other represented participants through the eyeline . Therefore, the information about the failure of seeking the meaning, the contradiction and the realization is one information (Kress and van Leeuwen, 2006:203-204).

4.1.2 Traffic Jam Scene

The traffic jam scene is taken from the rising action in 01:16-01:31. This scene is the next scene after living room scene. In the previous scene Gumball and his family noticed something wrong then they heard noises from the outside. After that, Gumball and Darwin opened the door and found out that the road was packed

by the car. The reason for the traffic jam was the traffic light. Normally it had red, yellow and green but in this scene it was all grey. Hence, it did not work. The crossroad became the traffic jam. The policeman then tried to solve this traffic but he ended up smashed by the cars.

The visual analysis and the result of transitivity and the mood system used of the scene are presented below.



(2RAST1)



(2RAST2)



(2RAST3)



(2RAST4)



(2RAST5)

Figure 4.2 Shots of Traffic Jam Scene

Table 4.4 The visual analysis of traffic jam scene

Ideational Meaning	Participants	Actor	The Policeman
		Goal	The cars
	Process	Narrative	Action Process
	Circumstance	Locative	Crossroad

Interpersonal Meaning	Image Act	Offer	
	Frame Size	Close Shot	1 shot (2RAST1)
		Extreme Long Shot	4 shots (2RAST2-2RAST5)
	Distance	Far Social Distance	
	Angle	Low Oblique Angle	1 shots (2RAST1)
		High Frontal Angle	4 shots (2RAST2-2RAST5)
Color Saturation	Low Saturation		
Textual Meaning	Information	Centre	The policeman
	Value	Margin	The colorless cars
	Salience	The traffic jam	
	Framing	Disconnected	

The analysis of linguistic elements for transitivity can be found in appendix page 159 as well as the mood system analysis. The result of the analysis can be checked in the tables below.

Table 4.5 The result of the analysis of process used in traffic jam scene

Character	The process used						Total
	Material	Mental	Relational	Behavioral	Existential	Verbal	
The Policeman	1	-	-	-	-	-	1
Total Clauses							1

Table 4.6 The result of the analysis of mood system used in traffic jam scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
The Policeman	-	-	1	1
Total clauses				1

Table 4.4 shows the process of the shots is action process. The policeman is the actor because he triggers the action of the shots: solving the traffic jam. The cars are the goal because the policeman needs to move them so there will not be traffic jam. The vector is made by the eyeline and the hands of the policeman. The circumstance is locative. The crossroad is the location the action is engaged. The ideal crossroad has traffic light to regulate the cars, but this scene shows it does not work. This scene represents the failure of the meaning. According to Camus, a person will acknowledge the absurdity in life when he/she feels strange. Moreover, the traffic light is the strangeness of the universe. It has three colors but it only has one color now. When the policeman is crashed by the cars, the utterance comes from him is *Somebody do something!* The utterance uses material process in ideational metafunction(see appendix page 159 table 2RACL1). Using material clause implies construing the experience of external world (Halliday and Matthiessen, 2004:170).

Interpersonally, the images in this scene are offering. The audience is left out by the vector made by the policeman and the cars. Offer images provide the information to the audience. In this case, the audience is shown the incident of malfunctioning traffic light which is the representation of failure of the meaning. The policeman also asks for help because he cannot control the chaos (see appendix page 159 table 2RACL1). He uses imperative clause with subject. He demands someone else to solve this chaos because he cannot. There are two frame sizes used in this scene. Shot 2RAST1 uses close shot as it shows the malfunctioning traffic light (see table 4.4). Close shot means that the audience is engaged to the abnormal traffic light (Kress and van Leeuwen, 2006:127). Shots 2RAST2-2RAST5 have extreme long shot (see table 4.4). The distance used in this scene is far social distance. In the shots, the audience is engaged as the strangers watching the chaos while the policeman has to adjust the traffic jam. The audience is showed the policeman facing the lack of meaning through the malfunctioning traffic light. The angle used in this scene is low oblique angle and high frontal angle. The first shot is represented by low oblique angle. Low angle

indicates the power represented participant has is higher than the audience; malfunctioning traffic light has higher power (Kress and van Leeuwen, 2006: 140). The oblique angle symbolizes the detachment of the audience toward the world in the image. This means that the traffic light is the world that the audience is left out and it has higher power to control the cars at the crossroad. Shot 2RAST2-2RAST5 have high frontal angle. According to Kress and van Leeuwen (2006), high angle signifies the powerless represented participants. This means that he traffic jam and the policeman are portrayed as the powerless participants. The frontal angle indicates the involvement of the audience. This can be interpreted as the audience is involved with the chaos as well as the imbalance power relation to the represented participants. The color saturation in this scene is low. The decolorized color is seen as the common element here. The modality in this cartoon is seen as colorful universe; however, the modality turns out to be lower in this episode. This makes the truth value in the episode about the chaos is seen as decreased truth value.

The textual analysis shows the information value is formed in center and margin form (see table 4.4). The centre is the policeman while the colorless cars are the margin. The policeman is the nucleus information; moreover, the colorless cars are the subservient elements. Nucleus information usually functions as the vital element while subservient element functions as the depending information (Kress and van Leewen, 2006:196). Contrastingly, the policeman seems to be the powerless element since he cannot solve the problem. In fact, he was crashed by the truck. This makes the contradiction among the policeman and the colorless cars. The cars have more power so they can crash him even he has ordered the command. The salience is the traffic jam in this scene. Shot 2RAST2-2RAST5 are packaged with the cars as they cannot move because of malfunctioning traffic light. The framing is connected because almost part of the scene is colorless. This indicates the chaos as well as the policeman as one element; the contradiction about the malfunction of traffic light.

4.1.3 Decolorized Scene

After the scene in the living room, Gumball and Darwin tried to look the surrounding, starting from the traffic jam to the places. While passing through the mall, Gumball asked Darwin what was happening. Darwin answered that the color had been decolorized. The outlook of the mall was the parking lot in the front with an advertisement sign in the background. The mall was used to be colorful yet in this scene the color had been decolorized into black and white. The color saturation turned from high to low in this scene yet Gumball and Darwin still had their color. A character named Rocky Robinson was about to have blind date in the mall. He had got the message from the girl informing him she was wearing gray dress. However, all women in the mall suddenly turned into gray and Rocky confidently dated those women. There was also football match in this scene. The match was normal but unexpectedly everything transformed into gray. This caused the supporters did not need to support them anymore because there was no distinction which team they belong. Unfortunately, the chaos happened because of their personal hobby besides supporting the teams. In the episode, decolorized scene happens in 01:33-02:17.

The shots for the mall scene are presented below. The analysis of the shots is written in the following.



(3RAST1)



(3RAST2)



(3RAST3)



(3RAST4)



(3RAST5)



(3RAST6)



(3RAST7)



(3RAST8)



(3RAST9)



(3RAST10)

Figure 4.3 Shots of Decolorized Scene

Table 4.7 The visual analysis of decolorized scene

Ideational Meaning	Participants	Actor	Gumball, Darwin and the women
		Goal	Decolorized mall and Rocky
	Process	Narrative	Action Process
	Circumstance	Locative	Mall and Football yard
Interpersonal Meaning	Image Act	Offer	
		Frame Size	Close Shot
		Long Shot	3 shots (3RAST1, 3RAST2 and 3RAST4)
		Extreme Long Shot	6 shots (3RAST5 3RAST10)
	Distance	Close Personal Distance	1 shots (3RAST3)

	Angle	Frontal Angle	
	Color Saturation	High Saturation	2 shots (3RAST4 and 3RAST8)
		Medium Saturation	4 shots (3RAST1, 3RAST2, 3RAST3 and 3RAST5)
		Low Saturation	4 shots (3RAST6, 3RAST7, 3RAST9 and 3RAST10)
Textual Meaning	Information Value	Left	Gumball, Darwin and Supporter 1
		Right	Decolorized environment and Supporter 2
		Centre	Rocky
		Margin	The angry women
	Salience	Gumball, Darwin, Rocky, Supporter 1 and Supporter 2	
	Framing	Disconnected	

The analysis of linguistic elements for transitivity is provided in appendix page 159-161. The recapitulation of transitivity as well as mood system analysis can be seen in the following tables.

Table 4.8 The result of the analysis of process used in decolorized scene

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	1	-	-	-	-	-	1	
Darwin	-	-	1	-	-	-	1	
Rocky	-	-	1	1	-	-	2	
Supporter 1	1	1	1	-	-	-	3	
Supporter 2	1	-	-	-	-	-	1	
Total Clauses							8	

Table 4.9 The result of the analysis of mood system used in decolorized scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	-	1	-	1
Darwin	1	-	-	1
Rocky	2	-	-	2
Supporter 1	3	-	-	3
Supporter 2	1	-	-	1
Total clauses				8

The process of the shots is action process since Gumball and Darwin were observing the environment (see table 4.7). Gumball asked Darwin about the environment and he answered the color had been decolorized by itself. The linguistic analysis shows that Gumball uses material process while Darwin uses attributive process (see appendix page 159 table 3RACL1 and 3RACL2). Gumball uses clause without goal; this means the focus is on the activity rather than the affected elements (see appendix page 159 table 3RACL1). On the other hand, Darwin gave the answer using attributive clause. The kind of attributive clause is mental-like clause (Halliday and Matthiessen, 2004:223). This means that he is giving attribute to the environment that the color is starting to be gone. In the next shots, Rocky was going to have a blind date; moreover, his date texted him that she was excited and wore gray dress. His date uses attributive and identifying clauses (see appendix page 160 table 3RACL3 and 3RACL4). Attributive clause is for giving attribute about her feeling while identifying clause is used to give herself specification about her appearance. On other shots, a football match suddenly loses its color, causing similarity to both teams. Supporter 1 suddenly was screaming, declaring that the spell has broken. He uses attribute clause referring to the rules he always follows: supporting the team. Then he uses material clause to project the support which he does not to do again. He also uses mental clauses for the next thing he can do besides supporting the team (see appendix page 160-161 table 3RACL5-3RACL7). On the other hand, the supporter 2 uses material clauses too for the activity besides supporting the team

(see appendix page 161 table 3RACL8). This means supporter 1 and 2 are free to do anything they want. This represents the accepting of absurd and living without any significance meaning (payne, 1992:9).

Interpersonal analysis indicates the shots are offering (see table 4.7). The shots give the information about the decolorized environment and some activities influenced by the decolorizing. Gumball uses interrogative clause to Darwin asking about the information of the surroundings (see appendix page 159 table 3RACL1). WH-interrogative is used to give specification about the entity or event (Halliday and Matthiessen, 2004:134-137). Gumball wishes clarification for the situation in the surroundings and Darwin uses declarative clause to provide the information Gumball demands (see appendix page 159 table 3RACL2). Gumball had the awareness about the strange situation. On the other hand, Rocky was reading his date's texts and she used declarative clauses. It functions as giving information to him about her feeling and physical appearance (see appendix page 160 table 3RACL3 and 3RACL4). He fell into the delusion that the girl was actually unknown since all women in the mall were gray. The supporter 1 and 2 uses declarative clauses to utter the situation as well as what they will do after that (see appendix page 160-161 table 3RACL5-3RACL8). The supporter 1 utters his hobby and the supporter 2 also utters his hobby. They both give information to each other but it turns out to be chaos as their hobbies are different. The failure to seek the meaning is represented by the supporter 1 when he says *The spell is broken*. He supports the team as it has distinctive color from other team. Unfortunately, both team have same color and he does not have any purpose supporting the team. The hobby of supporter 1 and 2 is the acceptance of the Absurdism. Close shot is used in shot 3RAST1, 3RAST2 and 3RAST4. Those shots show the facial expression of the represented participants: Gumball and Darwin finding out decolorizing and Rocky's blind date. The long shots are used to portray the decolorized environment, starting from the mall then the football yard. In these shots, the audience is shown the activity yet not involved (Kress and van Leeuwen, 2006: 127-128). Extreme long shot is used to illustrate the decolorizing

from the outside of the mall. On the other hand, the distance in these shots is close personal distance. The represented participants are having their personal business while the audience is connected to the represented participants themselves (Kress and van Leeuwen, 2006: 125-127). However, in shot 3RAST7 and 3RAST10 the relation in aggression. Rocky and the women as well as the supporter 1 and 2 are completely strangers. This scene occupies frontal angle. Using frontal angle entails the involvement of the audience to the activity in the shots (Kress and van Leeuwen, 2006: 136). Regarding the modality, the color saturation is changing from high to low (see table 4.7). This represents the modality in the scene. The high saturation shots are used to show the moment when everything is still normal in the cartoon. On the other hand, middle saturation shots denote the process of the decolorizing. The low saturation shots signify the decolorized environment. According to Kress and van Leeuwen (2006:171), the reality is identified to be true based on the certain social group. From the shots, the reality is defined in colorful world. Contrastingly, the decolorizing happens in these shots as well as in the previous. This makes the modality in the shots is evaporating from high to low.

The textual analysis reveals the composition of the shots (see table 4.7). There are two forms of the information value in this scene. Gumball and Darwin in decolorized mall are considered as left and right composition. They walk from the left side to the right side through the decolorized mall. They are in the left side while the decolorized mall is in the right side. They represent the Given information. Contrastingly, the decolorized mall is the New information; it is the information that the viewer has not known yet (Kress and van Leeuwen, 2006:179-181). Rocky's shots are determined in centre and margin composition. Rocky is the centre while the women punching him are the marginal elements. The women are represented in gray color; moreover, there is no significant difference among them. This means that rocky who was being punched is the most important information and the colorless women are the subservient information (Kress and van Leeuwen, 2006:196). The football shots give left and right information value. The supporter 1 is in the left while the supporter 2 is in

the right. Supporter 1 is the first person to say something while the decolorizing occurs. He knows something about the situation by saying *The spell is broken*. The supporter 2 also says something after the supporter one. The supporter 2 is placed on the right side; therefore, it can be interpreted as the New information. He wants to do his other hobby after supporter 1 says it first. The salience in this scene is people having conversation, starting from Gumball and Darwin, then Rocky and finally supporter 1 and 2. In New and Given information, Gumball and Darwin as the New information is the more important element rather than the decolorized environment. Rocky is salience in centre and margin value. He is the nucleus and more important than the decolorized women. On the other hand, the supporter 1 and 2 in left and right which have decolorized before are the salience. It means that the element which is not decolorized is more worthy for the attention while the decolorized element is not important as they have already decolorized. The framing in this scene is disconnected. Some elements in the shots still have their color, especially Gumball, Darwin and Rocky as the salience. It means they are represented as different information. According to Camus (1992), a person will be in absurdity when he/she is suddenly feeling strange and longing the past memory. This entails that the characters in this scene are having absurdity moments as the world they used to know is different with no color and the chaos because of it.

4.1.4 Homeless Man Scene

Gumball and Darwin then walk through the sidewalk where it was full of the monochrome graffiti. The graffiti was not only on the wall, but also on the other things on the sidewalk, such as power pole, stairs, and hydrant. They had accident while walking on the sidewalk because they could not see anything. Gumball crashed himself to the power pole while Darwin also crashed himself toward the hydrant. Gumball accidentally fell from the stairs because the stairs seemed unseen because of the graffiti. The graffiti was full in the scene even a character was full of graffiti. The homeless man was painted by the graffiti and it made Gumball and Darwin were shocked at the first time. The homeless man told them that the kid who used to clean the graffiti there had not come. The kid he

referred was a character named Alan. Gumball and Darwin then asked him the way out and he showed it but it was pointless because they could not see the direction from him. The timeline for this scene in the episode is 02:22-03:05.

The visual analysis of this scene can be checked in the table below as well as the shots selected in the scene.



Figure 4.4 Shots of Homeless Scene

Table 4.10 The visual analysis of homeless scene

Ideational Meaning	Participants	Reacter	Gumball and Darwin
		Phenomenon	Homeless Man
	Process	Narrative	Reactional Process
	Circumstance	Locative	Over-painted graffiti sidewalk
Interpersonal Meaning	Image Act	Offer	
	Frame Size	Long Shot	2 shots (4RAST1 and 4RAST3)
		Close Shot	1 shot (4RAST2)
	Distance	Far Social Distance	
	Angle	Frontal Angle	
	Color Saturation	Low Saturation	
Textual Meaning	Information Value	Left	Gumball and Darwin
		Right	Dirty sidewalk

		and Homeless man
Salience	Over-painted Graffiti	
Framing	Disconnected	

The analysis of the linguistic elements is presented in the following tables. Table 4.11 is the result of the ideational metafunction. The clauses analysis can be seen in the appendix page 161-163 table 4RACL1-4RACL9). Table 4.12 below is the result of the interpersonal metafunction. The analysis of the clauses can be verified in the appendix page 161-163 table 4RACL1-4RACL9).

Table 4.11 The result of the analysis of process used in homeless scene

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	1	1	-	-	-	1	-	3
Darwin	1	-	1	1	-	-	-	3
Homeless man	-	1	-	1	1	-	-	3
Total Clauses							9	

Table 4.12 The result of the analysis of mood system used in homeless scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	2	1	-	3
Darwin	1	2	-	3
Homeless man	3	-	-	3
Total clauses				9

From table 4.10, the process of the shots is reactional process. Gumball and Darwin are the reactors because they make the vector by their eyeline toward

the homeless man (Kress and van Leeuwen, 2006:67). The homeless man is the phenomena since he is the element in the shot Gumball and Darwin reacting to. He is painted by the graffiti too yet his eyes still can be seen; moreover, Gumball and Darwin react to the homeless man's eyes. The circumstance is locative, represented by the over-painted graffiti in the sidewalk. In linguistic analysis, Darwin uses identifying clause to question the situation (see appendix page 161 table 4RACL1). He is asking the situation they are facing by demanding the identity of the situation itself. Then, Gumball uses existential clause to represent the entity he knows but he is still not sure yet by using *not* in the embedded clause (see appendix page 161 table 4RACL2). Darwin is confused because the place is odd. They cannot see anything and are ended up in some accidents. He uses material clause to ask again about the sidewalk. He is asking about the happening in that situation. Darwin also uses attributive clause to represent what the situation is classified to. He classifies the sidewalk as a place from dirty restroom under UV light. The homeless man uses mental clauses to express the cognitive state he has about the situation (Halliday and Matthiessen, 2004:197-198). He declares that Alan who is usually responsible for this using behavioral clause. This means that Alan has behavior that makes the sidewalk clean, yet he does not do it anymore and makes the sidewalk dirty. In Absurdism, the whole situation is absurd for Gumball and Darwin. The sidewalk is full of graffiti, even the homeless man. The absurdity is portrayed by Gumball and the homeless man. Gumball was asking him the way out yet Gumball could not notice the way pointed by the homeless man. The consciousness about absurdity considering the useless question is also portrayed in mental clause (see appendix page 163 table 4RACL9). He is in the chain of absurdity. According to Camus (1992:19), a person will fall into absurd life when he/she have consciousness about the daily life. The question of why everything should be done in this way arrives. This will make the person is either in absurd life or suicide. In this case, Gumball and Darwin can do something else besides following the instruction from the homeless man yet they keep following the instruction.

In interpersonal analysis, the shots are offering (see table 4.10). This denotes the scene is giving information to the audience (Kress and van Leeuwen, 2006:117-119). The scene represents the information how Gumball and Darwin can fall to the chain of absurdity. The size of the frame used in this scene is long shot and close shot. Long shot is used in shot 4RAST1 and 4RAST3 as it shows the situation where Gumball and Darwin enter the sidewalk and are in it. The close shot contains the facial expression of the homeless man. The homeless man is covered by the graffiti; hence, the expression is only represented by his eyes and mouth. The distance is far personal distance. They need to extend their hand for the personal interest; furthermore, they are stranger (Kress and van Leeuwen, 2006:124). Table 4.10 also shows the angle in this scene is frontal angle. Using frontal angle implies the involvement of the audience (Kress and van Leeuwen, 2006:136). This means that the audience is included to the chain of absurdity, where Gumball and Darwin fail to recover themselves from the absurdity. The color saturation in this scene is low. The graffiti is full of gray color as well as the homeless man. He gets some painting on his body. Using low color saturation means that the modality is being downgraded. This implies Gumball and Darwin is facing the unreal situation since the sidewalk is full of graffiti in gray color. Low saturation also makes Gumball doubts about him asking the homeless man the way out. In linguistic elements, Darwin uses 2 interrogative clauses to ask about the situation (see appendix page 161 and 162 table 4RACL1 and 4RACL3). The first question appears directly after they come to the sidewalk. Using WH-interrogative clause denotes the specification about the entity the speaker expect to be supplied (Halliday and Matthiessen, 2004:134). Gumball responds the question providing the information about the thing they cannot see using polarity (see appendix page 161 table 4RACL2). Darwin asks again using same choices as the first question. He also uses declarative clauses to inform about how the place looks like. The homeless man uses 2 declarative clauses to inform about what exactly is happening (see appendix page 162-163 table 4RACL5 and 4RACL6). Giving information implies the listener (Gumball and Darwin) to receive the information (Halliday and Matthiessen, 2004:107). Gumball asks the homeless

man the way out; he demands service from the homeless man to point the way out. The homeless man grants his demand yet Gumball feels it is useless. He uses declarative clauses in polarity *not* (see appendix page 163 table 4RACL9). Regarding to Absurdism, Payne (1992:12) interprets the absurdity of a person in consciousness state. She argues that the person will accomplished nothing in life. Moreover, the person will realize it and it will bring the absurd of life. Gumball and Darwin do not realize what is happening in the first shot of this scene. Then they know it is all about Alan. He has surrendered to clean the tag and it causes the sidewalk full of graffiti. Gumball has consciousness that it will be useless to go out from the sidewalk since the homeless man has graffiti too. Nevertheless, he still asks the way out.

Textual analysis reveals the composition of visual elements in the scene. From table 4.10, the information value is formed into left and right composition. The left side is Gumball and Darwin facing the sidewalk, while the right side is the sidewalk as well as the homeless man. Gumball and Darwin is known information because they have appeared in the previous scene and they try to find out the situation. The sidewalk and the homeless man are the unknown information; moreover, the homeless man knows the reason for the over-painted graffiti in the sidewalk. The salience is the over-painted graffiti. It occupies the whole things in the scene. This makes Gumball and Darwin cannot distinguish the things on the sidewalk. The homeless man is even undistinguishable in this scene. It seems like there is no things there because they disappear in color and texture. Gumball has consciousness about the unseen things yet he and Darwin keep crashing them and asking the homeless man the way out. The frame in the shots is disconnected. Using disconnected framing means the elements in the shots are classified as the separated information (Kress and van Leeuwen, 2006:203). Gumball and Darwin have their own color yet other elements do not have any color, even the graffiti. Gumball and Darwin have consciousness about the unpredictable thing in this shot. Nevertheless, they also fall into absurdity. The

reality is different from the usual yet they are still disconnected from the surrounding.

4.1.5 Global Warming Scene

After going through the dirty sidewalk and finding the homeless man, then Gumball and Darwin went to a resident. The resident was full of color and the situation seemed normal there. However, a corn man suddenly ran and screamed to them. He screamed that the situation did not allow them to stay there for a long time. The corn man suffered from the heat of the sun and turned into popcorn. He also explained about the sun. Gumball and Darwin were confused in the first place because they did not know what kind of situation they were facing there. The corn man then explicated that the nice boy who used to clean the environment and did recycling has given up. That nice boy was Alan. Gumball and Darwin had no idea what that would cause for the environment. However, they realized that not recycling would cause the ozone layer having hole. The hole in the ozone layer warmed up the temperature and in this scene it caused the corn man roasted into popcorn. Global warming scene happens in 03:09-03:46.

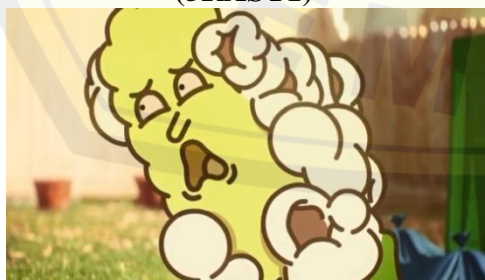
Table 4.13 below supplies the visual analysis of shots in global warming scene. The shots are from rising action and 5 shots are taken from global warming scene.



(5RAST1)



(5RAST2)



(RAST3)



(RAST4)



(5RAST5)

Figure 4.5 Shots of Global Warming Scene

Table 4.13 The visual analysis of global warming scene

Ideational Meaning	Participants	Actor	Corn man
		Goal	Gumball and Darwin
	Process	Narrative	Action Process
	Circumstance	Locative	The sidewalk of a regency
Interpersonal Meaning	Image Act	Offer	
	Frame Size	Close Shot	2 shots (RAST1 and RAST3)
		Long Shot	1 shot (RAST4)
		Extreme Long Shot	2 shots (2RAST and RAST5)
	Distance	Far Social Distance	
	Angle	Oblique Angle	1 shot (RAST 1)
		Frontal Angle	4 shots (RAST2, RAST3, RAST4)
		High Angle	1 shot (RAST 5)
	Color Saturation	High Saturation	
	Textual Meaning	Information Value	Left
Right			Corn man
Salience		Corn man	
Framing		Connected	

The result of analysis of the linguistic elements is provided in the table below. Table 4.14 provides the result of process used of selected clauses in global warming scene. The tables for ideational analysis can be found in appendix page 164-166 table 5RACL1-5RACL9).

Table 4.14 The result of the analysis of process used in global warming scene

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	2	2	1	-	-	-	5	
Darwin	-	1	-	-	-	-	1	
Corn man	1	-	1	-	1	-	3	
Total Clauses							9	

Table 4.15 below presents the result of mood system used of selected clauses in global warming scene. The analysis of interpersonal metafunction can be verified in appendix page 164-166 table 5RACL1-5RACL9.

Table 4.15 The result of the analysis of mood system used in global warming scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	4	1	-	5
Darwin	1	-	-	1
Corn man	3	-	-	3
Total clauses				9

The analysis of ideational meaning in table 4.13 above shows the shots use narrative. The corn man makes vector to Gumball and Darwin through his eyeline and gaze (Kress and van Leeuwen, 2006:59). The process used in the shot is action process. In linguistic analysis, Darwin and Gumball use mental clause to construe the reality in their consciousness stage (see appendix page 164-165 table 5RACL1-5RACL3). Using mental clauses means representing the reality in the realm of consciousness (Halliday and Matthiessen, 2004:197). Gumball and Darwin have come to some chaos situations before. They think that the possibility

for the chaos in this scene is very clear. Gumball even smells it; the problem is toasted corn man. On the other hand, the corn man uses attributive clause to classify the sun as the problem in this scene (see appendix page 165 table 5RACL5). The corn man also uses behavioral process to reflect the behavior which Alan used to do. In the embedded clause, he uses material clause which means Alan does the activity in physical area (see appendix page 166 table 5RACL7). Gumball responds it by reassuring the utterance using mental clauses. Furthermore, According to Fairclough (1995:6), using ideational clauses means constituting the knowledge or belief. This implies that Gumball has knowledge about the importance of recycling. Doing recycle will prevent hole in ozone layer; moreover, it will keep the temperature in stable state. Payne (1992:7) declares that a person will recognize the absurdity in life if that person is tired of both mental and physical activities. In this scene, Alan who used to do recycling does not do it anymore, causing the hole in ozone layer. This causes hot temperature in the environment. Gumball, Darwin and the corn man feel strange about the situation. The environment was used to be recycled and the temperature was not hot enough.

Interpersonal interpretation reveals the shots employs offering image act (see table 4.13). Offer images present information to the audience (Kress and van Leeuwen, 2006:119) the audience is informed with the global warming problem as the result of not recycling the environment. There are three size of frame used in this scene. Shot 5RAST1 uses close shot to shows Gumball's and Darwin's expression while entering the environment. Additionally, shot 5RAST3 shows the corn man's expression while suffering from the overheated situation. Long shot is used in shot 5RAST4 to represent the activity of corn man, Gumball and Darwin as well as the surrounding. The extreme long shot in shot 5RAST2 implies the overall scenery of the corn man running to Gumball and Darwin. Lastly, shot 5RAST5 also uses extreme long shot to show the hole in ozone layer. The social distance used in this scene is far personal distance. Gumball, Darwin and the corn man are strangers but they have personal business in this scene. Gumball and

Darwin try to find out what is happening while the corn man is telling them the situation. The audience is placed as the stranger knowing their personal business. In linguistic elements, the analysis shows that declarative clause is mostly used for all represented participant in this scene (see table 4.15). Darwin starts the utterance using declarative clause about the problem they may have to face (see appendix page 165 table 5RACL1). He informs Gumball about the possible problem. On the other hand, Gumball gives response that he can sense it using declarative clauses too. The corn man also uses declarative clauses to explain the situation. Gumball responds with declarative clause and mood tag in the end (see appendix page 166 table 5RACL7). Using mood tag means that response is needed (Halliday and Matthiessen, 2004:109). Regarding to polarity, the clause is positive yet the mood tag is negative, this means that the immediate response is needed (Halliday and Matthiessen, 2004:143). The angle used in this scene is oblique, frontal and high angle. The first shot uses oblique angle; moreover, this shot shows Gumball and Darwin enter the environment. According to Kress and van Leeuwen (2006:136), using oblique angle means that the represented participants are not part of the audience's word; moreover, the shot is long shot. This implies Gumball and Darwin are stranger and not part of the audience (Kress and van Leeuwen, 2006:138). Frontal angle is used in the next three shot when Gumball and Darwin have personal business with the corn man (shot 5RAST2-5RAST4). This denotes the involvement of the audience in the personal activity of the represented participants (Kress and van Leewen, 2006:136). On the other hand, high angle is used in the last shot showing the environment is under ozone layer hole. High and low angle indicates the power relation between the represented participant and the audience. The shot shows the environment is in lower angle. This means the represented participant in the shot is portrayed to have less power rather than the audience or the producer of the shot (Kress and van Leeuwen, 2006:140). The color saturation used in this shot is high saturation. It is different from the previous scenes where lower saturation is mostly used. The chaos in this scene is represented in high saturation. This indicates the situation has higher modality compared to the previous scene (Kress and van Leeuwen,

2006:160). Furthermore, this scene also represents the chaos caused by the kid who used to do the recycle. In Absurdism, this scene brings the strange and incoherent situation to Gumball and Darwin. As in the first dialogue in this scene when Darwin says *I think there might be trouble ahead* even the saturation is high. Payne also explains that a person will fall to the absurdity when that person cannot feel the beauty of the world anymore (Payne, 1992:7). Gumball and Darwin feel the situation is strange and incoherent even it has higher modality.

The information values used in this scene is left and right. Gumball and Darwin are positioned in left side while the corn man is in the right side. Left side is the Given information while the right side is the New information. Gumball and Darwin seeking the problem in their environment is the information that the audience is agreed; however, the corn man telling them about the recycling is the information which the audience is unknown and must be paid attention (Kress and van Leeuwen, 2006:180-181). The salience in this scene is the corn man. He plays the big role in this scene since he warns and explains Gumball and Darwin about the situation. The frame in this scene is connected because the color saturation and the vector made by the represented participants. The absence of the frame implies the identity of the same group which means signifying differentiation and individuality (Kress and van Leeuwen, 2006: 203). This indicates that Gumball, Darwin and the corn man are in the same circumstance where the situation provides high modality but it is actually strange and incoherent. The strange and incoherent situation is caused by the anomaly, which is high temperature and the hole in ozone layer.

4.1.6 Park Scene

Gumball and Darwin then went to the other place. They arrived to the park where there used to have some ducklings. However, the ducklings turned out to be so wild that they even murdered some cops. A police woman told them the cause of this chaos. The kid who used to feed the ducks did not do it anymore. The kid she referred was Alan. On the other hand, the kid also stopped running the bingo game to the old folks as well as volunteering in the zoo. A police man also

informed the police woman through the handheld transceiver (walkie-talkie) that they needed help handling the old folks. The police woman got attacked by a chimpanzee directly after telling Gumball and Darwin. They decided to go through the park after knowing all the chaos. This scene is taken from 04:04-04:50.

This scene is taken from rising action. Table 4.16 below offers the multimodal analysis of the selected shot for ideational, interpersonal and textual analysis from Kress and van Leeuwen.



(6RAST1)



(6RAST2)



(6RAST3)



(6RAST4)



(6RAST5)



(6RAST6)



(6RAST7)



(6RAST8)

Figure 4.6 Shots of Park Scene

Table 4.16 The visual analysis of park scene

Ideational Meaning	Participants	Actor	Policewoman
		Goal	Gumball and Darwin
	Process	Narrative	Action Process
Interpersonal Meaning	Circumstance	Locative	The Park
	Image Act	Offer	6 shots (6RAST1, 6RAST2, 6RAST4, 6RAST5, 6RAST6, and 6RAST8)
		Demand	2 shots (6RAST2 and 6RAST7)
	Frame Size	Close Shot	1 shot (6RAST2)
		Medium Close Shot	2 shots (6RAST3 and 6RAST5)
		Medium Long Shot	1 shot (6RAST7)
		Long Shot	4 shots (6RAST1, 6RAST4, 6RAST6 and 6RAST8)
	Distance	Far Social Distance	
	Angle	Oblique Angle	3 shots (6RAST1, 6RAST5 and 6RAST6)
		Frontal Angle	5 shots (6RAST2, 6RAST3, 6RAST4, 6RAST7 and 6RAST5)
Color Saturation	Medium Saturation		
Textual Meaning	Information Value	Left	Gumball, Darwin and the monkey
		Right	The Policewoman

		and The park
Saliency	The Policewoman	
Framing	Disconnected	

The analysis of linguistic elements can be checked in appendix page 166-171 table 6RACL1-6RACL18. The result of the process used in ideational meaning of the selected clauses can be seen in the table below.

Table 4.17 The result of the analysis of process used in park scene

Character	The process used						Total	
	Material	Mental	Relational Attributive	Identifying	Behavioral	Existential		Verbal
Gumball	3	2	1	-	-	-	-	6
The Police Woman	4	1	2	-	3	-	-	10
The police Man	1	-	1	-	-	-	-	2
Total Clauses							18	

The table below represents the result of interpersonal metafunction of the selected clauses used by the character in this scene. The analysis is placed in the appendix page 166-171 table 6RACL1-6RACL18.

Table 4.18 The result of the analysis of mood system used in park scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	4	2	-	6
The police Woman	8	-	2	10
The police Man	2	-	-	2
Total clauses				18

According to table 4.16 above, the ideational meaning shows the use of narrative actional process. The police woman is telling Gumball and Darwin about the situation in the park. The police woman makes vector through her eyeline to Gumball and Darwin while telling them about the situation. She is the actor while Gumball and Darwin are the Goal. The circumstance used in this scene is location which is the park. In linguistic analysis, the result shows that material clause is the most used type of process compared to other processes (see table 4.17). Material clause is used to represent the outer experience of the external world (Halliday and Matthiessen, 2004:170). The verb most used in this scene is *go* which is intransitive verb (see appendix page 167-168 table 6RACL4, 6RACL5, 6RACL8 and 6RACL9). According to Halliday and Matthiessen (2004:180-182) Intransitive verb represents the doing process but it is confined only to the actor, in this case is Gumball and the police woman. Gumball keeps insisting to go through the park but the reality is the ducklings are going wild. On the other hand, he then chooses to go through the old folks' home yet they are going wild because the game they used to play is not available anymore. The police woman, on the other side, keeps warning them not to go there. This denotes that the chaos is everywhere. Additionally, the police woman knows about that. It is uncommon situation for them because Alan who used to do the thing related to the chaos (the wild duckling, old folks and zoo) does not do it anymore. Gumball and Darwin have known about the chaos and the only choice they have is going through the park with the wild ducklings. Related to Absurdism, Gumball and Darwin recognize the contradiction as well as the paradox laying in the reality. Contrastingly, they keep going through the chaos since they have desire about the clarity of the situation. Camus declares that this is the situation of a person will have when that person is facing the absurd (Payne, 1992:7-8).

Interpersonal analysis in table 4.16 shows the scene has 2 image acts: offering and demanding. Demanding shots (6RAST2 and 6RAST7) present the facial expression of the police woman as well as when she is running away. In shot 6RAST2, the situation is the police woman telling them about the wild

ducklings because Alan has stopped feeding them. The other shot shows she is running away and telling them about the zoo. Alan has stopped volunteering there and it causes chaos there. The demanding shot is aimed to make imaginary relationship between the audience and the represented participants (Kress and van Leeuwen, 2006: 118). The facial expression used is fear and anxiety about the situation; hence the audience is brought to these feeling regarding the situation in the scene. On the other hand, the remaining shots are offering shot. Those shots are about the police woman, Gumball and Darwin in front of the park, the murdered cops by the ducklings and the police woman attacked by the chimpanzee. Offering image means representing the information to the audience (Kress and van Leeuwen, 2006:119). The information served to the audience in this scene is the chaos. The chaos are because of Alan has stopped doing the voluntaries. There are 4 types of size of frame used in this scene. The close shot is in shot 6RAST2, showing the head and the shoulders of the police woman. Shot 6RAST3 and 6RAST5 are medium close shot as it shows the head and the waist of the represented participants. Shot number 6RAST7 is medium long shot. It shows the full figure of the police woman while she was running and telling Gumball and Darwin about the zoo. Shot 6RAST1, 6RAST4, 6RAST6 and 6RAST8 are presented in long shot, showing the full figure of the represented participants in half of the frame and informing the audience about the police woman telling Gumball and Darwin, the chaos in the park and the police woman getting attack by the chimpanzee (Kress and van Leeuwen, 2006: 124). The distance in this scene is far personal distance since the represented participants in this scene have personal interest and involvement discussed (Kress and van Leeuwen, 2006:124). Gumball and Darwin come to know what is happening while the police woman is telling them about the situation. Oblique and frontal angle are used in this scene. Shot 6RAST1, 6RAST5 and 6RAST6 use oblique angle. Those shots show the interaction among the police woman and Gumball and Darwin. She told them not to go to the park and the old folks' home. This can be interpreted that while the police woman is telling them about the situation, the audience is not involved to the activity. On the other hand, frontal angle is used in

shot 6RAST2, 6RAST3, 6RAST4, 6RAST7 and 6RAST8. Those shots represent the moment when the police woman tells them about the situation, the chaos in the park and her getting attack by the chimpanzee. This implies the direct involvement of the audience to those chaos (Kress and van Leeuwen, 2006: 136). The color saturation in this scene is medium saturation. The characters still have their color while the park does not have the color anymore. However, the environment outside the park is still colorful. This can be interpreted that the environment outside the park and the represented participants has higher modality compared to the chaos in the park. Camus (1942:16) explains that a person will find contradiction and paradox in finding the truth about the world. This can be interpreted that Gumball and Darwin finding out about the situation is just to find the paradox and contradiction represented by the color saturation. The high saturation, which is the characters and the environment outside the park, is the truth about the world. It is the situation where everything is normal. On the other hand, chaos in the park with low saturation interprets the falseness of the world, where the abnormal situation happens. In linguistic analysis, table 4.18 shows declarative clause is the most used in this scene. The policewoman uses declarative clauses to inform Gumball and Darwin about the chaos in park, old folks' home and zoo (see appendix page 167-170 table 6RACL3, 6RACL4, 6RACL6, 6RACL10, 6RACL17). According Halliday and Mathiessen (2004:197), using declarative clause or giving information means inviting to receive. The police woman is giving them the information about the chaos as well as the reasons. On the other hand, she also uses imperative clauses to warn them (see appendix page 166 table 6RACL2 and page 170 table 6RACL16). She gives command to them not to go to the park and the zoo; she demands services from them in terms of not going to those places. Gumball uses WH-interrogative clauses to ask the reason why they cannot go there as WH-interrogative clauses demand the specification of the entity or represented in verbs to be supplied (Halliday and Mathiessen, 2004:134-136).

Textual analysis in table 4.16 reveals the use of left and right composition. Gumball and Darwin are in the left side while the police woman and the park are in the right side. This implies that the known or agreed information is Gumball and Darwin finding out the situation. The police woman trying to warn them about the chaos and the park itself is the information that the audience is not known or agreed yet. The salience of this scene is the police woman. She has more utterances compared to others and she is the actor in the process. This means that the policeman who is in the right side is the component in the scene that the audience should give more attention. The framing in this scene is disconnected. The line made by the concrete fence draws the border between the high and low saturation environment. This means the framing in this scene makes the information between the outside world and the inside world in this scene are different information (Kress and van Leeuwen, 2006:203). The outside world is the world where the color does still exist while the world inside the park is the world where color fades and chaos is everywhere.

4.1.7 Scout Scene

This scene is taken from rising action in 04:53-06:00. It shows Gumball and Darwin decided to go through the wild ducklings instead of old folks' home or the zoo. Afterward, they came to the colorless jungle where everything was gray. Gumball sensed the uncommon atmosphere. On the other hand, Darwin also sensed that they were being hunted. Recognizing this situation, Gumball realized that the scouts were keeping their eyes on them. On a sudden, they were caught by the scouts and their hands were tied up. Gumball asked the reason why they were being like this. They replied the scout master had left them; hence, they represented themselves as an army without a leader. Gumball and Darwin were forced whether to join them or were against them. They surrendered on them and join the scouts without the leader. The scouts asked them what their motto was. Darwin answered it is the badges because scouts were supposed to collect the badges after finishing some tasks or skills. On the other hand, they did not have to do it because they had already found those badges. Therefore, they just wore their

badges without any requirement. Gumball and Darwin finally could escape because the rope was not tied up actually.

The selected shots are represented below as well as the table for the multimodal analysis.



(7RAST1)



(7RAST2)



(7RAST3)



(7RAST4)



(7RAST5)



(7RAST6)



(7RAST7)



(7RAST8)



(7RAST9)

Figure 4.7 Shots of Scout Scene

Table 4.19 The visual analysis of scout scene

Ideational Meaning	Participants	Actor	The scout boy	
		Goal	Gumball and Darwin	
	Circumstance	Process	Narrative	Action Process
		Locative	Means	The colorless Forest Handmade weapons
Interpersonal Meaning	Image Act	Offer	4 shots (7RAST1, 7RAST2, 7RAST3, and 7RAST5)	
		Demand	5 shots (7RAST4, 7RAST6, 7RAST7, 7RAST8, and 7RAST9)	
		Frame Size	Close Shot	4 shots (7RAST3, 7RAST5, 7RAST6 and 7RAST8)
	Medium Long Shot		2 shots (7RAST7 and 7RAST9)	
	Long Shot		1 shot (7RAST 2)	
	Very Long Shot		2 shots (7RAST1 and 7RAST4)	
	Distance	Far Personal Distance		
	Angle	Frontal Angle	3 shots (7RAST1, 7RAST2, and 7RAST4)	
		Oblique Angle	1 shot (7RAST3)	
		High Angle	2 shots (7RAST7 and 7RAST9)	
Low Angle		3 shots (7RAST5,		

			7RAST6 and 7RAST8)
	Color Saturation	Low Saturation	
Textual Meaning	Information Value	Left	Gumball and Darwin
		Right	The colorless Forest
	Salience Framing	Gumball and Darwin Disconnected	

The analysis for the selected clauses in this scene can be verified in appendix page 171-175 table 7RACL1-7RACL17. The result of the ideational and interpersonal metafunction used can be seen in the table below. Table 4.20 represents the recapitulation of processes used by the characters while table 4.21 contains the result of the mood systems used in the selected clauses.

Table 4.20 The result of the analysis of mood system used in scout scene

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	5	-	1	2	1	-	-	9
Darwin	-	-	1	-	-	-	-	1
The scout Boy	2	-	3	2	-	-	-	7
Total Clauses							17	

Table 4.21 The result of the analysis of mood system used in scout scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	5	3	1	9
Darwin	1	-	-	1
The scout	7	-	-	7

boy	Total clauses	17
-----	---------------	----

The shots analysis in table 4.19 above reveals that the selected shots use narrative actional process because the vectors are made by the participants in these shots (Kress and van Leeuwen, 2006:59). The vector departs from the eyesight of the scout boys and their handmade weapons in shot 7RAST6-7RAST9. The scout boys are making them as hostage. There are two circumstances in this scene. Those are locative circumstance and circumstance of means. The colorless forest is the locative circumstance while the handmade weapons are the circumstance of means. In linguistic elements, the amount of relational process for both attributive and identifying clauses are 9 clauses (see table 4.20). Relational clause is clause which functions to relate one experience to other experience. The relation of the experiences can be manifested in identifying or classifying (Halliday and Matthiessen, 2004:170). Gumball uses attributive clause to classify the creepy atmosphere in this scene (see appendix page 171 table 7RACL1). On the other hand, Darwin also replies what Gumball has said before. He says the situation is like being haunted. Darwin relates the experience in the colorless forest with the experience of being haunted (see appendix page 171 table 7RACL2). The scout boy uses attributive clause to connect Gumball and Darwin with them in terms of side and about belonging the badges (see appendix page 174 table 7RACL11). Gumball also relates some techniques and the badges using attributive clauses (see appendix page 174-175 table 7RACL13 and 7RACL16). Gumball also uses identifying clauses to identify the scout boy regarding to his identity as clever boy and scout (see appendix page 172-173 table 7RACL5-7RACL6). The scout boy also identifies himself and the team as an army without the leader and their territory (see appendix page 173 table 7RACL9 and 7RACL10). For both attributive and identifying clauses, it can be terminated that Gumball and Darwin are relating their experience with the situation and the true identity of scout boy. Contrastingly, the scout boy identifies himself and his team with their lost leader and the occupied territory. Gumball uses 5 material

clauses in this scene (see table 4.20). He uses 2 material clauses in abstract form: *not haunted, but scouted* in table 7RACL3 and 7RACL4 (see appendix page 172). There is no actor in these clauses. The goal is *we* because Darwin says *Yeah, it's like we are being haunted* before (see appendix page 171 table 7RACL2). According to Halliday and Matthiessen (2004:196), abstract clauses do not have actor because the actor is involuntary. On the other hand, the interpretation is about what is happening rather than doing. In this case, what happened to Gumball and Darwin is more important than the other elements (Halliday and Matthiessen, 2004:196). Behavioral clause is also used in this scene. Gumball uses this clause to represent his interpretation about the habit that scout boys have (see appendix page 173 table 7RACL7). Relating to Absurdism, the scout boys in this scene represents the loss of meaning and clarity. The scout boy says that they have leader before but the leader have left them; moreover, the meaning of being the scout they have is collecting the badges by acquiring the skills. However, they do not have to do it anymore and find the badges without acquiring the skills. They have lost their meaning as scout member. They are longing for the clarity about their identity as scout boys. Gumball even expects them to behave nicely yet in reality they do not. The scout boy do not have leader anymore so they are longing for the clarity, about their identity. According to Scott (1962), a person will accept the absurdity when the longing for the coherence is countered with the incoherence of the existence. This means that the scout boys have accepted the absurdity in their life.

In interpersonal analysis showed in table 4.19, offer and demand images are used in this scene. Shot 7RAST1, 7RAST2, 7RAST3 and 7RAST5 occupy the offering as they do not provide any vector to the audience. These shots show the way Gumball and Darwin are entering the colorless forest. Using offering image implies the represented participants are giving information as well as the audience is being detached by the activity of the represented participants (Kress and van Leeuwen, 2006:119-120). This means the audience is informed about them entering the colorless forest. Additionally, the audience still remains as the

viewer. On the other hand, demand images used in shot 7RAST4, 7RAST6, 7RAST7, 7RAST8 and 7RAST9 show the direct interaction among Gumball, Darwin and the scout boys. In these shots the facial expression of each character is shown clearly and directly to the audience. Demand images mean making the audience to have imaginary relationship with the represented participants. The imaginary relationship between the represented participants and the audience in these shots is the relationship between the inferior and the superior (Kress and van Leeuwen, 2006:118). Gumball and Darwin are being hostage by the scout boys and they have inferior-superior interaction. The sizes of frame used in this scene are close shot, medium long shot, long shot and very long shot (see table 4.19). Close shot is the size most used in this scene; moreover, the social distance in this scene is far personal distance. This distance signifies the distance where two people can touch each other if they extend their hands as well as the personal business and involvement are discussed (Kress and van Leeuwen, 2006:124). Frontal angle, oblique angle, low angle and high angle are used in this scene. Frontal angle implies the involvement of the audience toward the represented participants while oblique angle represents the detachment of the audience to the represented participants. This can be interpreted that the audience is involved in Gumball and Darwin entering the colorless forest in shot 7RAST1 and 7RAST2. The audience is also involved in shot 7RAST4 when the scout boy is watching them. On the other hand, the audience is not involved while Gumball and Darwin realize they are being watched in shot 7RAST3 (Kress and van Leeuwen, 2006:136). High and low angle can be interpreted into the power relation between the audience and the represented participants. According to Kress and van Leeuwen (2006:140), low angle, showing the represented participants from low position, shows the power over the audience. On the other hand, high angle represents the powerless represented participants toward the audience. This denotes the scout boys in shot 7RAST5, 7RAST6 and 7RAST8 have power toward the audience; moreover, Gumball and Darwin in shot 7RAST7 and 7RAST9 have less power to the audience. These shots also represent Gumball and Darwin being powerless toward the scout boys. These participants are positioned

in face to face but the camera shot them separately. Therefore, the scout boys occupy more power than Gumball and Darwin. The color saturation in this scene is low saturation. Gumball and Darwin are the only colorful elements in this scene, while the forest and the scout boys are completely colorless. This implies the modality is low because the more color is reduced, in this case is reduced to black and white and brightness still remains, the lower modality is (Kress and van Leeuwen, 2006:159). This means that the problem from the scout boys has brought low modality in this scene. The grief of the lost leader has made the forest and the scout boys become colorless. In linguistic analysis, declarative clause is the most used clause in this scene (see table 4.21). Declarative clause implies the exchange of the information. However, the information can be responded into several ways, such as affirmed, doubted, denied, contradicted and so on (Halliday and Matthiessen, 2004:110). The scout boy declares himself as well as the other scout boys about the situation in his utterances: *This is our territory now* and *You're either with us or against us* (see appendix page 173 table 7RACL10 and page 174 table 7RACL11). He provides Gumball and Darwin the information about where they should belong. On the other hand, Gumball uses two interrogative clauses with polarity in his utterances: *Aren't you supposed to be nice, build a birdhouse, and play the bugle and junk?* and *aren't you supposed to earn them by actually learning the skills?* (see appendix page 173 table 7RACL7 and page 174 table 7RACL15). The polarity is reduced with the finite; moreover, reduced polarity in finite indicates the expectation of "yes" for the answer (Halliday and Matthiessen, 2004:143-144). This means that he has expectation about the scout boys for collecting the badges from learning the skills but in reality they do not do it. Those interrogative clauses can also appear because of the contradiction about the information the scout boy offer to Gumball and Darwin.

Textual analysis in table 4.19 above reveals left and right informational value is used. Gumball and Darwin are placed in left side while the colorless forest and the scout boys are in the right side. Left side is the Given information.

The audience is informed before that Gumball and Darwin are investigating the chaos. On the other hand, the right side or the New information gives the audience the problematic information (Kress and van Leeuwen, 2006:181). It informs the audience that the colorless forest and the scout boys are the problem which Gumball and Darwin should face. Gumball and Darwin have expectation about the scout boys yet they only bring the contradiction. The salience in this scene is Gumball and Darwin. They occupy the highest modality in this scene by their color saturation while the colorless forest and the scout boys are represented in black and white saturation. The framing in the scene is disconnected. Gumball and Darwin are portrayed in high saturation while the other elements are in low saturation. According to Kress and van Leeuwen (2004:203), strong framing denotes different unit of information. This implies Gumball and Darwin in the right side or the Given information are not the same information with the colorless forest and the scout boys as the New information. The separation of information also suggests that Gumball and Darwin do not belong to the group of the scout boys.

4.1.8 Border Scene

This border scene is the first scene in climax part. The timeline of this scene is 06:05-06:31. It represents Gumball and Darwin finally arriving to the source of the chaos. The source of the chaos is surrounded by trees and it has thunder storm. Gumball was willing to investigate the situation but suddenly he turned into colorless after directly entering the source. Darwin observed it and realized that if he pulled Gumball back he would be colorful again. While Gumball was in colorless state, he was crying and saying pessimistic utterances. Contrastingly, he became positive after Darwin pulled him back. However, they entered the source again and they both became colorless. They cried along the source of the chaos.

Six shots are selected for this scene. The selected shots as well as the multimodal analysis are provided in the following table.

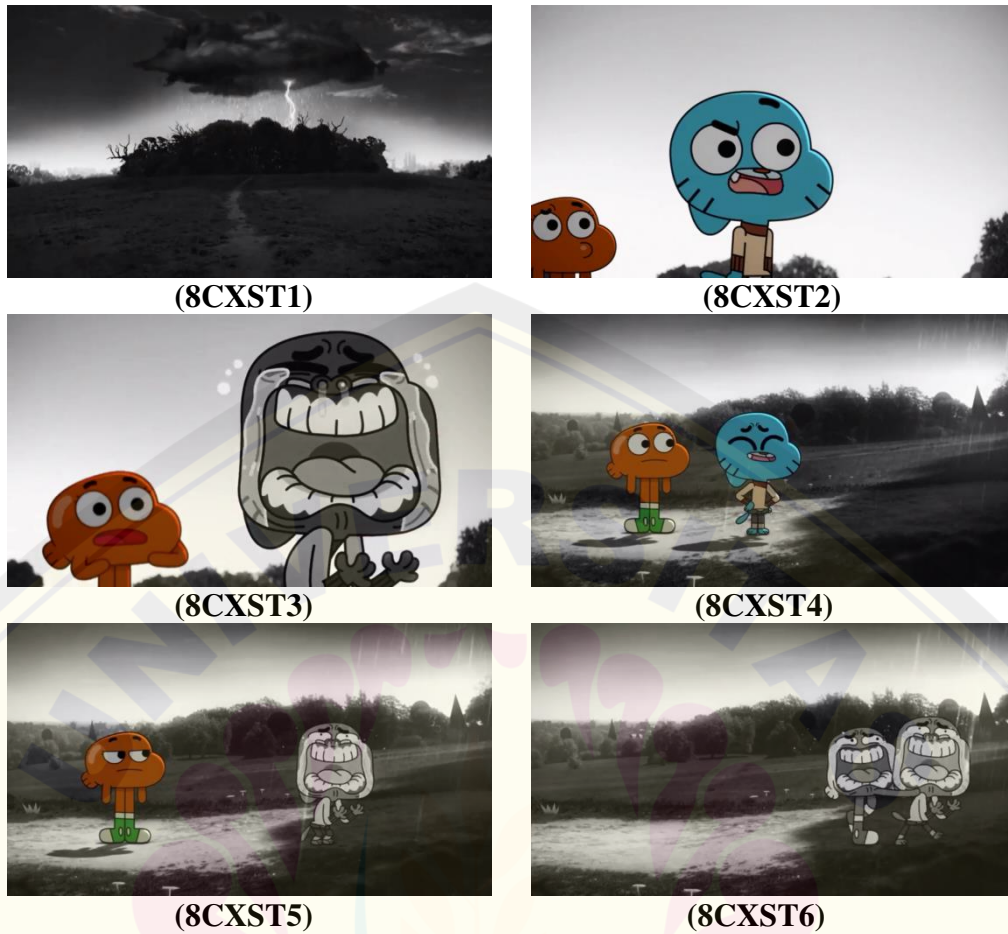


Figure 4.8 Shots of Border Scene

Table 4.22 The visual analysis of border scene

Ideational Meaning	Participants	Reacter	Darwin
		Phenomena	Gumball
	Process	Narrative	Reactional Process
	Circumstance	Locative	The end of the road
Interpersonal Meaning	Image Act	Offer	
	Frame Size	Close Shot	1 shot (8CXST3)
		Medium Close Shot	1 shot (8CXST2)
		Long Shot	4 shots (8CXST1, 8CXST4, 8CXST5 and 8CXST6)
	Distance	Close Personal Distance	
Angle	Frontal Angle	4 shots (8CXST1, 8CXST4, 8CXST5)	

		Oblique Angle	and 8CXST6) 2 shots (8CXST2 and 8CXST3)
	Color Saturation	Low Saturation	
Textual Meaning	Information Value	Left	Gumball and Darwin
		Right	The source of the chaos
	Saliency	Gumball	
	Framing	Disconnected	

The analysis of the linguistic elements for ideational and interpersonal metafunction can be checked in appendix page 176-178 table 8CXCL1-8CXCL8. The result of the processes used in this scene is tabulated in the following table.

Table 4.23 The result of the analysis of mood system used in border scene

Character	The process used						Total	
	Material	Mental	Relational Attributive	Identifying	Behavioral	Existential		Verbal
Gumball	3	1	2	-	-	1	1	8
Total Clauses							8	

The result of mood used in this scene is tabulated in the following table. The analysis can be verified in appendix page 176-178 table 8CXCL1-8CXCL8.

Table 4.24 The result of the analysis of mood system used in border scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	4	2	2	8
Total Clauses				8

Table 4.22 shows the ideational meaning of the selected shots in this scene. The process used is reactional process. The vector is made by the direction formed by Darwin's glance to Gumball. Hence, Darwin is the reactor and Gumball is the phenomena. Gumball is crying because he has lost his own color while entering the source of the chaos. He is doing psychological experience and Darwin is watching him. The end of the road leading to the source of the chaos is the locative circumstance. In linguistic analysis, material clause is the most used clause from the result of the processes used in this scene (see table 4.23). Material clause is clause expressing the outer activity of the participants in doing or happening activity (Halliday and Matthiessen, 2004:179). Gumball is experiencing doing activity in *Come on, let's investi...* (see appendix page 176 table 8CXCL2 and 8CXCL3). He uses these utterances to express what he is about to do toward the source of the chaos. On the other hand, he also uses material clause to express his pessimistic on how the world, the dust and people are connected (see appendix page 178 table 8CXCL8). Gumball also uses attributive clause to reflect the pessimistic of this world (see appendix page 177 table 8CXCL4). Attributive clause is used to classify the entity with its attribute (Halliday and Matthiessen, 2004:219). Beside those processes, Gumball also uses mental clauses to represent the despair of this world (see table 4.24). Mental clause is expressing the consciousness activity of the participants; moreover, Gumball expresses his despair even in his consciousness in his utterance: *We'll never figure out what's going on* (see appendix page 177 table 8CXCL5). Additionally, he uses existential clause in optimistic side of the world. Existence clause is representing something exists or happens (Halliday and Matthiessen, 2004:256). In his utterance: *There's no reason we wouldn't*, the entity is the reason they will not find the problem. In Absurdism, a person will commit suicide if he/she does not find the reason for living (Payne, 1992:6). Gumball has found the absence of meaning of finding out the source of the chaos because he has already been colorless person. The twist of the emotion he has is the result of the transition from colorful to colorless. Therefore, Gumball and Darwin finally have

consciousness about the meaninglessness of the world even they enter the colorless zone in the end.

Table 4.22 above also shows the interpersonal meaning of the shots analysis. The shots are offering images since they do not make imaginary interaction or vector to the audience. Hence, the shots are representing information to the audience. The information is about Gumball and Darwin finding the source of the chaos as well as the twist of the emotion of both of them (Kress and van Leeuwen, 2006:119). This scene uses three sizes of frame: close, medium close and long shot. Shot number 8CXST2 is framed in medium close shot because the audience can see Gumball's waist. Shot number 8CXST3 is in close shot because Gumball's head and shoulder can be seen by the audience. The rest shots are in long shot since Gumball and Darwin occupy the half of the frame. The closeness of the frame also determines the relationship between the represented participants and the audience. Close shot means the audience is engaged to the activity. Therefore, shot number 8CXST3 involves the audience to feel the same way as Gumball does. Gumball was crying because he became colorless. Medium close shot means the audience can reach the represented participants but actually they cannot hold them. Hence, shot number 8CXST2 can be interpreted as the audience can come to them. However, they cannot come because the distance between the represented participants and the audience. In this shot, Gumball had initiation to investigate, yet he became pessimistic because he was decolorized. Lastly, the rest shots (shot number 8CXST1, 8CXST4, 8CXST5 and 8CXST6) are interpreted as the invisible barrier between the audience and the represented participants. This implies the audience cannot come to them to find the source causing pessimistic Gumball and Darwin (Kress and van Leeuwen, 2006:127-128). The social distance of this scene is close personal distance since they have intimate relationship as brothers (Kress and van Leeuwen, 2006:124). In shot number 8CXST6 Darwin grasps Gumball to keep moving forward. The angle used in this scene is horizontal angle. This angle represents the involvement and the detachment of the audience to the represented participants (Kress and van

Leeuwen, 2006:136). Frontal angle is used in shot number 8CXST1, 8CXST4, 8CXST5 and 8CXST6. This denotes the involvement of the audience in empathizing the optimistic and pessimistic Gumball when he turns into colorless character. The audience is brought to the disability to sympathize because of the distance yet they can only empathize them. Oblique angle is used in shot number 8CXST2 and 8CXST3. Oblique angle denotes the detachment of the audience to the character. This means the audience is not part of the situation when they start to investigate and be pessimistic for being colorless. The color saturation in this scene is low saturation. Unlike the previous scenes where Gumball and Darwin still have their color, this scene brings them into being colorless characters. According to Kress and van Leeuwen (2006:159), the less saturation of the color then the less the reality of it. This means that the reality is being downgraded through the decolorizing of the characters which in previous scenes they still have their color. The result of moods system used in linguistic analysis in table 4.24 reveals that declarative clause is the most used clause in this scene. Declarative clause is usually used to give information to the listeners or the readers. It invites people to receive the information (Halliday and Matthiessen, 2004:107). 3 declarative clauses uttered by Gumball have polarity. The polarity in these clauses is marked in the neighborhood of the finite in *There's no reason we wouldn't* and by *no* in *No. Life just pointlessly stirs up the dust that you'll eventually turn into* (see appendix page 177-178 table 8CXCL7 and 8CXCL8). The first clause gives information about the optimistic of the searching while the second one is the information about the pessimistic of the reality. It changes directly from certainty to uncertainty. On the other hand, imperative clause is also used in this scene. The imperative clauses are used in the situation when Gumball and Darwin find the source of the chaos. Gumball demands service from Darwin to follow him in clauses *Come on, let's investi...* (see appendix page 176 table 8CXCL2 and 8CXCL3).

The textual analysis of the shots in table 4.22 shows the elements in the scene is formed in Given and New formation. Gumball and Darwin are placed in

the left while the right side is the source of the chaos. Left side is the Given information which has been agreed by the audience before while the right side is the New information (Kress and van Leeuwen, 2006:180-181). Usually, the New information is the element which needs more attention by the audience; however, the salience in this scene is Gumball. This means the left side is more important than the right side. Gumball's expression for switching optimistic to pessimistic demands more attention from the audience. The framing of this scene is disconnected. The disconnected frame identifies the individuality and differentiation (Kress and van Leeuwen, 2006:203). Gumball and Darwin still have their own color in some shots in this scene. This denotes that Gumball and Darwin are not completely integrated with their environment or the environment is not integrated with them anymore.

4.1.9 Alan Scene

This scene is taken from climax part directly after border scene. The timeline of this scene in the episode is 06:35-08:11. This tells about Gumball and Darwin finally finding the source of the chaos. They found out Alan was the source of the chaos. They were not surprised if it was Alan. They asked him about the situation and Alan answered that he has lost his faith. Darwin asked him if losing his faith was the reason for not doing his all voluntary works again. They tried to encourage him back so he would not surrender. However, Alan believed that even all the good things he did, the world would never be perfect. Darwin tried to give him the real example to Alan by using Gumball. It did not work because Gumball gave him the real example of how it would not work for always being positive. Gumball then told Alan that it was not how the world worked. He explained it through a song that will be next scene to be discussed.

The selected shots for the analysis for this scene are presented in the figure below. The visual analysis for the shots is also provided in the table 4.25 below.



(9CXST1)



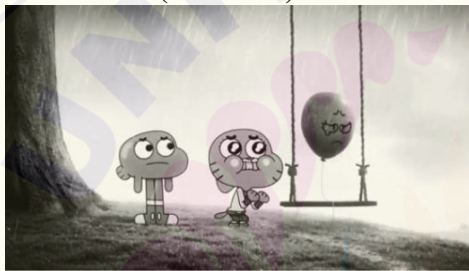
(9CXST2)



(9CXST3)



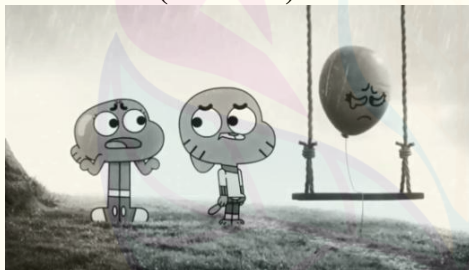
(9CXST4)



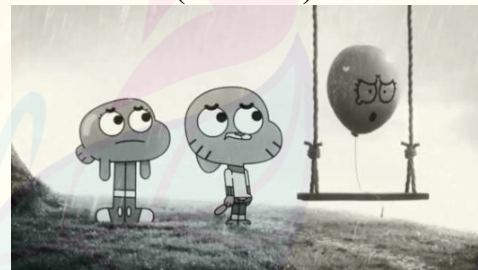
(9CXST5)



(9CXST6)



(9CXST7)



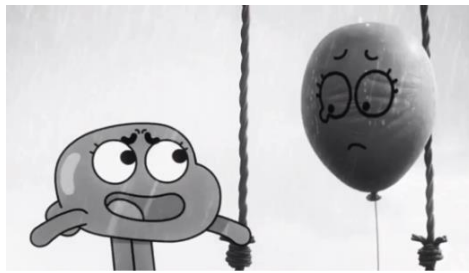
(9CXST8)



(9CXST9)



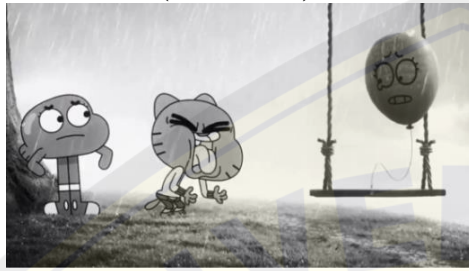
(9CXST10)



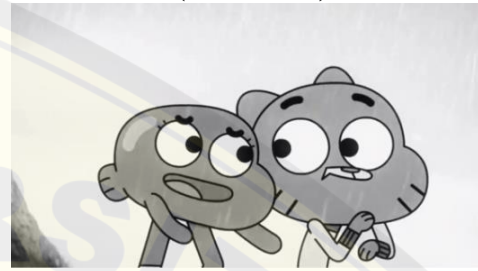
(9CXST11)



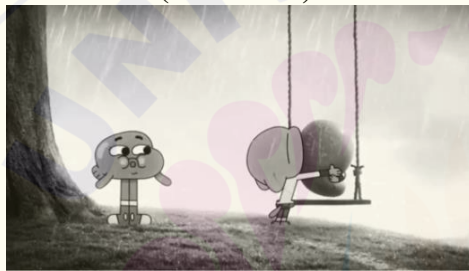
(9CXST12)



(9CXST13)



(9CXST14)



(9CXST15)



(9CXST16)



(9CXST17)



(9CXST18)



(9CXST19)

Figure 4.9 Shots of Alan Scene

Table 4.25 The visual analysis of Alan scene

Ideational Meaning	Participants	Actor	Gumball and Darwin
		Goal	Alan
	Process	Narrative	Action Process
	Circumstance	Locative	The dying tree and swing
Interpersonal Meaning	Image Act	Offer	
	Frame Size	Close Shot	9 shots (9CXST2, 9CXST4, 9CXST6, 9CXST9, 9CXST10, 9CXST11, 9CXST14, 9CXST16, and 9CXST18)
		Long Shot	9 shots (9CXST3, 9CXST5, 9CXST7, 9CXST8, 9CXST12, 9CXST13, 9CXST15, 9CXST17, and 9CXST19)
		Very Long Shot	1 shot (9CXST1)
	Distance	Close Personal Distance	
	Angle	Frontal Angle	
	Color Saturation	Low Saturation	
	Textual Meaning	Information Value	Left
Right			Alan
Salience		Alan	
Framing		Disconnected	

The linguistic analysis is in appendix page 178-188 (table 9CXCL1-9CXCL39). The summary of ideational metafunction analysis is tabulated in the following table 4.26.

Table 4.26 The result of the analysis of mood system used in Alan scene

Character	The process used						Total
	Material	Mental	Relational	Behaviora	Existential	Verbal	

			Attributive	Identifying				
Gumball	1	-	5	2	-	-	-	8
Darwin	4	1	7	1	3	-	-	16
Alan	3	4	6	-	1	1	-	15
Total Clauses								39

The result of mood systems used in this scene is also provided in table 4.27 below. The analysis of the interpersonal analysis can be checked in the appendix page 178-188 (table 9CXCL1-9CXCL39).

Table 4.27 The result of the analysis of mood system used in Alan Scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	7	1	-	8
Darwin	10	3	3	16
Alan	8	5	2	15
Total Clauses				39

The process used in the shots from table 4.25 is narrative actional process because the characters are connected by the vector (Kress and van Leeuwen, 2006:59). The vector departs from Gumball and Darwin to Alan. Therefore, they are the actor. They ask Alan about the situation. The vector is made by their eyeline as well as the gesture. In the first shot, the dying tree is the locative circumstance because the dying tree is placed in the foreground of Gumball's and Darwin's eyesight as well as in the background of Alan. The next shots contain the swing as the setting or locative circumstance. The circumstance is portrayed in background and foreground because all elements in the shots are colorless. The characters are also overlapping the dying tree and the swing in the foreground (Kress and van Leeuwen, 2006:72). The linguistic analysis reveals some processes are used in certain purpose to represent the reality in this scene. Attributive process is the most used process in this scene (see table 4.26). This process characterizes an entity to certain class it ascribes or attributes to (Halliday and

Matthiessen, 2004:219). In the scene, Gumball classifies the chaos is normal since Alan is the source of the chaos in his utterance *Ah, that makes sense, Alan* (see appendix page 178 table 9CXCL1). Darwin asks him using attributive clause about his condition and Alan also answers it using attributive clauses (see appendix page 179-180 table 9CXCL4-9CXCL7). Darwin tries to classify the situation by asking Alan after finding out that he is the source of the chaos. Alan also provides the answer in classification about his current condition, that he has lost his faith. Darwin is convincing him that he has done all good works for this world by relating what he has done all this time and the category of the his works in *You were doing great* (see appendix page 181 table 9CXCL10). On the other hand, Alan also uses attributive clauses to relate the reason for his surrender as well as about the unchanging world in *No matter how much I try, the world will never be perfect* (see appendix page 181 table 9CXCL11). He also uses other processes to represent the uselessness of his efforts to be good (see appendix page 182 table 9CXCL13). Mental clause is used to stand for the consciousness experience or the inner world of the senser (Halliday and Matthiessen, 2004:197). Alan also represents the pointlessness of his effort by employing the consciousness of the goodness about his effort in *Goodness knows I tried to stay positive and turn the other cheek* (see appendix page 183 table 9CXCL18). Gumball is begging Alan to be good again but he resists as he has no point of doing it anymore. Existential clause is used by Alan to represent the existence of an entity or in this case is the absence of the reason to always be good in *There is no point, Gumball* (Halliday and Matthiessen, 2004:256) (see appendix page 182 table 9CXCL16). Alan also gives them the direct reason for them by using Gumball as the example. His utterance *In spite of all the effort I've made to be friends, he still can't look me in the eye* (see appendix page 184 table 9CXCL22) uses material clause to represent the physical activity or the outer experience of Gumball (Halliday and Matthiessen, 2004:170). Alan refers to the disability of Gumball to look directly at him after all the good efforts he has made before. He also uses same mental clauses to counter their argument back about being good using *See!* (see appendix page 185 table 9CXCL25 and page 187 table

9CXCL35). Mental clause represents the inner experience of the participant (Halliday and Matthiessen, 2004:170). Looking Alan from Absurdism point of view, he is having the moment when he feels the absence of his meaning to live. Camus (1942:13) stated that killing ourselves can be interpreted as whether this life is too much or we cannot understand it. This denotes that Alan once had meaning for his life, which is doing good things through some voluntary works. He expects it bringing more kindness and better world but it turns out people do not change at all. He has lost his meaning of life and the void in himself has brings him to surrender, or what Camus called in his essay as a suicide. Camus also explains in his essay about Absurdism that Galileo should surrender on his great discovery about the earth revolving the sun (Camus, 1942:11). The truth is not worthy to take and that leads people to get killed by the reason for living, as Camus said the reason for living is also an excellent reason to die.

The interpersonal analysis of the shots proves that the shots are offering the audience information rather than giving the imaginary interaction (see table 4.25). The vectors made by the represented participants are aimed to each other, not to the audience. Hence, the image act is offering (Kress and van Leeuwen, 2006:117-119). There are 3 sizes of frame used in this scene. Very long shot is only used in the first shot in this scene. It portrays Alan in very far distance and Gumball and Darwin in the foreground. The close shot is used in various way in representing the participants as it shows the head and the shoulder of the represented participants (Kress and van Leeuwen, 2006:124). In shot number 9CXST2, 9CXST4, 9CXST6, 9CXST9 and 9CXST10 it provides Alan's expression when he is explaining about giving up, losing his faith and the reason. Those shot represents Alan in one frame with close shots so the audience is engage with what he feels in personal (Kress and van Leeuwen, 2006:127). Shot 9CXST11 has Darwin and Alan in one frame. It shows Darwin telling Alan that he has done great job. However, Alan is certain that it is not true since he shows Gumball avoiding eye contact with him. The other close shots explain Darwin proving the kindness between Gumball and Darwin through hugging yet the result

is they are hugging too tight. This relates the audience since the close shot engages the involvement of the audience. Moreover, shot 9CXST11 shows failure of Darwin to convince Alan and Gumball to be friend. The remaining shots are represented in long shot as they show full size of the character and only occupying the half of the frame (Kress and van Leeuwen, 2006:124). These shots engage the detachments since the invisible wall is between the represented participants and the audience. This means the audience is not involved to the activity in these shots: asking Alan's condition, having arguments about the need of good people, the false proof of kindness in form of saying friend and hugging. The distance in this scene is close personal distance since the represented participants can hold or grasp others. However, Gumball and Darwin already have intimate relationship as sibling while Alan is not. This can be interpreted as an act of aggression (Kress and van Leeuwen, 2006:124). Frontal angle is used in this scene. Horizontal angle is about the involvement and the detachment of the audience toward the activity held by the represented participant. Frontal angle makes the audience involved with the represented participants (Kress and van Leeuwen, 2006:136). The color saturation is low because all characters as well as the setting do not have color, they only have grey. According to Kress and van Leeuwen (2006:158-159), color saturation determine the real and not real. It is only real when the color saturation is not more saturated and less saturated. However, this scene uses less saturation by using grey for the elements. This means it is less than real, it is ethereal or ghostly. In linguistic analysis, declarative clause is the most used compared to other mood systems (see table 4.27). Declarative clause is used to declare some information in form of statement rather than good or service by the participants in this scene (Halliday and Matthiessen, 2004:107-108). However, polarity is also used in those declarative clauses. Polarity clause is employed to convey binary opposition of positive and negative in form of *not* for negative and unmarked for positive (Halliday and Matthiessen, 2004:143). This scene employs polarity in declarative clauses to express the contradiction between Gumball's and Darwin's belief and Alan has. Alan's utterances in *There's no point*, *Gumball* and *People don't change* (see appendix page 182 table 9CXCL16 and 9CXCL17) use polarity

to response Gumball's previous utterance about the need of people like him. Besides, polarity is also used to show the paradox in some utterances. Darwin showed Alan that even Gumball can be positive or friendly to him. Contrastingly, the reality is he is not positive and friendly. Alan uses negative clauses for informing them in *In spite of all the effort I've made to be friends, he still can't look me in the eye* (see appendix page 184 table 9CXCL22). The paradox and contradiction often reflect the first sign on absurdity. Darwin and Gumball tried so hard to link again the reality of the world and Alan which it turns out to be fallacy. Camus (1942, 19) stated that if the void is clear and the person always seeks the link to connect again, than it is the first sign of absurdity. In this scene, Gumball and Darwin are trying to convince Alan that he earns something from his good intention to the world. However, he does not earn anything since the world is still full of chaos. Alan has already had the void in himself and he fails to connect the world and his heart. On the other hand, Gumball and Darwin are trying to connect it again yet they fail.

Textual analysis, the value of the information is formed in left and right composition (see table 4.25). Gumball and Darwin are positioned in left side while Alan still remains in the right side. Left and right side reflects Given and New information. This means that Gumball and Darwin are the known information, the information which the audience has already agreed before (Kress and van Leeuwen, 2006:180). The audience has already known that they are searching the chaos. On the other hand, Alan who is in right side is the New information or the unknown information. It can be interpreted as Alan is the information that the audience is not agreed yet, it is the information which is problematic and contestable issue (Kress and van Leeuwen, 2006:181). He is the source of the chaos and it turns out he has lost his faith. The loss of the faith has made so many problems and turned everything colorless. The salience of this scene is Alan. He has greater weight compared to other represented participants: Gumball and Darwin. Alan has some close up shots and in some early shots the vector departs from Gumball and Darwin while Alan does not make the vector.

The framing is disconnected even the represented participants have same saturation. Alan is placed in the swing where he is figuratively between 2 ropes. This means that Alan is in different line as Gumball and Darwin. The presence of framing signifies the individuality and differentiation (Kress and van Leeuwen, 2006:203). This implies Alan and Gumball and Darwin are not the same information. Alan is the information which the source of the chaos as the result losing his faith and Gumball and Darwin finally find out the source is different information too.

4.1.10 Singing Scene

Singing scene is taken from falling action. The scene is divided into two parts because it has complexity in delivering the message in linguistic and visual elements. The first part is about Gumball and Darwin telling the pessimistic side of the world to Alan. This part happens in 08:12-09:32 They gave some example about the dark side of the world by informing Alan about the worries he might have. The second part is Alan replying them through singing. He said that how he was supposed to deal with all of the chaos in this world. He was desperate about it. Those 2 parts of the song is taken from falling action. The last part is taken from resolution. This part contains the answer for Alan's previous question. Gumball and Darwin encouraged Alan to look back what he has done and to see the whole view, not by some parts of it. They also told Alan to never stop following the light because the beautiful memories he had is the booster for him.

Part 1 of Singing Scene

This part contains the part of Gumball and Darwin sang about the dark side of the world. The selected shots are provided below. The visual analysis can be verified in following table 4.28.



(10FAST1)



(10FAST2)



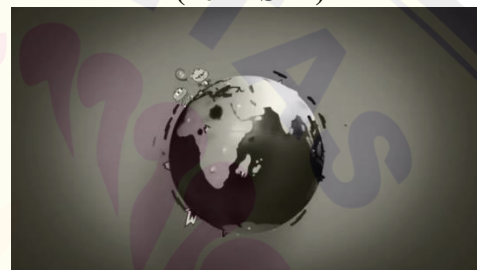
(10FAST3)



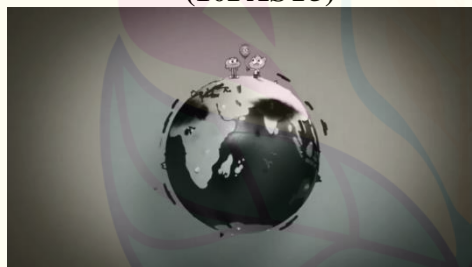
(10FAST4)



(10FAST5)



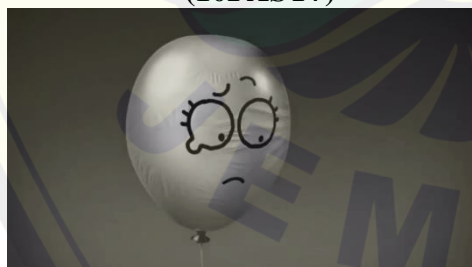
(10FAST6)



(10FAST7)



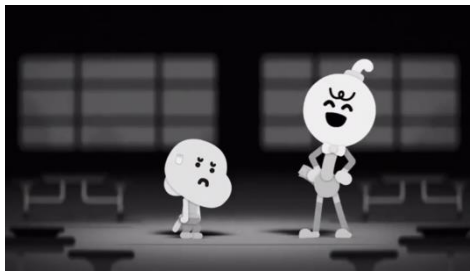
(10FAST8)



(10FAST9)



(10FAST10)



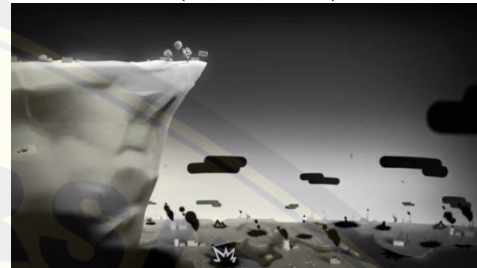
(10FAST11)



(10FAST12)



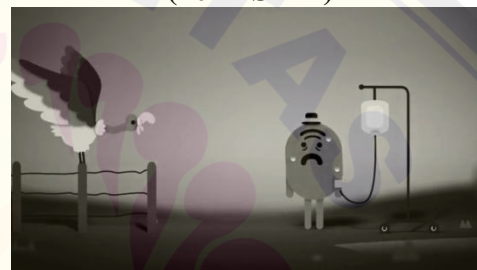
(10FAST13)



(10FAST14)



(10FAST15)



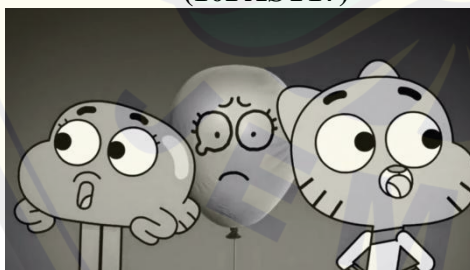
(10FAST16)



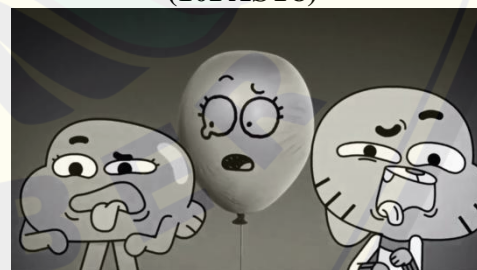
(10FAST17)



(10FAST8)



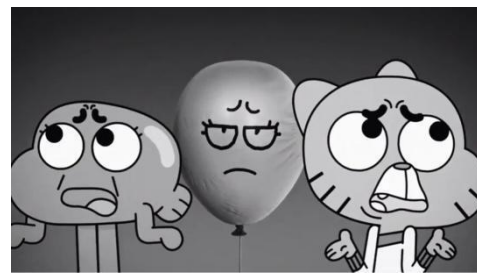
(10FAST9)



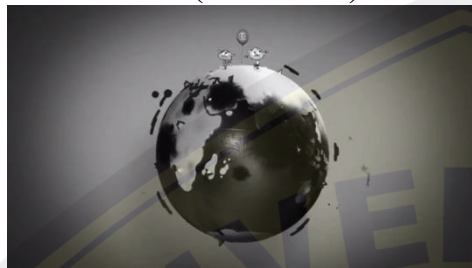
(10FAS20)



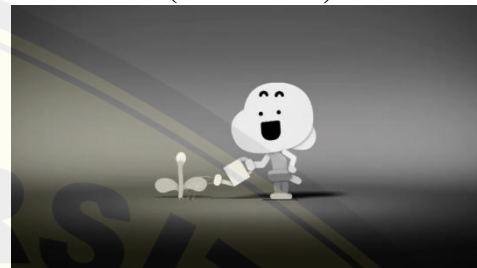
(10FAST21)



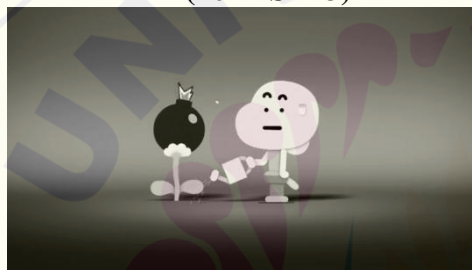
(10FAST22)



(10FAST23)



(10FAST24)



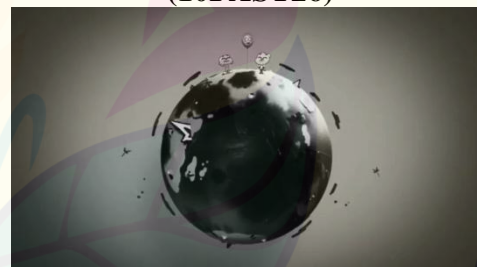
(10FAST25)



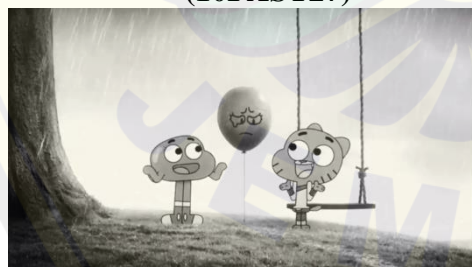
(10FAST26)



(10FAST27)



(10FAST28)



(10FAST29)

Figure 4.10 Shots of Singing Scene part 1

Table 4.28 The visual analysis of Singing Scene part 1

Ideational Meaning	Participants	Actor	Gumball and Darwin
		Goal	Alan
	Process	Narrative	Action Process
	Circumstance	Locative	The dying tree, the swing, the environment, and the globe
Interpersonal Meaning	Image Act	Offer	23 shots
		Demand	6 shots (10FAST17-10FAST22)
	Frame Size	Very Close Shot	1 shot (10FAST10)
		Close Shot	9 shots (10FAST9, 10FAST17, 10FAST18, 10FAST19, 10FAST20, 10FAST21, 10FAST22, 10FAST26 and 10FAST27)
		Medium Close Shot	4 shots (10FAST1, 10FAST2, 10FAST4 and 10FAST5)
		Long Shot	9 shots (810FAS, 10FAST11, 10FAST12, 10FAST13, 10FAST15, 10FAST16, 10FAST24, 10FAST25 and 10FAST29)
		Very Long Shot	6 shots (10FAST3, 10FAST6, 10FAST7, 10FAST14, 10FAST23 and 10FAST28)
	Distance	Close Personal Distance	
	Angle	Frontal Angle	
	Color Saturation	Low Saturation	
Textual Meaning	Information Value	Left	Gumball, Darwin and Alan
		Right	The chaotic world
		Top	Gumball, Darwin and Alan
		Bottom	The chaotic world
	Saliency	Gumball and Darwin	
	Framing	Connected	

The analysis of the selected clauses for the linguistic element can be found in appendix page 189-198 (table 10FACL1-10FACL34) for the first part. The result of transitivity analysis can be verified in the following table 4.29.

Table 4.29 The result of the analysis of mood system used in Singing Scene part 1

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	3	-	6	-	5	4	-	18
Darwin	-	-	4	-	1	-	-	5
Gumball and Darwin	-	-	9	-	1	1	-	11
Total Clauses								34

The analysis of the mood systems used in the first part can be found in appendix page 189-198 table 10FACL1-10FACL34. The following table contains the result of the mood systems used in the first part of this scene.

Table 4.30 The result of the analysis of mood system used in Singing Scene part 1

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	17	-	1	18
Darwin	5	-	-	5
Gumball and Darwin	11	-	-	11
Total Clauses				34

There are 29 shots selected for the first part of this scene. The ideational analysis in table 4.28 shows that the process of the shots used is narrative actional process. Gumball and Darwin were telling Alan about the reality of the world,

where there was no good things left behind. Thus, Gumball and Darwin are the actor and Alan is the Goal. The vector departs from Gumball and Darwin from their eyeline and their gesture (Kress and van Leeuwen, 2006:59). Alan was shown about the reality of the world or on the other hand they are the gateway of Alan for knowing the truth. There are some locative circumstances used in this part. Those are the dying tree, the swing, the suffering environment and the globe. The suffering environment and the globe are used to give the representation of the reality of the world. Some shots show that the represented participants were walking on the globe, just like it was just an insignificant entity (shot 10FAST8, 10FAST15 and 10FAST23). In linguistic element, the analysis of transitivity proves that attributive clause is the most used compared to other processes (see table 4.29). According to Halliday and Matthiessen (2004:219), attributive clauses denote an entity which is classified or ascribed into certain class. The Attributive clauses in this part are used in two ways: classifying the world with the disappointing truth and classifying Alan himself. In Gumball's utterances: *But that's a grown-up thing, and you are still a kid today*, attributive clause is used to classify the chaos in this world is not Alan's stuff (see appendix page 191-192 table 10FACL12 and 10FACL13). Gumball is classifying Alan as a kid who should have never been involved to the problems of what Gumball call as grown-up thing. Darwin also did same attributive clause in showing Alan about what he should not concern into in his utterance *But you're kid and all of life is still ahead of you unlike the 90-something guy who got the avian flu* (see appendix page 194 table 10FACL20 and 10FACL21). He classifies Alan as a kid, just same as Gumball does before. Darwin is also clustering the grimness and the dimness of the world as a responsibility which Alan should not take for now. Gumball and Darwin did the same classification about Alan as a kid who should not worry about the problem and the chaos of this world. In the end of this part, Gumball and Darwin sang together and they said *so you got to deal with it* in conclusion of all the disappointing truth of this world (see appendix page 197 table 10FACL33). They ascribe Alan in accepting the reality rather than trying to make it better. On the other hand, the first utterance in this part is *it's one big shade of gray* (see

appendix page 189 table 10FACL3). This utterance is used by Gumball to classify the world as the shot is shown in shot 10FAST3 with extreme long shot (see table 4.28). In *The Myth of Sisyphus* (Camus, 1942:107-108), Sisyphus was dead but was begging to Pluto returning to world testing his wife's love. Yet, he did not want to come back to underworld and enjoying his life. As what he had done, he was dragged to the underworld where his stone was ready. In the end, he became absurd hero since what his desire to live had made him falling to eternal torture. The reality represented by Gumball and Darwin have proved Alan that whatever his desire to make the world be perfect, it will be absurd since he is just a kid. Alan still does not have capability in change the world. It only leads him to his greatest disappointment and makes the world in chaos.

The interpersonal metafunction in table 4.28 above reveals that offer and demand images are used. However, those image acts are used differently. Offer images are used to represent the images as offering information to the viewer (Kress and van Leeuwen, 2006:119). The offering shots contain the chaos of the world. It shows us numerous problems from environmental issues until mortgages problem. This means that Gumball and Darwin telling Alan about the chaos is the information to the audience. On the other hand, demand images are used in shot 10FAST17-10FAST22 (see table 4.28). According to Kress and van Leeuwen (2006:118), demand images require response from the audience since the represented participants are connected by the vector made by the eyeline or the gesture from the represented participants to the audience. The imaginary relationship is made by the expression of the represented participants to the audience. The shots are about Gumball and Darwin telling Alan about the flaws of the life, that it is not entirely perfect. The vector is produced by the eyeline of Alan. In shot 10FAST17 and 10FAST19, Alan is giving clueless expression directly to the viewer with little bit of tear on his eye (see figure 4.10). This means that the audience is asked to relate him in clueless and incapability to understand the world as well as in giving empathy and sympathy to Alan. In shot 10FAST22, Alan gives cold expression as it says he has done with the explanation of the life and world. The audience is invited to make same connection with him: the

imaginary relationship in term of feeling 'done'. The size of frames used in this part is divided into three ranges: close, medium and long. There are 2 kinds of close shot in this part. Shot 10FAST10 uses extreme close shot as it shows the represented participants in very close distance each other and it shows their head occupying half of the frame. This shot shows Gumball and Darwin showing Alan about the pollution caused by industrial activity. The distance used in this scene is close personal distance. Gumball and Darwin try to reconcile Alan from his loss of meaning. Hence, they have become friends in this scene. They have invisible boundaries between them. This means Gumball and Darwin have right to interact with Alan about the loss of meaning. Close shot is also used in this scene. This shot portrays the represented participants from head to shoulder (Kress and van Leeuwen, 2006:124). Shot 10FAST9 portrays Alan in close shot as he was told by Gumball and Darwin about the struggle of living as well as his facial expression. In shot 10FAST17-10FAST22, close shot is used to represent Alan being surrounded and told by Gumball and Darwin about the imperfectness of the world. These shots also show the change of Alan's facial expression gradually. According to Kress and van Leeuwen (2006:126), the represented participants will be portrayed in close shot as they revealing their feelings. Shot 10FAST26 and 10FAST27 show a person reading newspaper but ends up exploding. If we look at the news clearly, the headline is *Global Warning - No Hope*. The newspaper is about the chaos of the world and it even makes the reader in the shot explodes. Medium close shot is also used in shot 10FAST1, 10FAST2, 10FAST4 and 10FAST5. It portrays Gumball and Alan from head to knees. These shots contain Gumball giving introduction to Alan about the world and the song. They are also positioned in close personal distance because Gumball can touch and drag Alan without confrontation. Long shot is used in shot 10FAST8, 10FAST11, 10FAST12, 10FAST13, 10FAST15, 10FAST16, 10FAST24, 10FAST25 and 10FAST29. These shots show the represented participants in full figure with the space around them in half of the frame (Kress and van Leeuwen, 2006:124). The social distance of these shots is close personal distance. It shows Gumball, Darwin and Alan in close distance representing the intimate relationship among them

without any confrontation. However, the field of the visual is far social distance. Long shot makes the represented participants are placed with the surroundings. According to Grosser (quoted in Hall, 1966:71-2), distance with 4 meters long makes the audience is connected to the represented participants in little way. Shot 10FAST8 and 10FAST15 show Gumball and Darwin told Alan that he is still a kid. On the other hand, shot 10FAST11 and 10FAST12 represent the karma of being mean and 10FAST24 and 10FAST25 are about the paradox in working hard. This means those activities are represented in distance between the represented participants and the audience. The audience is not really connected to those activities, they remain as the stranger with invisible barrier (Kress and van Leeuwen, 2006: 125-128). The last size of frame used in this part is very long shot. This shot occupies larger scale than the long shot. The participants seem so small and sometimes insignificant in the shot. Shot 10FAST3 has very long shot as it is the beginning of the song with *It's one big shade of gray* as the lyric. The *big shade of gray* is portrayed as it is the represented participants are going further and the surrounding is significant. Shot 10FAST6, 10FAST7, 10FAST23 and 10FAST28 have similarity in the element of the shot. The represented participants are on the chaotic globe with small size while the chaotic globe is in big size. The lyrics also have similarity in these shots. The lyrics are about dealing with the chaotic world. The distance of the represented participant is close personal distance. However, the field of the vision is far social distance. This can be interpreted as the audience is not connected with dealing of the chaotic world, the invisible boundaries remain pronounced. The frontal angle is used in this part since the shots are taken from the front side. Frontal angle indicates the involvement of the audience to the represented participants (Kress and van Leeuwen, 2006:136). Contrastingly, some shots have long and very long shot (see table 4.28). This means the audience is involved to the activities in those shots but they remain as the stranger. The color saturation in this part is low saturation. The whole shots are in gray or black and white from the beginning of this part to the last shots. Low saturation indicates lower modality this part contains. Colorful world is the highest modality supposed to be in this episode. Colorless world is

coming from the surrender and the despair from Alan. He has made the modality becomes lower, causing the less than real world full of chaos (Kress and van Leeuwen, 2006: 158-159). In linguistic analysis for the mood system, declarative clause is the most used clause in this part. There is one imperative clause used in this part. Gumball said *Let me give you a little insight* to Alan (see appendix page 189 table 10FACL2). Imperative clause is used in demand and service exchange. Nevertheless, *let* in imperative clause can be interpreted as whether commanding or offering. In this clause, it can be interpreted as commending (Halliday and Matthiessen, 2004:139). Gumball gives command to Alan to let him give information about how the world works. It is the opening speech of the song as it is the narrative opening. On the other hand, Declarative clause is used to give information. Giving information is not just telling people the information, but it also requires condition where the listener has to receive the information (Halliday and Matthiessen, 2004:107). In this part, the declarative clauses are used by Gumball and Darwin to tell Alan about the truth of the world as well as the chaos in it. In the first clause, *Well, Alan, life doesn't work in black and white* (see appendix page 189 table 10FACL1), Gumball tells Alan about how the world works. It is the opposite of how Alan thinks because Gumball uses polarity in it. Darwin also tells Alan that he is still a kid in *but you're kid* (see appendix page 194 table 10FACL20). It reflects the paradox in this situation. Alan believes he can bring the world becoming better but in fact he still does not have the capability. Hence, Darwin tells him that he is a kid. They also inform Alan about the imperfectness of the world in *Life ain't perfect* (see appendix page 194 table 10FACL22). They uses declarative clause to make Alan receive the information about the reality of the world, which is opposite of what he believes. Additionally, Declarative clauses are also used to tell him how to cope the chaotic world by embracing it rather than changing it in *so you got to deal with it* (see appendix page 197 table 10FACL33). Reflecting to Absurdism, this part contains the realization of the absurdity in life. Alan has already recognized the realization of abusrdism in his life before, which eventually leads to the chaos. In this part, he is given more acknowledgements about the world in reality, where the chaos is

inevitable. Hence he felt it inhuman for him, shown in shot 10FAST17-10FAST22, the expression of shocked of the imperfectness of the world, confusion of not knowing how to do about that and being done about it. It shows how Alan is starting to receive the absurdity in his life. The incoherent world is about to be accepted by him through Gumball and Darwin.

The textual analysis proves that 2 compositions of the informational value are used in this part. The first composition is New and Given information (see table 4.28). Shot 10FAST5 and 10FAST6 use left and right composition with the represented participants in the left while the chaotic world is in right. According to Kress and van Leeuwen (2006:180-181), left means given and right means new. The represented participants placed in left are the Given information, it is the information which the audience has already agreed. On the other hand, the chaotic world in right is the Given information. It is the problematic information which the audience still do not know. Gumball and Darwin tell Alan about the reality of the world which is full of chaos. They depart from the left to the right where the globe full of chaos is there. Shot 10FAST13 and 10FAST14 also use Given and New composition with they are in the left and the chaotic world is in the right. The chaotic world is different from shot 10FAST5 and 10FAST6, in these shots the chaotic world is the future. They are standing on a cliff looking the future full of chaos. This means that the represented participants showing the world are the information which the audience has known while the chaotic future of the world is the issue that is not agreed by the audience. The second composition of the informational value is ideal and real. In this composition, the elements of the image are arranged in top and bottom realm, as the top is the ideal while the bottom is the real (Kress and van Leeuwen, 2006:186). The ideal information is the information which is idealized or expected to be. Moreover, the real information is the detail information or specific information. In this part, Gumball, Darwin and Alan are placed on the top while the chaotic world is in the bottom. This means that the chaotic world is the reality and they are the ideal. In shot 10FAST7 and 10FAST8, Gumball tells Alan that shouting, stealing and mortgages needed to pay are the grown-up thing: hence, he does not to worry

about that. Shot 10FAST15 also gives same pattern. They are walking on the chaotic globe and telling Alan that he is still a kid and those things are ahead of him. What Gumball said is the ideal or the information which is idealized. On the other hand, the chaotic world full of those problems is the reality. In shot 10FAST23 and 10FAST28, they are standing on the chaotic world just like in the previous shots before. Nonetheless, they tell Alan that he has to find comfort and deal with it. What they said is the ideal while the chaotic world below is the reality. They ask Alan to receive it rather than to solve those problems. The salience of this part is Gumball and Darwin. They are always together to tell Alan about the world while Alan himself does not have any dialogue. They keep giving Alan the information and making him receives the information. The framing is connected since there is no line which figuratively and literally separates the represented participants. According to Kress and van Leeuwen (2006:203), the absence of the framing denotes group identity. This means the elements in this part are connected together representing the same giant information that is the reality of the world.

Part 2 of Singing Scene

This second part only contains Alan's despair as he did not know what to do. The second part is taken from 09:34-09:56. He was asking what he supposed to do next to Gumball and Darwin. He also mentioned about his life now that it was full of suffering. It made him thinking that there was no hope and future anymore for his life. There is only one take in this part yet it contains the motion of Alan's expression showing the emotion he had. The shots taken from this part are represented in the following figures as well as the multimodal analysis for the selected shots in table 4.31 below.



Figure 4.11 Shots of Singing Scene part 2

Table 4.31 The visual analysis of Singing Scene part 2

Ideational Meaning	Participants	Actor	Alan
	Process	Narrative	Action Process
	Circumstance	-	
Interpersonal Meaning	Image Act	Demand	1 shot (1)
		Offer	4 shots
	Frame Size	Close Shot	
	Distance	Close Personal Distance	
	Angle	Frontal Angle	
	Color Saturation	Low Saturation	
Textual Meaning	Information	-	
	Value		
	Saliency	Alan	
	Framing	Connected	

There are 6 selected clauses in this part. The analysis of the ideational metafunction of the clauses can be checked in appendix page 198-199 table 10FACL35-10FACL40. The result of the ideational metafunction can be checked in the following table.

Table 4.32 The result of the analysis of mood system used in Singing Scene part 2

Character	The process used						Total	
	Material	Mental	Relational Attributive	Identifying	Behavioral	Existential		Verbal
Alan	1	-	2	-	-	1	2	6
Total Clauses								6

The analysis of the interpersonal metafunction for the second part of singing scene is in the appendix page 198-199 table 10FACL35-10FACL40. The result of the interpersonal analysis is represented in table 4.33 below.

Table 4.33 The result of the analysis of mood system used in Singing Scene part 2

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Alan	4	-	2	6
Total Clauses				6

The process used in this part for the shots is action process (see table 4.31). Alan is the only participant in this part. Hence, he is the actor since the vector departs from his eyesight. There is no goal in this part which means it is non-transactional process (Kress and van Leeuwen, 2006:63). The audience is left to the imagination of what Alan has to go through as he does not have any positive sides anymore. The uncertain eyesight he made is the representation of no sunshine for his future or hope for him. In linguistic analysis, the ideational

metafunctions used in this part are material, attributive, existential and verbal (see table 4.32). The material clause is used to give the representation of Alan's life after knowing the truth about the world. *My life in My life's unraveling just like threads pulled from the sweater* functions as both doing something and bringing the unfolding of the process (see appendix page 199 table 10FACL36). It gives operative form which indicates doing something from its point of view. Manner circumstance is also used in *like threads*. These circumstances gives the analogy of how Alan's life. The manner circumstance: *like threads*, provides the actualization of the process, which brings the similarity between the unraveling life and the pulled threads. Attributive clauses represent the future which Alan has. The pronoun *it* in *It's gray, desaturated* refers to his future (see appendix page 199 table 10FACL38 and 10FACL39). Hence, Alan is giving the classification of his future as a future with no color, which means it is meaningless. Existential clause in *There's no sunshine in my future* brings the notion that the inexistence of the sunshine or bright future for him. Existential clause is used to represent the existence of entity or even (Halliday and Matthiessen, 2004:256). In this clause Alan uses *no* after the process which means it does not exist. The verbal clauses are used by Alan to ask Gumball and Darwin to give him information through dialogic passages since they are imperative clauses in interpersonal metafunction. In *Tell me how's all that supposed to make me feel better* Alan ask them the information about how the chaos in the world can him feel better in dialogue form as well as in *Tell me why I shouldn't feel so deflated* (see appendix page 198 table 10FACL35 and page 199 table 10FACL40). Alan uses quotation for the embedded clauses in those clause complexes to refer to the attributive information from Gumball and Alan as the resource. Alan is asking the answer for his meaning of life as he has lost his meaning before and being forced to change it by the reality told by Gumball and Darwin. Those verbal clauses are used in the beginning and the ending of this part. It is started with the longing of the loss of the meaning of his life and it also ends with it. In Absurdism, Alan is in reevaluating the meaning of his life. He believes that the world will be better if he is doing something good. So in exchange, it will bring

goodness. However, the reality does not work like that. Moreover, it leads to the desperation he has right now. Then he reevaluates his meaning of life with being told by Gumball and Darwin about the reality. According to Payne (1992), this brings to the contradiction of the life which eventually leads to the acceptance. In this contradiction circumstances, Alan comprehends the meaning of the world into the value he can comprehend, which is the world will be good if he does god things. But he is actually concerning himself to nothing. His effort does not bring positivity. After being told by Gumball and Darwin, he starts to question what the meaning of life is by using those verbal clauses in the beginning and the ending of this part.

The interpersonal metafunction reveals that demanding and offering images are used in this shot (see table 4.31). In the first shot, Alan is giving his eyeline directly to the audience which causes the imaginary relationship between Alan and the audience, making Alan and the audience have connection (Kress and van Leeuwen, 2006:118). The imaginary relationship is based on his expression, the audience is asked to connect to his feeling through his expression. His expression is confusion since he has been told about the situation and the reality of the world by Gumball and Darwin. His confusion is the feeling which is intended to the audience. This is the first shot of this part and he keeps silence in this shot. The intention is in the connection of his feeling to the audience rather than the lyrics of his singing. In the next shots, offering image act is used. Offering images provide the information to the audience and the audience is being detached from the activity of the represented participant (Kress and van Leeuwen, 2006:119-120). These shots are about Alan singing his desperation about not knowing how to do about his life and his future. He has already known that his life is not bright and it is just gray. The information does not only come from the lyrics, but also from his eyeline representing the uncertainty of his life and his future. His eyeline is going to any direction, from right to left and from top and bottom. This can be interpreted as his uncertainty of his life is portrayed and the audience is served with it in offering image. The size of the frame of his part is close shot. This shot portrays the represented participant from head to shoulders.

The distance of this part is also close personal distance. This distance enables people to touch each other and have intimate relationship. The close shot is usually used to reveal the feeling of the represented participant while the close distance reflects the intimacy and the involvement of the audience to the represented participant (Kress and van Leeuwen, 2006: 124-127). This means that Alan revealing his feeling about the confusion of his life and the future is the personal thing shared to the audience even the image act is offering. It provides the flow of his confusion to the audience in personal activity. Frontal angle is used in this part. This angle gives the involvement of the audience to the represented participant (Kress and van Leeuwen, 2006:136). Alan's feeling about his confusion of this world is portrayed in connected way to the audience by the size of frame and the angle used. The color saturation of this part is low. It only contains gray gradation as the color while the reality in this episode is it is full of color. Low color saturation means that the reality portrayed in the images is less than real (Kress and van Leeuwen, 2006: 159). The modality is becoming lower as the color element in the shots is reduced leaving gray as the main color. In linguistic element, imperative clause and declarative clause are used in this part (see table 4.33). Imperative clause is used as the beginning and the ending of the song. Alan asks Gumball and Darwin to tell him how to make himself feel better even with the chaotic situation of the world. The exchange of imperative clause is good or service. In this case, Alan demands service for Gumball and Darwin telling him how to deal with the situation (Halliday and Matthiessen, 2004:138). The remaining clauses are declarative clauses. Alan uses it to give Gumball and Darwin about what he feels about his life. Giving information means inviting the listener (Gumball, Darwin and the audience) to receive the information (Halliday and Matthiessen, 2004:107). In this part the dialogue is from Alan while Gumball and Darwin remain silence. The reevaluating stage that Alan goes through is giving different tone for the relation between him and other participants, even they are not shown in this part, as well as to the audience. Alan is portrayed in personal as the distance and the frame are in personal. The clauses he utters are about the desperation of his life with longing for the better life and the nescience on how to

handle it. He gives the other represented participants and the audience that information and implicitly ask the represented participants and the audience to receive it.

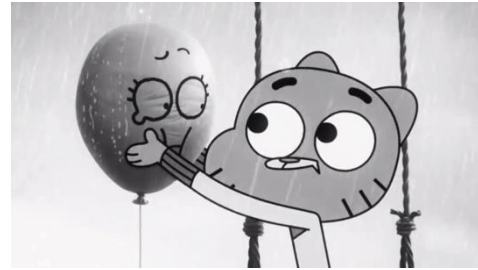
The textual analysis of the shot in this part shows that this part does not have the composition of informational value. Alan is the only participants and he is placed in the middle without any elements. The rope is for the swing but it has nothing to do in this part as it remains as the background. The salience is Alan since he is the only participant and the only element. He also utters all the utterances in this part. The weight of this part is on Alan and his confusion feeling. The framing of this part is connected, there is no interruption in the shots and it brings the continuous flow for the shots (Kress and van Leeuwen, 2006:203). This means that element in this part support the notion of the confusion of Alan about the world. He is the salience as well as there is no framing, this part is intentionally directed to show his reevaluation and the confusion about this world. The Absurdism does exist in Alan now.

4.1.11 Finding Purpose Scene

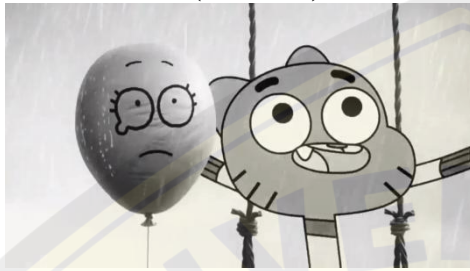
This scene is from resolution. The timeline for this scene is 09:58-11:01. The content of this scene is still singing. The represented participants who are singing in this scene are Gumball and Darwin. They gave response to Alan as he asked them how to handle the life after being told about the reality by them. The singing of this scene is about the encouragement Gumball and Darwin give to Alan. They said to look at how much he has gone through this chaotic world. Gumball and Darwin also encouraged Alan to look into his memories to find the reason for his happiness including his girlfriend. They also told Alan even he could not take it anymore, then he could find the help by holding their hand together and find the beauty of this world. Alan's facial expression is changing from sad to happy with full of smiling as he can be happy again with this chaotic world. The selected shots of this part are provided below. The multimodal analysis of the shots is provided in table 4.34 below.



(11RST1)



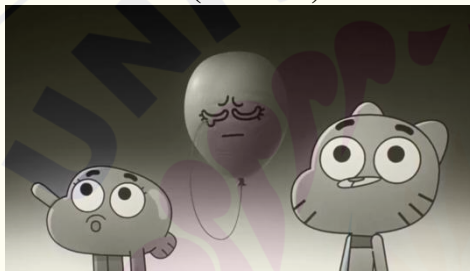
(11RST2)



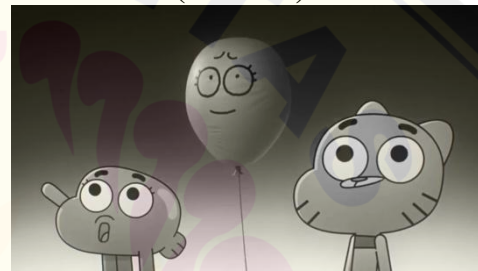
(11RST3)



(11RST4)



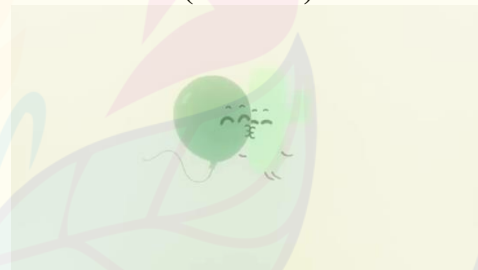
(11RST5)



(11RST6)



(11RST7)



(11RST8)



(11RST9)



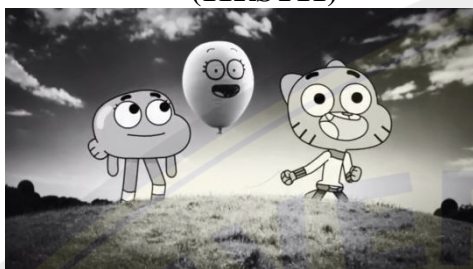
(11RST10)



(11RST11)



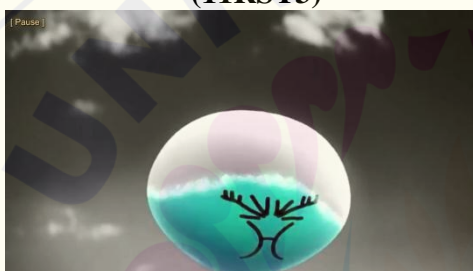
(11RST12)



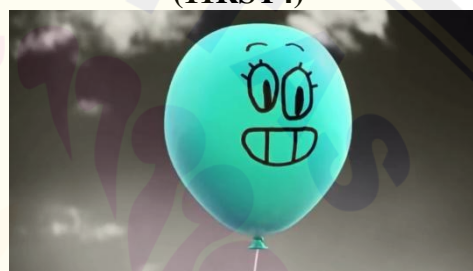
(11RST3)



(11RST4)



(11RST15)



(11RST16)



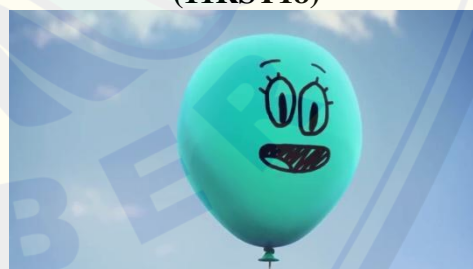
(11RST17)



(11RST18)



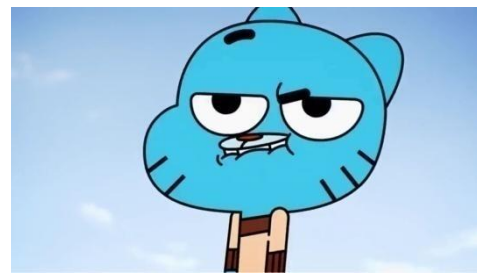
(11RS19)



(11RST20)



(11RST21)



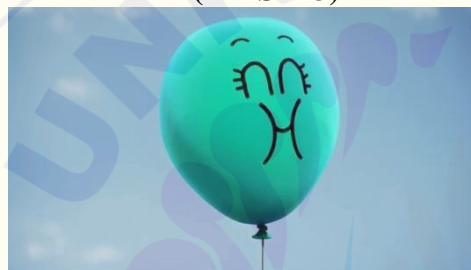
(11RST22)



(11RST23)



(11RST24)



(11RST25)

Figure 4.12 Shots of Finding The Purpose Scene

Table 4.34 The visual analysis of Finding The Purpose Scene

Ideational Meaning	Participants	Actor	Gumball and Darwin
		Goal	Alan
	Process	Narrative	Action Process
	Circumstance	Mean	The mountain and Elmore city
Interpersonal Meaning	Image Act	Demand	1 shot (11RST12)
		Offer	
	Frame Size	Close Shot	10 shots (11RST2, 11RST3, 11RST5, 11RST6, 11RST4, 11RST15, 11RST16, 11RST20, 11RST22 and 11RST25)
		Medium Close Shot	1 shot (11RST7)

	Long Shot	13 shots (11RST1, 11RST8, 11RST9, 11RST10, 11RST11, 11RST12, 11RST13, 11RST17, 11RST18, 11RST19, 11RST21, 11RST23, and 11RST24)
	Very Long Shot	1 shot (11RST4)
Distance	Close Personal Distance	
Angle	Frontal Angle	14 shots (11RST1, 11RST2, 11RST4, 11RST8, 11RST10, 11RST11, 11RST12, 11RST17, 11RST18, 11RST19, 11RST21, 11RST22, 11RST23, and 11RST24)\
	Oblique Angle	11 shots (11RST3, 11RST5, 11RST6, 11RST7, 11RST9, 11RST13, 11RST14, 11RST15, 11RST16, 11RST20, and 11RST25)
Color Saturation	Low Saturation	14 shots (11RST1-11RST14)
	Medium Saturation	3 shots (11RST15-11RST17)
	High Saturation	8 shots (11RST18-11RST25)
Textual Meaning	Information Value	-
	Saliency	Alan
	Framing	Connected

The ideational metafunction analysis for the selected clauses can be checked in appendix page 200-205 table 11RCL1-11RCL13. The result of the amount of processes used in the selected clauses is provided in the table 4.35 below.

Table 4.35 The result of the analysis of mood system used in Finding The Purpose Scene

Character	The process used						Total	
	Material	Mental	Relational		Behavioral	Existential		Verbal
			Attributive	Identifying				
Gumball	1	2	2	-	-	-	1	6
Darwin	1	-	-	-	-	-	-	1
Gumball and Darwin	2	-	1	-	1	-	-	4
Alan	-	2	-	-	-	-	-	2
Total Clauses								13

Interpersonal metafunction analysis for the linguistic element in this scene is provided in the appendix page 200-205 table 11RCL1-11RCL13. The amount of the mood systems used for the selected clauses in this scene can be seen in the following table.

Table 4.36 The result of the analysis of mood system used in Finding The Purpose Scene

Character	The mood used			Total
	Declarative	Interrogative	Imperative	
Gumball	5	1	-	6
Darwin	1	-	-	1
Gumball and Darwin	2	-	2	4
Alan	2	-	-	2
Total Clauses				13

Table 4.34 above shows that the process used for the shots is narrative actional process because the vector is made by the connection of the represented participants and they do something to the other represented participant (Kress and

van Leeuwen, 2006:59). The vector comes from Gumball and Darwin to Alan. Moreover, they are telling him about the purpose he has to survive in this chaotic world. Means circumstance is used in this scene. The mountain is used to show Alan about how to deal with this life (shot 11RST4). The mountain is the symbol of his life, it represents the journey he has all this time. It will be useless and pessimistic to stop in the middle of climbing the mountain because he cannot see the view, but it is worthy to look in how far he has climb. The Elmore city is also mean circumstance (shot 11RST17-11RST19). It shows Alan the beauty of life. The city changes from gray to colorful as it was with rainbow. Some processes are used in ideational metafunction for this scene. These processes are employed in some different strategies to help Alan finding his purpose. The first strategy is to make Alan realize on how much he has done to this world even an insignificant accomplishment. Gumball and Darwin use mental and material clauses in *Because if you stop halfway up the mountain, you will never see the view* and *But when you look how far you've climbed, you'll find the courage to pull through* (see appendix page 200 table 11RCL1 and 11RCL2) to show Alan that it is important to look back what he has accomplished. The mental clause projects his inner world or his consciousness (Halliday and Matthiessen, 2004:197). This sensing clause uses *see* as the perceptive type of the mental clause. This type takes the way the consciousness being perceives the world through the sensing organs. In this case, eyes are the organs used. The phenomenon in this clause is an entity, which is the view. The view can be interpreted literally as the view Alan cannot see since he is not on the top of the mountain. However, in figurative interpretation, it gives the understanding of the achievements that are expected to be achieved by Alan himself but he cannot. Darwin then says that Alan will find the courage to go through it. Contingency circumstance is used in his clause in *But when you look how far you've climbed*. This circumstance gives a condition for the material clause to happen since the use of *will*. Literally, this clause emphasizes the achievement of how far climbing the mountain. Furthermore, this clause figuratively represents the acceptance of the absurdity of life. Alan is longing for the meaning of his life since there is no good things happen even he does his best.

But it is unacceptable to say his life brings nothing to this world, there must be something good in it. Gumball and Darwin try to make Alan realize that. The second strategy they use from the ideational metafunction is to bring back Alan's spirit about this world. Gumball tries to make him recall his precious memory in *You'll wonder how on earth you can put up all of this* and *Then you'll come across a memory of perfect bliss* (see appendix page 201 table 11RCL3-11RCL4). The mental clause is used to project the inner consciousness of the longing for the answer on how things can be changed. The material clause represents the most precious memory of Alan which eventually is very important in his life. Those clauses are used to give Alan the reason to keep doing good things. Moreover, behavioral process is also used to ask Alan to keep what he is doing as well as the reason for doing that in *So keep following the light, no matter how much your heart aches* and *'Cause this sad old world will need your hope to fix it when it breaks* (see appendix page 202 table 11RCL5 and 1RCL6). Behavioral clause is followed by manner circumstance. This circumstance denotes the degree of the manner of the process brings (Halliday and Matthiessen, 2004:268). In this clause, Alan's aching heart is the degree that he has to pay for keeping the light. This means that Gumball and Darwin are asking him to keep walking to the absurdity even after knowing the absurd truth about the world. The reason for this is the world itself needs his hope. The need of the hope for the world is represented in attributive clause possessive type. This clause construes the ownership of the help which is the hope is the attribute ascribed to the world (Halliday and Matthiessen, 2004:245). The last strategy they use for the ideational metafunction is to give Alan the safety treatment for him if the situation turns out becoming worse. In *And at times when you can't take it and you want the day to end, take my hand* and *and you will find, life is beautiful, my friend* (see appendix page 203 table 11RCL7-11RCL8), Gumball and Darwin gives the support for Alan in material and physical outer world experience, which in case he cannot take it then there will be them. These clauses also represent the beauty of the world even Alan cannot take it anymore. The clauses are also supported by the change of color saturation, from low to high, which will be explained in the next paragraph.

Camus uses *The Myth of Sisyphus* to demonstrate the parallelism between person's life and Sisyphus himself (Payne, 1992:11-12). It is parallel because Sisyphus sentence to raise the rock to the top of the mountain and fall back to the ground is same as the purpose of a person finding the meaning of life. There is no answer for the meaning of life because it always ends up in meaningless life. Alan had the meaning of life before, that it would bring goodness to the world as he did good things. But the reality is it did not bring goodness at all. His life is meaningless because what he believes only leads to emptiness of life. However, accepting absurdity of life is necessary to keep the heart is fulfilled. Alan has been given the encouragement to accept it by Gumball and Darwin. Therefore, he is happy to accept it and keep researching the meaning.

The interpersonal analysis of the shots proves that offer and demand shots are used in this scene (see table 4.34). Offer shots give the audience information. In this case, the information is about Alan finding his purpose of life again (Kress and van Leeuwen, 2006:119). Offer images also represent the relation between the represented participants and the audience. The relation is the disengagement because the invisible barrier between the audience and the represented participant is pronounced. Gumball and Darwin telling Alan about the purpose of the life he has right now is the information for the audience. Moreover, they pretend not to be watched by the audience. Demand shot is in shot 11RST12. This shot is composed by Gumball and Alan surrounding the world to fix it using plaster. The world itself is looking at the audience directly with happy and smiley facial expression. This emotion and the expression happen because they fix the world and hugging it with the cheeks touching each other. The direct eyeline from the world to the audience denotes the connection. The audience is asked to look at its expression as well as to have imaginary connection to the world itself. The feeling of the world is conveyed to the audience (Kress and van Leeuwen, 2006:118). Table 4.34 above also reveals the size of frame used in this scene. Close shot, medium close shot, long shot and very long shot are used. Close shot is used in different purposes. The first purpose is to give encouragement to Alan. Gumball

and Darwin prove Alan that even when he feels insignificant, there will always be the achievement he has made before. Close shot also denotes the engagement of the audience to the activity. Moreover, the distance of this shot is close personal distance. This distance allows the intimate personal relationship. Therefore, the audience as well as the represented participants are connected in close relation and close representation in giving Alan encouragement. The last purpose of using close shot in this scene is to bring back the beautiful and the colorful world after Alan finds his purpose of life again. Shot 11RST14, 11RST15, 11RST16, 11RST20, 11RST22 and 11RST25 represent Alan and Gumball in one frame, they are the only element of these shots. It shows the gradually color saturation changes: from low saturation, to medium saturation and finally to high saturation. Close shot indicates the involvement of the audience. The involvement is the gradual color saturation transformation (Kress and van Leeuwen, 2006:125-126). In shot 11RST7, Alan is represented in medium close shot, showing him from head to waist with a star he is staring at. This shot tells about the precious memory he has which is remained by Gumball and Darwin. The intimate relationship between him and the memory is expressed through his precious expression toward the star and the close shot as well as the close personal distance. This shot gives the audience about the intimacy he has to his precious memory of his life even it is represented in offer image act. Long shot is used to represent different acts in this scene. Shot 11RST8 shows Alan's most precious memory, which is kissing with his girlfriend. If shot 11RST7 shows the star containing his precious memory, shot number 8 is the memory itself. The distance in this shot makes the audience detached from the represented participants (Kress and van Leeuwen, 2006:128). It can be interpreted that the audience is shown to Alan's most precious memory. However, the audience is just shown to it and not involved to the memory itself. Shot 11RST9 until 11RST12 show all of them in long shot. These shots represent what Alan should do to solve his loss of meaning by keeping following the light. The shots also provide the reason for that because the world needs people like Alan to fix it. Using long shot with close personal distance indicates the intimate relationship among them and the audience is served

as the stranger with invisible barrier (Kress and van Leeuwen, 2006:125-128). Shot 11RST13 gives different tone for the scene. The shot is represented in long shot with all the represented participants in close personal relationship while the lyrics are about the surrender of the world and feeling of ending the day. However, the next shot shows gradually change of color saturation from Alan himself personally. Shot 11RST17-11RST19 shows the change of the color saturation for all the represented participants with the surrounding. Alan is positioned in the middle while Gumball and Darwin are in his right and left. The distance they have is close personal. This allows them to grasp each other and have intimate relationship (Kress and van Leeuwen, 2006:124). In shot 11RST21, 11RST23 and 11RST24, Alan appreciates their effort for bringing him from the loss of meaning in long shot and close personal distance. Moreover, he asks them to make a friend. Contrastingly, Gumball says no and leaves him. Alan becomes desperate again but Gumball comes again and says yes. These shot shows the absurdity in Alan's life. He accidentally proves the audience again even in the brightest part of his life, absurdity is still there. The last frame size used in this scene is very long shot. Shot 11RST4 uses this size to represent the mountain. The represented participants are positioned on the top of the mountain yet they are very small. This shot shows the accomplishment of Alan in his life figuratively. It shows him the good things he has done in his life even he feels it is insignificant. A very long shot enables the audience to look at it entirely. Frontal and oblique angles are used in this scene. Both angles give same contribution to each parts of the scene. Nevertheless, different angles give different interpretation. In giving encouragement (shot 11RST1-11RST8), there is combination between frontal and oblique angle. Frontal angle in shot 11RST1, 11RST2 and 11RST4 identifies the involvement of the audience to the represented participants. Additionally, these shots are the beginning of this scene and the figurative representation of Alan's achievement. The audience is brought together to be involved to the scene. According to Payne (1992:11), a person can deal in absurdity in several ways. One of it is giving the passion for the beauty of the nature. In this case, Alan has accepted the beauty of the world again because of Gumball and Darwin. He

believed that every good things he did before only bring nothing to this world. Nonetheless, Gumball and Darwin make him realize that he still brings good thing to this world through figurative representation of the mountain in frontal and very long shot. This makes the audience is involved to the good things yet still in stranger realm with invisible barrier. However, shot 11RST3, 11RST5, 11RST6 and 11RST7 use oblique angle. This angle denotes the detachment of the audience to the represented participants (Kress and van Leeuwen, 2006:136). This means that the audience is not involved in the act of realizing Alan. However, close shot in some shots also indicates the involvement and the intimacy to the audience. This means that the audience is brought close to them yet still remains uninvolved. Frontal angle is also used in Gumball and Darwin telling Alan about the world (shot 11RST10-11RST12). This angle is used to involve the audience so the audience can relate the world itself as well as Alan. Furthermore, shot 11RST12 is demand shot. This can be interpreted that the audience is connected to this act. Oblique angle is also used in shot 11RST14-11RST16. These shots are about Gumball and Alan telling Alan to hold hand together when the situation becomes worse again in close shot. This eventually makes Alan realizes the beauty of the world. Conversely, oblique angle provides the detachment to the represented participant. This means that the audience is not involved to the beauty of the world Alan has discovered again. Shot 11RST17-11RST19 are about the realization of beautiful world and the accepting absurdity in his life portrayed in frontal angle. It denotes the involvement of the audience into this part. The color saturation is changing from low to high saturation. Therefore, there are 3 degrees of color saturation in this scene. The first one is low saturation. Shot 11RST11-11RST14 has low saturation, just like the previous scenes. According to Kress and van Leeuwen (2006:159), the more color is reduced then the modality becomes lower. These shots show how Alan is awaken from the dark part of his life because of the disappointment about this world. Low saturation represents low modality. Contrastingly, this cartoon always has high saturation. This means that the chaos is the absurdity itself because the modality and the real chaos do not synchronize. On the other hand, medium saturation occurs in shot 11RST15-

11RST17 (see table 4.34). These shots illustrate the transition from low to high modality. Some parts of the shots are in low saturation while others are in high saturation. The lyrics in these shots are about Gumball and Darwin asking Alan to hold hand together when the situation goes wrong. High modality is used in shot 11RST18-11RST25. These shots are about the situation is normal again with colorful world and characters. The represented participants are back in normal again as well as Elmore city. Alan has found his way again for his life. In this case, high saturation is the highest modality in this episode. In linguistic element, the interpersonal meaning shows that declarative clauses and imperative clauses are used in certain purpose by Gumball and Darwin for Alan. In declarative clauses, it is used in 2 different aims. The first one is to show Alan about the good things he has accomplished. Clauses in table 1RCL1-11RCL7 (see appendix page 200-203) explain about the accomplishment figuratively. The *mountain in Because if you stop halfway up the mountain, you will never see the view* is the universe that Alan live in. Gumball is giving Alan information which means Alan has to receive it (Halliday and Matthiessen, 2004:107). Furthermore, Darwin also tells Alan that the distance or the accomplishment he has made through is more important in *But when you look how far you've climbed, you'll find the courage to pull through*. Darwin also informs Alan that he believes in the courage Alan could fine in looking back his accomplishment in declarative clause. Those clauses provide Alan information which Gumball and Darwin believe is able to find his meaning of life again. According to Halliday and Matthiessen (2004:107), exchange of information requires language as the only element needed. Hence, language is the tool for Gumball and Darwin to tell Alan about the accomplishment in his. Declarative clause is also used to inform Alan about the reason for Alan to maintain his purpose in this world. Gumball and Alan tell Alan about this in *'Cause this sad old world will need your hope to fix it when it breaks* (see appendix page 202 table 11RCL6). They tell Alan that whatever the situation, the world will need him to fix. Imperative clauses are used to give Alan the activity he should do for his loss of meaning in *So keep following the light, no matter how much your heart aches* (see appendix page 202 table 11RCL5). The

exchanged demanded here is the action, non-verbal activity (Halliday and Matthiessen, 2004:107). Alan is asked to keep doing his good activity in spite of the absurdity he has faced all this time. However, Gumball and Darwin also provide alternative when Alan finds absurdity in his life again through the demand of action in *and at times when you can't take it and you want the day to end, take my hand* (see appendix page 203 table 11RACL7). They provide help for Alan when the worst scenario happens to him.

The textual analysis of this scene reveals that the salience is Alan. He is the goal in ideational metafunction. However, he plays important role in the entire episode. He is the one who makes the chaos in Elmore city. He is Given value by Gumball and Darwin about the meaning of his life and how to embrace absurdity. Alan does not have dialogue in this scene but high color saturation comes from him. He changes himself into high saturation then the environment near him is turning into colorful again. The framing of this scene is connected. While the saturation is low or high, the elements in the scene are still connected together. This means that elements in the scene are represented as one information to the audience (Kress and van Leeuwen, 2006:203-204). It can be interpreted that the acts of realizing Alan to embrace the absurdity and bringing back his spirit again to see the beauty of the world are unit of information. The information is actually about accepting to live in absurdity rather than making new meaning of life again. The lyrics which tells Alan to keep following the light is the manifestation of accepting absurdity. It is represented in one information for the audience. The achievement which Alan has accomplished before is also a unit of information of this scene. It shows the blindness of Alan after facing the absurdity, he has lost his meaning of life but bringing back the memory and the nostalgia of his life has finally made him embrace the absurdity.

4.2 Discursive Practice Analysis in *The Amazing World of Gumball's The Faith Episode*

This subchapter deals with the second stage of Fairclough's CDA (1995) which is the discursive practice. The interpretation of the linguistic and the visual

elements will be combined together with Camus's Absurdism (1942). The interpretation consists of the realization of Absurdism in life, the feeling of being strange, the re-evaluating of the universe, the contradiction of the universe, and the acceptance of Absurdism. Besides, some discussions are also written in this part to elaborate more on how Absurdism is used in this cartoon as the theme. Those discussions are the chaos, left and right composition, the meaning of colorless and framing, and the failure to seek the meaning.

The Amazing World of Gumball is an animation produced by Cartoon Network. Season 6 was released in 2018, along with an episode entitled *The Faith* included in this season. This episode contains Alan's mourning because he has found absurdity in his life, yet he cannot handle it anymore. This causes chaos in Elmore which makes Gumball and Darwin help him to occupy absurdity in himself. Absurdism from Camus (1942) is used as the theme in this episode since there are some linguistic and visual elements involved to conceive and solve absurdity itself.

4.2.1 The Chaos

There are numerous catastrophes in this episode. Those catastrophes are coming from Alan's mourning because of his Absurdism. The catastrophes go from exposition to falling action. The chaos begins in the living room scene. Everyone in the living room had a problem. Furthermore, the cause of the chaos is the decolorizing color. The rising action, on the other side, entirely contains catastrophes. Almost all of them are caused by the decolorizing color which means the visual elements are represented in medium to low color saturation. The global warming scene is the only scene that uses high color saturation. Moreover, the catastrophes in every scene have similarity, it is the kid who does not recycle again. The source of the chaos is a kid named Alan. He has stopped doing good things. The represented participants in decolorized scene, global warming scene, park scene and scout scene use behavioral clauses to mention Alan. They construe the good things Alan did as physiological behavior (Halliday and Matthiessen, 2004:248). However, Alan did not do it anymore and it caused chaos in those scenes. He stopped doing those good things because he was tired. He had

consciousness that the good things did not bring a better situation. He has awakened to the harsh reality. The absurdity has come to him since he has consciousness about it. Camus (1942:19) also mentioned the question of ‘why’ will appear as the person is aware of the absurdity in life. Low color saturation means the modality is being downgraded from the reality into less real (Kress and van Leeuwen, 2004:158-159). However, the catastrophes in this scene are real as the represented participants in the shots are having those problems. The processes used in this scene also indicate the experiences concerning the chaos they have are constructed through the use of the language (Halliday and Matthiessen, 2002:29). Therefore, the catastrophes in these scenes are represented as not real experiences in visual elements but they are also represented in reality using ideational metafunction. This representation also brings the notion that the chaos is not a normal situation for the represented participants. They usually have colorful environments with high saturation in other episodes. Contrastingly the modality is low as some catastrophes happen in this episode.

4.2.2 Left and Right Composition

Gumball and Darwin were trying to find the source of the chaos. The composition of the information value has pattern for this process. Left and right composition is used in decolorized scene, homeless scene, global warming scene, scout scene, border scene, Alan scene and singing scene. These scenes contain Gumball and Darwin finding the catastrophes and Alan as the source. They remain in left side while the chaos or other characters are in right side. According to Kress and van Leeuwen (2006:180-181), left and right composition denotes Given and New information. Those scenes have pattern that Gumball and Darwin are Given information. On the other hand, the chaos, other characters and Alan as the source of the chaos are the New information. Gumball and Darwin were walking through one environment to other environment. Their movement also uses left and right composition. Left and right composition also represents the Absurdism as the theme in this episode. In border scene, Gumball and Darwin had to be colorless to enter the source of the chaos. They are in left side while the border and the source are in right side. Gumball cried and said a pessimistic

utterance because of losing his color. His utterance was *Live just pointlessly stirs up the dust that you'll eventually turn into*. This utterance symbolizes the absurdity in life because the world is represented as meaningless dust. According to Camus, the vicious reality will meet person's mind when the person is conquering and asserting the reality (Camus, 1942:23). The person has got the value of the reality yet the reality itself is the contradiction of the minds. Hence, the person will fall into contradiction. In border scene, Gumball has a thought of the reality but that reality is radically changed once entering the border line. Gumball said that utterance when he was entering the source and became colorless. Contrastingly, he became colorful and positive again. This scene seems absurd because Gumball's mental state depends on the border and his color. There is no exact side for himself in this scene. He was awakened about the absurd life while losing and getting his color. It can be interpreted that unstable Gumball as the result of color changing is the known information. The border and the source are the New information. Moreover, Gumball and Darwin should consider this as the unknown and problematic information (Kress and van Leeuwen, 2006:181). Absurdism is also used in the singing scene. Shot 10FAST14 (see figure 4.10) represents the reality in left and right position. Gumball, Darwin and Alan are in the left position while the real world is on the right side. Darwin also sang in this shot. The lyrics are *and sure, the future's looking pretty grim and the light on the horizon is pretty dim*. Those lyrics represent the reality of the world in shot 10FAST14. Gumball, Darwin and Alan have awakened that the world is not how they think. It is full of uncertain things and pessimistic reality. The represented participants are on the left. They are the known information. They seek the reality from left to right. On the other hand, the right side is the reality of the world. It only brings misery for Alan because it is full of chaos. This denotes the awakening process of absurd life going from left to right side.

Camus (1942:21) stated that the time will be frightening in life. Time works on the sequence of the events. There is no existence without experiencing the events in the sequence of time. However, the problems come first then the solutions come afterward. In this episode, the right side symbolizes the problems

and Alan as the source. Gumball and Darwin as the left side symbolize the inexperienced people trying to find and understand the problems. The repetition of this pattern is absurd because they always find new problems in different environments. The repetition begins with them walking from right to left. Then they will face the problems and find Alan as the source. However, they keep walking through those catastrophes as those are common things in this episode. Camus (1942:20) also mentioned that the dense and strange world is actually absurd. People will give meaning to the surrounding because they have given the name before for millennia. Nonetheless, this actually makes it difficult for people to understand the world itself. Gumball and Darwin in this episode have got the knowledge that things are good. Nevertheless, it changed because Alan did not do the good things anymore. The nature of the surrounding is turning into catastrophes. There is no guidance to prevent the chaos because it is the most natural situation in the first place. Gumball and Darwin have normalized the chaos inside their consciousness portrayed in *I think there might be trouble ahead* (see appendix page 164 table 5RACL1) from the global warming scene. Darwin said his cognitive state about the possibility of chaos. They have the knowledge that chaos has more possibilities than the normal situation. Furthermore, they are positioned on the left side. The known information already recognized the chaos. Then it will seem normal for them if the New information is about chaos. They have recognized the absurdity in life. Furthermore, the global warming scene also gives the insight to the audience that the chaotic situations seem normal for Gumball and Darwin.

The left and right composition also brings the awakening and the entering of absurdity. Gumball and Darwin are brought to the reality they do not recognize anymore. They are also showed that the reality in their thoughts is not the real one. The harsh reality has come to them. The left side is the known information. Furthermore, the known information brings itself to the problematic information. In this case, Gumball and Darwin bring themselves to the contradictory reality. This can be interpreted as they awaken themselves to the harsh reality. Contrastingly, they also cannot accept the reality and find the absurd in it. They

have nostalgia and memories on how things should be. Furthermore, Alan has changed and does not do the good things anymore. This small change has brought a huge catastrophe to Elmore city, especially the people there.

4.2.3 The Meaning of Colorlessness and Framing

The framing defines the separation and the unification of the information (Kress and van Leeuwen, 2006:203). The connected framing indicates the identity of the same group while the disconnected framing indicates the individuality. The framing in Alan scene is disconnected even if the represented participants are presented in monochrome (see table 4.25). The 2 lines drawn by the rope surround Alan as he is in a different world. In this scene, Gumball and Darwin have become entirely colorless. However, the boundary still exists among Alan, Gumball and Darwin. This means even in the same world, the connectedness among the represented participants are not made yet. Additionally, it also indicates the strange world to the represented participants. Alan is not open yet to Gumball and Darwin. He still feels strange to the world, he even makes the Elmore city become colorless. Alan is the source of the chaos yet he still thinks the world is in a false state. The strange feeling has made him to be in a special place where he still has combat with his own thoughts. The paradox of the world and the image about it is still in his mind. Alan even said he has run out the good will to bring goodness to the world using the mental state of the good will itself in *Goodness knows I tried to stay positive and turn the other cheek. But what happens when you run out of cheeks to turn?* (see appendix page 183 table 9CXCL18-9CXCL19). According to Camus (1942:22), if a person tries to find which one is true and which one is false, then the contradiction will come immediately. It will fall into paradox with a will to find clarity. In another explanation, if we claim everything is true, then we also claim the contrary of our statement. On the other hand, if we claim everything is false, then the statement itself is false. Alan has found the truth and falsity in his life. He thinks that doing good things will bring good results too. Nonetheless, the contradiction of his thoughts also becomes true, that everything cannot be controlled. This contradiction has made Alan lose his faith. The contradiction in

Alan scene is portrayed in colorless situations and disconnected framing though the ropes placed between him.

Decolorized scene represents the detachment from the believed reality in this episode. The previous episodes have high color saturation. Nonetheless, this episode uses low saturation in the almost entire episode. Decolorized scene is the part where the environment changes gradually, becoming low saturation. It does not happen to one situation but for some situation simultaneously. It started with the outside of the supermarket, then the inside of it and finally in the rugby match. Those transitions also bring chaos to some represented participants, such as Rocky and the rugby supporters. The transition brings the clear notion of absurdity in those situations. They used to have high color saturation yet it is downgraded into monochrome suddenly. Things are getting irrational since the color has gone. The absurd life has become clear and definite. Camus said that the absurd is felt in a person's need and the contrary of the reality (Camus, 1942:31-32). However, this scene literally portrays the absurdity of life in a decolorizing situation. The irrationality has caused some problems regarding the longing for clarity and freedom. The supporters had conflict because they did not have to support the rugby team anymore. Hence, they have freedom in their life on what they want to do. This also brings clarity within them. The confusion because of freedom has made the problems. The conflict arises as there is no exact activity they have to do. The confrontation between the will of the supporters and the reality has brought other problems for them. On the other hand, Rocky also has a problem regarding decolorizing. There is no exact line for him to identify the girl because the girls in the mall have become the same. They have got monochrome because of the decolorizing. According to Camus (1942:25-26), the intelligent has brought absurdity in life because it only provides false description and hypothesis. The description explains nothing because it only explains in image or assumption. On the other hand, hypothesis seems to claim to give insight but it lacks proof. In Rocky's case, he has an insight that the girl is wearing grey clothes. Nevertheless, the girls in the mall are literally grey. This is absurd to him since the knowledge of the girl is just a false intelligent product. The information is just the description

which explains nothing to him. Darwin relates the decolorizing process in the attributive clause in analogy of the process itself in *It's like the color's been sucked out of the world* (see appendix page 159 table 3RACL2). The attributive clause is used to classify the entity to a certain class (Halliday and Matthiessen, 2004:219). In this clause, Darwin classifies the decolorizing process with the color sucked from the world. This process seems unrealistic because the saturation is changing from high to low. The cartoon itself has high saturation as the highest modality. This means the modality is being downgraded. This low modality also brings the problems for the represented participant as above. Hence, not only the unrealistic situation has become absurd in this episode, but it is also the source of the problems. However, Alan is the real source of the chaos in the next scenes.

The transition also occurs in park scene from rising action. This scene is different from decolorizing scene because the transition is shown by the contrast between high saturation environment and low saturation environment. The park is represented in low saturation while the environment outside the park is in high saturation. There is clear disconnected framing in this scene. It differentiates two environments with different saturations in one scene. In addition, the chaos has already happened there. The ducklings are going wild and the cops are slaughtered by the wild ducklings. The outside of the park has high saturation full of normal situation in Elmore city and there is no chaos in this environment. There is a clear line between those two different saturations. Ideally, there will be one color saturation in a scene. But this scene has two different saturations simultaneously. Two different saturations in one scene indicate the duality of the reality (Kress and van Leeuwen, 2006:158-159). High saturation is the reality where everything is normal while low saturation is the reality where chaos happens based on the overall episodes of *The Amazing World of Gumball*. This indicates the paradoxical situation in this episode. This means there are two realities collapsing each other. The reality is defined by the eye of the beholder or group of the society with the influence of culture, social setting and history (Kress and van Leeuwen, 2006:158). Ideally, the reality of the world in *The Amazing World of Gumball* contains high saturation. However, this episode shows the change of high

saturation into low saturation. The paradox shows the completion of nostalgia on how things should be in Elmore city. The fact that colorful life has become the standard of life in Elmore city has made the people there forget the cracking world. In Absurdism, There is no unity in life, it is just made by human's mind to avoid the crumbling world (Camus, 1942:23-24). As the result, if a person understands the mind and differentiates what that person is fancy to know and what that person really knows, then that person will find the contradiction of mind and the world. After finding the contradiction, the person will be longing for the nostalgia on how the life is before. The park scene shows the audience on how this changes the perspective of Elmore city. The city itself has already had problems and Alan was trying to solve that by doing the voluntaries. However, it only concealed the reality which is the real one. Once Alan did not do his voluntaries again, the crumbling world becomes noticeable. The people of Elmore city is facing with the real reality. The park scene represents the unchain process of revealing and despairing the hope of one world with one reality.

The meaning of colorless saturation in this episode is also portrayed in scout scene. This scene shows the scout boys become savage which is the contradiction of its constructed meaning. Gumball and Darwin believe that scout boys are meant to be nice and building new things in attributive and behavioral clauses (see appendix page 172-173 table 7RACL6 and 7RACL7). Contrastingly, that representation does not work in this scene. They act like a soldier without a leader. This can be interpreted that the scout boys will only be good if they have leader. In other words, they have lost their meaning to be a scout boy. This loss of meaning has made them forget how they used to be. Moreover, this also raises the question whether life is too much for them or they just do not understand their life (Camus, 1942:13). They not only have lost the leader, but also the meaning of scout. The longing of clarity has made them to fall into absurd life. The scout boys have come to the stage where they finally accept to live in absurd life. The contrast of their behavior is the result of the change of their life as scout boys without a leader. In other way, they have been free from the command in normal life as scout boys in form of habit. They have suffered from losing their leader and

this has made a hole inside their heart on how they should be the scout boys. According to Camus (1942:13), this will result the feeling of uselessness of suffering. In this case, they cope the suffering through finding new meaning of a scout boys, which is soldier without a leader. This is contrast to their previous meaning as scout boys. Gumball even said how they supposed to be as scout boys in attributive and behavioral clauses. The loss of meaning, the longing of clarity and the hole inside their heart are enough to make them live in absurd life. Moreover, the strange feeling within themselves has made them to live. Gumball's clauses in *You're scouts. Aren't you supposed to be nice, build a birdhouse, and play the bugle and junk?* (see appendix page 172-173 table 7RACL6 and 7RACL7) are the social construction on how scout boys should be. They are expected to do nice things and create something from recycled goods. This construction does not work anymore to them because of their situation. Hence, the gap between the certainty of existence and the feeling they have will never be filled. This will bring stranger to them (Camus, 1942:24). Their identity as scout boys has faded away. Moreover, what left in their mind are scout boys with attitude and thought like savages.

Border scene from climax also represents the meaning of colorlessness or low color saturation. In fact, this scene is the gate for Gumball and Darwin to enter the real form of absurdity, which is to be colorless. However, this transition not only changes how they visually are represented, but also how they behave. Gumball uses various clauses to represent his change of behavior (see table 4.23). Gumball uses declarative and interrogative clauses to give and ask information of how it is like to fall into absurdity. Moreover, those clauses are also used to provide the information of how it is like to be free from absurdity. These changes use exchange strategy to build the difference between the Absurdism and normal life. Between those phases, the pattern of clauses used by Gumball is interrogative then followed by declarative. When Gumball was entering the absurd part, he turned into colorless. The interrogative and declarative clauses does not only function to convey the interactive event, but also to represent the world he perceives. There is a definite different between his situation in high and low

saturation, when Gumball is in high saturation, the representation of the world shows the bright or the positive side. In contrast, when he turns into low saturation, he represents the world as the pessimistic and negative side. However, these representations are not always determined by using the negative markers in low saturation. Negative marker *no* is used when he is in colorful in *There's no reason we wouldn't* (see appendixes page 177 table 8CXCL7). Existential clause is used to represent the nonexistence reason to find the source of the chaos (Halliday and Matthiessen, 2004:256). Gumball also uses *no* marker when he is in colorless by saying *No. Life just pointlessly stirs up the dust that you'll eventually turn into* (see appendix page 178 table 8CXCL8). This marker is used to represent the absurd and harsh reality in physical activity. The facial expression is also affected by this transition. Moreover, not only Gumball but also Darwin changes his facial expression when they are entering the colorless side. This means the colorless in this scene brings the misery for the represented participants. This scene uses disconnected framing even it is the transition scene. The shots containing Gumball and Darwin are divided into two different frames, disconnected in the left side and connected in the right side. This framing indicates the individuality of the represented participants (Kress and van Leeuwen, 2006:203). Shot 8CXST2-8CXST5 (see table 4.8) use disconnected framing. The represented participants are differentiated by the color saturation. Gumball and Darwin have high color saturation while the environment does not. Nevertheless, shot 8CXST6 uses connected framing because the represented participants are blended together with the environment in low color saturation. The disconnected framing shots are representing the process of Gumball and Darwin entering the absurd realm. Moreover, shot 8CXST6 is the situation where they completely accept the consequence of entering the absurd realm. The significant change is portrayed in the clauses used as the means of exchange and the visual representation.

4.2.4 Failure to Seek the Meaning

The previous scenes discussed in the previous sub-chapter also contain the failure of the meaning. The meaning of life differs based on the beholder of the

belief, just like the modality. However, some people will recognize the loss of the meaning in certain condition. The condition is the belief preserved for the rest of life is countered by the harsh reality. This reality will make the hole inside the person which is invisible becomes visible. In the end, the conclusion is whether this life is too much for the beholder or he/she cannot understand the world itself (Camus, 1942:13). This process begins with the mind of the human. The reality is reduced into certain knowledge which can be understood by the human's mind. As the result, there is no clear notion what the meaning of life or world is in the end. This will bring the nostalgia of the memory before the consciousness of this process.

Camus declares that life is whether too much to take or the person cannot understand it (Camus, 1942:13). This is portrayed in the living room scene from exposition. Richard could not recognize the new color showed in the news from the television because the television is colorless. This is absurd because the meaning of the news cannot be accomplished because of the colorlessness. It causes Richard not to be able to find the meaning of his activity. He also used material clause to mention that the television always breaks in the wrong time. (see appendix page 156 table 1EXCL3). Several problems also occur in this scene, such as Anais being grey, Gumball and Darwin eating kitty litters and Nicole changing into grey. Gumball concluded that something not right is happening now. The process of the ideational metafunction of the visual elements is reactional process that holds the reactional of the represented participants. The reaction comes from Darwin, Anais, Richard and Nicole responding to Gumball's conclusion. The expression is terrified and confused because of the peculiarity in their daily life. According to Camus, the person will feel the absurdity of life when the person is awakened from the daily life activities (Camus, 1942:19). The question 'why' appears as it awakes the person and makes him/her realizes the void in themselves. Moreover, the person will try to connect the void inside the heart and the reality. This is the first sign of absurdity, which is awakening them to absurdity. In this scene, the family is faced with the peculiar things happening

in the living room. It makes Gumball realizes there is something wrong. They have to hold meaning and values in their daily life. There is a failure of the preserved meaning and values in this scene. Contrastingly, this meaning and values are erased by the chaos.

On the other hand, the supporters from the decolorizing scene in rising action have embraced this failure of the meaning of their life and accept the absurdity in their life. Furthermore, it is not to accept the meaning of life but to pursue other meanings despite any possibilities of conflict and contradiction. (Payne, 1992:9-12). When the teams lost their color, there are no boundaries on which side they have to choose. This makes them have freedom on what they can do instead of mourning for losing the meaning of their life. This represents the acceptance of the absurdity in their life. The goal of the Absurdism from Camus is accomplished because they accept the void inside their heart and seek the other meaning of life. They use material clause to represent their freedom by interpreting it into the physical activity not to support the team anymore in *I don't have to spend my life supporting this team again* (see appendix page 160 table 3RACL6). The material clause emphasizes the flow of even through energy distribution in their previous hobby (Halliday and Mathiessen, 2004:179).

According to Camus (1942:24), the gap between the certainty of existence and the effort to achieve that will never be filled. This will make the strange feeling of this world definite. This strangeness will either lead the person falls into the endless absurd cycle or the suicide. This process happens in the scout scene. The scout boys are left by their leader, Alan which makes them the soldiers without a leader. The scout boy uses identifying clause to represent their neglected situation by their leader in *So we're an army without a leader* (see appendix page 173 table 7RACL9). Identifying clause is used to identify their identity to a certain group in this case (Halliday and Matthiessen, 2004:227). The shot portraying this act in shot 8 uses demand and close shot (see figure 4.7). Using these interpersonal meaning elements in the shot means that the scout boys demand direct interaction and personal interaction toward the listener, in this case,

Gumball and Darwin. It can be interpreted that the scout boys losing their leader has accepted the loss of the meaning and the absurdity itself. They identify themselves as the army without a leader to Gumball and Darwin without hesitation. It is similar to the supporters from the decolorizing scene. They both accept the previous meaning and accept the new meaning. However, this also brings them to the other cycle of absurd life. Even though they both have found the meaning of life, they also find problems regarding their new meaning. The supporters have conflict with each other because their new hobbies are different. The scout boys also have the problems. They have got all the badges without any requirements to achieve them. This makes them unable to do the things they should be able to do after requiring the badges.

On the other hand, the longing for clarity has made Alan be in sadness and the state of rejecting it (Camus, 1942:51). In the Alan scene from the climax, Alan is represented as the source of the chaos. Alan was used to do all the voluntary work from the previous scenes and he did not do it again. This eventually leads directly to the chaos and the color saturation change. The reason for him to stop the voluntary works is because of the people. Alan has a goal to make the world better. However, the reality is the world and the people do not change. Alan's faith and the harsh reality have made him fall into absurd life. He has lost his will to be a good person by doing good things all the time. Alan's effort is not more than water slipping through fingers. It is strange for him to do good things but ends up in an absurd life. He has surrendered his life and just neglected the world. The strange feeling of this world has swallowed him entirely until nothing is left from his will. Alan also has consciousness about this absurd life. In *Goodness knows I try to stay positive and turn the other cheek, but what happens when you run out of cheeks to turn* (see appendix page 183 table 9CXCL18-9CXCL19) proves his consciousness about the absurd things about voluntary works he did. Alan uses mental clause to represent the good side of the world. The good side of the world has the cognitive state about the effort he has. However, he brings this representation into the act of ignorance and absurd things because there is no

result or ending for this. Moreover, he also uses material clause to represent the empty desire to do good things again for the world. Alan fails to preserve the meaning of his life in this scene. He considers this as an unreasonable and strange world. Alan is different from the supporters and the scout boys. Those represented participants have found their new meaning instead of mourning for this harsh and absurd world. Alan still cannot find the new meaning of his life in this scene. On the other hand, Darwin was trying to prove that Alan's vision of this world was wrong. Alan said that people do not change and prove it by using Gumball. Gumball and Alan are not friends even though Alan has made an effort to be friends. Darwin asked Gumball to give Alan a hug to prove him wrong. However, the hug is forced by both of them, making it clear they are not friends. Shot 9CXST18 (see figure 4.9) uses close shot to represent the hugging between Gumball and Darwin (see table 4.25). The close shot indicates the personal business, intimate relationship and the engagement of the audience (Kress and van Leeuwen, 2006:124-128). This means Darwin's failure to give Alan's meaning of this world back is represented in close relation. The failure is definite and everyone is engaged in this failure. Alan's meaning of life is gone because of the lack of his will to make this world better and the harsh reality proven by Darwin and his own experiences. Alan has reduced the meaning of the world and tried to understand that but failed because of his human point of view. The world itself does not serve the meanings; in fact, those meanings of the universe only come from humans. Darwin's attempt is also the form of rejecting the meaningless universe and trying to make meaning. However, the attempt is finally a failure. It only shows the contradiction of the meaning of the universe. Significant change is portrayed both in the clauses used as the means of exchange and representation and the visual representation of the represented participants.

4.2.5 The Realization of Absurdism

According to Payne (1992:7), there are two ways of realizing absurdity. Those are tired of daily activities and strange or inhuman feelings. The represented participants in this episode represent those ways of realizing absurdity. The living room scene uses the reactional process. Darwin, Anais,

Richard and Nicole are giving reaction to Gumball when he says something wrong is happening (see table 4.1). This can be interpreted as Gumball realizing the wrong thing then the other family members acknowledging it too. Gumball uses material clause to convey this. Moreover, the type of the material process is happening in *okay, something weird is going on here* (see appendix page 159 table 1EXCL9). This process refers to the actor rather than the goal (Halliday and Matthiessen, 2004:180). This means that the wrong thing is the main emphasis in this scene. The shot is also represented in long shot and close personal distance (see table 4.1). This indicates the barrier between the audience and the represented participants and the personal business occurring among the represented participants (Kress and van Leeuwen, 2006:124-128). Since Gumball is the phenomena, he is also the salience in this shot. This means the realization of absurdity is the main focus in this scene. Moreover, the living room scene is the first scene of this episode. Hence, the theme of absurdity is included in this scene as the realization of its existence. This scene represents the inhuman and strange feeling. The wrong thing said by Gumball and how the scene is represented indicates the strangeness and difference are the main issues.

The catastrophes in some scenes represent the tiredness of the daily activities. Alan did numerous voluntary works. Those are cleaning the tags, recycling the trash, feeding the ducklings, running the bingo, volunteering in the zoo, and leading the scout boys. However, he stopped doing all the work. The represented participants in each work are telling Gumball and Darwin about Alan not doing his voluntary works again using behavioral clauses. They refer to the behavior Alan usually did, which is doing the volunteering. Those represented participants already had acknowledgment that Alan has stopped. Nevertheless, they tell Gumball and Darwin about that. This makes Gumball and Darwin feel the strangeness of the situations. Gumball's realization about something weird and wrong in the living room scene is expressed using material clause in *Okay, something weird is going on here* (see appendix page 159 table 1EXCL9). He uses

the happening process to emphasize the series of weird things in this morning which are absurd and weird for him and his family.

On the other hand, Alan who is the source of the chaos has already felt absurdity in his life in the Alan scene. He said to Gumball and Darwin that he has lost his faith in the world. The reason for this is people do not change even he has done good things. Moreover, he is also tired of pushing himself when he has fallen to do good things by using existential and material clauses (see appendix page 182 table 9CXCL16 and 9CXCL17). The existential clause is used to represent something that exists, in this case, is a phenomenon because the existent is an entity (Halliday and Matthiessen, 2004:256-258). Moreover, Alan uses the negative marker *no* to indicate the negative opposition of the entity itself. On the other hand, the material clause uses the happening process to represent the question of the possibilities of his tiredness and surrender. In conclusion, the realization of Absurdism in the represented participants' life is conveyed through the strange and inhuman situation faced by the Watterson family and the tiredness of the voluntary works done by Alan.

4.2.6 The Feeling of Being Strange

The next step after realizing the absurd life is having strange feelings. This feeling comes from the gap between the desire to seek meaning and the silence of incoherent universe (Camus, 1942:31-32). In the living room scene, the processes of Absurdism work simultaneously. It provides not only one aspect but also some processes in one scene. The strange feeling of this universe is also portrayed in this scene because of the failure to seek meaning and the realization of absurdity. The sudden change of Anais into colorless is portrayed in a mental clause in *Uh, I think there's something wrong with the mirror too* (see appendix page 157 table 1EXCL4). Mental clause is used to represent the experience of the world in a conscious state (Halliday and Matthiessen, 2004-197). Moreover, Anais uses the cognitive mental type to express how she is having the mental process of her look in the mirror. This can be interpreted as there is still a lack between the reality of her look and what she thinks of herself. This gap eventually makes her become

strange to herself because it is not a normal condition for her. This strange and incoherent situation is enough to fill the strangeness. Following this, Gumball and Darwin are eating kitty litter as their breakfast instead of cereal. Moreover, the other problems also happen to Nicole and Richard. Nicole is confused because everything is black and white in the supermarket. Hence, she cannot separate the cereal and the kitty litter. Richard also has trouble with the television. He perceives the problem as the television is broken when the warranty run out. These troubles have made the normal morning of this family be unaccomplished. Gumball is making a statement about the situation in the living room. He summarizes those weird situations in the morning into a weird unfolding situation (see appendix page 159 table 1EXCL9). Furthermore, the other represented participants are responding to him through the eyeline and making vectors. Hence, the visual element of this shot uses reactional process in Ideational metafunction to represent this strange and incoherent situation (see table 4.1). Gumball is also the salience in this scene. This makes his statement the most important element in this scene. The habit they have is canceled. According to Camus (1942:13), the absence of any profound reason to live has made the daily activities become useless and is only full of suffering. Those represented participants are suffering from the absence of their usual daily activities. This has made them strange to them and the most eloquent represented participant to have this is Anais. She has lost her color which makes her lose herself. Before this happens, Anais perceives herself to have pink color, just like her father. However, her mental cognition has made her lose the insight that the universe does not provide meaning to her. It is herself who gives the meaning. The existence of Anais is questioned because she is being colorless. Hence, she is facing the fear of uncertain existence. Unfortunately, this scene proves the harshness of the universe, it brings back the nostalgia of how things should be before the chaos. Moreover, this dense and strange universe is absurd only when the person feels strange and longs for clarity. The meaning of the world is decreasing which eventually is absurd and strange (Camus, 1942: 20-21). This has become a conscious problem because of her

mental clause. Therefore, there is no other meaning to fulfill her meaning again as Anais (Camus, 1942:28). She has fallen into the strangeness of the universe.

The Alan scene also shows the strange feeling as the step of Absurdism. It is represented by Alan's facial expression when he is explaining to Gumball and Darwin about his loss of meaning (see figure 4.9). Those figures provide similar facial expression components. The eyebrows are forced into the middle while the eyes are making a sad expression by slightly closing the eyelid with a little tear on the right eye. The mouth is shaped to be a frowning expression. These elements on his face make him uncertain about what is exactly happening. While Alan is explaining his loss of faith and the reason why he stops the voluntary work, the size of the frame is close shot (see table 4.25). This shot enables the audience to see the represented participants from head to shoulder. Moreover, it also uses close personal distance, indicating the intimate relationship (Kress and van Leeuwen, 2006:124-125). This means the part where Alan is explaining his lost faith and the reason to stop being good is represented in a personal way. The personal relationship between him and the audience is portrayed through personal distance. The consciousness Alan has about his delusive faith is the main issue in this scene as well as the reason. The consciousness is actually like a projector. It focuses attention on a certain entity and makes it the main thing to think about. On the other hand, thinking is not classifying or making things familiar, but it is a learning process to see everything differently based on consciousness and save it into a privileged place in mind (Camus, 1994:44). In conclusion, the consciousness Alan has about his lost faith is the source of his absurdity and the strange feeling about this universe. He has made himself fall into an absurd cycle by perceiving the world as an unchanging entity no matter how he tried to change it. This absurd and strange feeling is enough to break his spirit to bring a better life for this universe. Camus mentions Chestov's thought about the correlation between Absurdism and reason. He said that reason is useless but there is something beyond it. However, in Absurdism, reason is useless and there is nothing beyond it (Camus, 1942:37-38). It is because of the natural characteristic

of humans to enter an incomprehensible and satisfying eternity at the same time. Alan was entering the universe full of good things and the will to build it. However, he cannot do that while reality does not support it. Reality has told Alan that nothing changes even if he has done so many good things. His uncertain eyesight and expression represent it which makes the hope meaningless.

4.2.7 The Re-evaluation of the Universe

Alan has already had the meaning of his life before. The meaning he holds is everything will be better if he does good things. However, this meaning cannot survive after Alan has faced the reality. This world cannot be changed even if he always does good things. He has met the absurd in his life. The irrational value of his life has faced the harsh reality yet he still defends it. Camus explains the disproportion between the value a person holds and reality as impossible and contradictory (Camus, 1942:33). The meaning a person attributes to reality is impossible to be real and contradictory in reality. The Alan scene gives information about Alan's value to the universe, which is doing good things will bring goodness too. Moreover, it is contradictory and impossible to be real because the world does not work in black and white. Gumball and Darwin inform Alan that the world works in gray. There are numerous bad things in the world but it is not his obligation to turn everything to be good. According to Payne (1992:7), the absurd person will re-evaluate the meaning of the universe once the consciousness of the universe is pronounced. Moreover, the person will only find the contradiction of the universe. But the preservation to find the truth of the universe will keep the person in an endless search. Alan is still trying to find the truth of this absurd universe upon his grief of the harsh reality. This re-evaluation is actually in the form of gathering the information of the meaning of the universe. It will distinguish what is right and wrong about the held value of the universe. The result of this process is dense information and value which are full of contradictions (Payne, 1992:7). This process occurs in singing scene part 1 and 2. Gumball and Darwin gave insight to Alan about the reality of the universe and told him about his false value. According to Camus (1942:22), the first step of re-evaluating the value of the universe is distinguishing what is true from what is

false. However, the finding is a contradiction. Alan's value is countered by the reality told by Gumball and Darwin. Gumball uses a material clause to show Alan about how this world works in *well, Alan, life doesn't work in black and white* in singing scene part 1 (see appendix page 189 table 10FACL1). This material clause represents how life has to be the flow of unfolding events (Halliday and Matthiessen, 2004:179). Alan had this meaning of the universe before that everything is either good or bad. Moreover, he chooses to be good and do good things to make everything better. On the other hand, it does not work because he cannot change everything to be good. Gumball and Darwin show him the reality of the universe in singing scene part 1. This is aimed for more understanding and re-evaluation of the universe to Alan. The scene begins with the represented participants standing in the chaotic world represented in low saturation (see figure 4.10 shot 10FAST6-10FAST8 and table 4.28). On the other hand, this cartoon usually has high saturation. This saturation represents the lower modality because the color is reduced to black and white (Kress and van Leeuwen, 2006:159). This indicates not only the unusual situation in this episode but also the absurdity. The uncertainty from Alan about this universe has made the color is reduced into black and white. In the textual meaning, the world itself is also positioned at the bottom of the represented participants. This composition can be interpreted as ideal and reality (Kress and van Leeuwen, 2006:186). Gumball and Darwin showing Alan about reality is the ideal information. In this case, the enlightenment is brought to Alan. However, the enlightenment is full of chaos since the world is represented in a lower saturation and unhealthy environment. The world, positioned at the bottom, is the real information. The representation of the world supports the information about the chaotic world informed by Gumball and Darwin to Alan. This is the re-evaluation of the meaning of the universe. Alan has got his new meaning of the universe which is completely different from his previous meaning. Furthermore, Gumball and Darwin use 33 declarative clauses out of 34 clauses in the singing scene part 1 (see table 4.30). These declarative clauses are used to assert Alan about the new meaning of the universe or to give new information about the universe (Halliday and Matthiessen, 2004:107). The imperative clause is

used as Gumball's excuse to explain the universe to Alan (see appendix page 189 table 10FACL2). Imperative clause in this scene is employed to give suggestions to Alan to receive the information about the universe (Halliday and Matthiessen, 2004:139). Gumball and Darwin are not only informing Alan about the universe in singing scene part 1, but they are also telling Alan how to deal with it. The way they provide it is to let it be. There is nothing he can do since he is still a kid. They give new meaning to the absurd universe by using his attributes as a kid. They use attributive clauses to tell him in *and you are still a kid today* (see appendix page 192 table 10FACL13) and *but you're kid* (see appendix page 194 table 10FACL20). These two attributive clauses are used to inform Alan about his situation. He has perceived the value of life which is not compatible for his age. The value of making everything good is not achievable if it is faced with reality. The harsh reality has made Alan re-evaluate his meaning of the universe. He even finds the contradiction of the universe after being given a new value of the universe. Furthermore, his view of the universe has changed into seeing it as it is, strange and incoherent (Payne, 1992:7).

The singing scene part 2 gives a more personal interpretation of Alan's feelings. His feeling is uneasy for him because the harsh reality told by Gumball and Darwin and the new meaning they offer is too much. It is either the world is too much for Alan or he does not understand it. Absurdity and suicide from Camus's first chapter explain the reason for suicide (Camus, 1942:11-13). The reason for suicide is boredom and there is no new meaning to fill the person's hunger for clarity. Hence, the guilty one is another person who knows the situation but acts as nothing happens. This makes the person think about the value of his life. This episode portrays Gumball and Darwin as the heroes who bring the solution to Alan. It is portrayed in Alan scene, singing scene part 1, singing scene part 2 and finding purpose scene. Those scenes show they have personal interaction with Alan from the interpersonal metafunction of the shots. Alan is the reason for the chaos all over the episode and he has lost his meaning in life. As the result, the process of perceiving again the meaning of the universe continues

instead of Alan committing suicide. The personal portrayal is used in this scene. Interpersonal meaning reveals personal and intimate representation of Alan to the audience (see table 4.31). Alan's feeling about the confusion of his world is shown as if he speaks directly to the audience. There are some words referring to his confusion, the words are *no sunshine*, *desaturated*, *gray* and *deflated*. Those words can be interpreted as the pessimism he has about this world. There is no hope for him even after being told new meaning to let it be and the fact he is still a kid by Gumball and Darwin. The information and new meaning is too dense for him which makes him feel strange and desperate to this world (Camus, 1942:20). Camus (1942:22) also explains the distinguishing process of right and wrong can destroy the result itself. As if someone is asserting everything is true, then the contradiction to its assertion is true too. On the other hand, if someone is asserting everything is wrong, then the assertion itself is wrong too. Alan is still processing this mechanism and he only gets the confusion. The new reality he knows has broken down his past values about the universe. If there is nothing to lift his spirit, then it is impossible to raise him from his grieving. The description from Gumball and Darwin can convince Alan but it still gives him nothing for the solution. Alan is still trapped and cannot escape from his previous values. The solution they provide is absurd in terms of impossible and contradictory. The problem is Alan losing his values of the universe and how to bring his values back. It is a contradiction because it is against Alan's past values about the universe. He believed the world can be fixed if he does good things. However, the reality is not. It only gives him more sorrow. Camus (1942:35) said once a person realizes absurdity, and then the person will be bound to it forever. Alan has realized absurdity in his life after being told by Gumball and Darwin about the reality. Hence, it is almost impossible to bring back his positive side to change how he perceives the universe.

4.2.8 The Contradiction of the Universe

The re-evaluating process will eventually bring confusing and dense information (Payne, 1992:8). Moreover, this information is contradictory to the previous values the person had before. Alan had value in doing good things that

would bring good things too for the world. However, what he got was just more miseries and contradictions of his previous value. In conclusion, he is aware of nothing, the truth he has held all this time is just nothing but water slipping through hands. Alan starts to recognize the futility of the universe and the certainty of knowing nothing. In this midst, the absurdity is started with the knowledge and value of the universe but it is ended in lacking of coherence (Camus, 1942: 19-20). Alan has met his stage of life where the absence of reason to live is not profound anymore because of the contradiction of the universe. The universe he used to know has been shifted into the unfortunate wrong value which only brings to the contradiction. The old and newly valued universe is the familiar world for Alan. This brings him the absurd feeling of longing for the realization of the previous value and the existence of the new value. The divorce of his old value and new value he is facing is absurd (Camus, 1942:13). If the beginning is the climate of absurdity, then the ending is the exposing the true color of the absurd universe. However, the contradiction is inevitable since the value of the absurd universe is completely different and harsh. The countering of the harsh reality is in the singing scene part 1. Gumball and Darwin inform Alan about the universe which is very different from what he knew before. The world is not full of joy and happiness because he has done some good things, but it is full of chaos. The chaos itself cannot be solved by Alan because he is still a kid. Darwin uses declarative clause to tell Alan about his attributes as a kid. These attributes are meant to tell him that some problems cannot be solved by a kid like. The contradiction is clear for Alan in this case, the value of the universe is just obliterated. The chain Alan has made to connect the world to be good has been broken. The certainty he has is absolutely nothing because it contributes nothing to the chaotic world. Absurdity also comes from the contradiction of the bare fact and the certain reality (Camus, 1941:33). The contradiction comes from the disproportion between the intention the person has and the reality the person will encounter. This episode shows Alan's intention to make a better world but it is encountered by harsh reality, the reality that he is still a kid and the problems which cannot be solved by only doing good things.

The contradiction of the universe can also be felt by the denseness and strangeness of the universe. For millennia, humans have given attributes to any entity in this world from only their perspective. Nevertheless, those attributes will disappear and the world will evade humans and become itself again (Camus, 1942:20). The representation of the world in this episode is full of chaos. On the other hand, Alan believes the world will be better if he does good things. Gumball and Darwin are the characters who make him realize it is not the meaning of the world. Singing scene part 1 proves the world is full of chaos which is impossible to change and worry about. Alan finally meets the contradiction of his life; the absurd is definite for him. Camus (1942:22) said that the first thing the mind will find after the re-evaluation is the contradiction. The result will prove itself to be wrong. Alan believes things will be better because he sees the world with an optimistic view. However, as soon as Gumball and Darwin show the reality of the world, the belief has been eradicated. They also provide a solution for this which is seeing the world as a kid, to accept the harsh reality instead of trying to change it. Alan reduces the world into thoughts only he can understand. Nonetheless, the reduction itself also makes the abyss between reality and his longing for the dream world. When it is countered by the reality from other values, in this case, Gumball and Darwin, it will only contradict itself. The precious things and the belief of a better world are just nothing but his delusional world.

The singing scene part 2 shows how Alan is confused because of this contradiction. Alan uses 2 imperative clauses in the beginning and the end of the scene (see table 4.33). Moreover, the meaning of the imperative clauses is the same; he is asking why he has to not be sad knowing the harsh reality. Alan feels the contradiction not only in the value of the universe but also in the suggestion they offer too. If the world is full of chaos and Alan cannot do anything about it because he is still a kid, then what Alan can do. It is enough to stir him up into the moment of confusion and loss of direction. The absurdity is definite to him because of the confrontation with the irrational world and the longing for the answer for it. He is asking for proof of the value of the universe but what he gets

is just another contradiction. If a person is conscious of the fear of loss and contradiction of the universe, then the person will be full of anguish. The anguish will eventually stop the person from receiving anything from the world, including the value of the universe (Camus, 1942:28). In this case, the anguish from the contradiction of the universe has swollen Alan. The imperative clauses in singing scene part 2 also indicate this because Alan demands what he has to do to Gumball and Darwin after knowing the contradictory reality.

4.2.9 The Acceptance of Absurdism

Accepting the absurdity of life is depicted by several scenes in this episode. The decolorized scene, scout scene, border scene, and finding purpose scene reflect the process of accepting absurdity in life. In spite of the chaotic world and the loss of meaning, these scenes represent accepting absurdity similarly to Camus's *The Myth of Sisyphus* (Camus, 1942:107-111). He uses Sisyphus as the model of absurdity in life reflecting the modern world. Sisyphus is condemned to roll the rock up to the mountain, but the rock rolls down as he reaches the top. The absurdity comes from the consciousness Sisyphus has to this torture. There is no point in rolling the stone up to the hill because eventually it will roll down by itself again. But the struggle is enough to fill his heart; the torture has become Sisyphus's life. Moreover, that absurd conscious repetitive activity is his eternal world in the underworld. Camus said he must be happy to that miserable torture (Camus, 1942:112). That is how absurdity is accepted in life, knowing that there is no point in fighting for the meaning of life because the universe will not provide the meaning but living in this world with a will to find meaning. It may sound like a contradiction but Camus proves it by Sisyphus. The useless agitation to find the meaning is the purpose of life. The fact that it will end up in nothingness does not erase the joy of seeking the meaning of life. It is also said that Camus suggests art as the reminder to the consciousness of this life, that giving the output to art will express the experience (Payne, 1942:10). *The Faith* episode reflects not only the way to cope with the absurd life suggested by Camus, but also some other ways to cope with absurd life.

Camus suggested art as the way out to remain the conscious desire to live (Payne, 1992:10). The art will express experiences but it is not meant to solve the problems within the experience. It functions as the expression of the absurd filling to his universe. The decolorized scene from rising action uses art as the way of accepting absurd life. The supporters had sides before the decolorizing process happened. They are placed side to side and support different rugby teams. However, when everything turns grey, they suddenly realize that they do not have to support the teams again. The supporter 1 said *The spell is broken* (See appendix page 160 table 3RACL5). He refers to the role it is set before for them to always support the team. The set is gone and they have freedom to do whatever they want to do. The supporter 1 chooses his true passion which is close-up magic while the supporter 2 chooses embroidery. This is absurd for them because they realize the existence of unclear reason why they have to support the teams. According to Camus, the first sign of a person falling into an absurd cycle is the consciousness of the why question in daily life (Camus, 1942:19). To answer this question, they go back to their passion before they are set to support the teams. The passion is related to art in this case, the magic close up and the embroidery.

In the scout scene from rising action, the scout boys also reflect acceptance of absurdity. Nevertheless, the way they accept the absurd life is different from the supporters from the decolorized scene. This scene provides the contradiction and the resignation to the universe. The master of the scout boys has left them and they become the army without a leader. They perceive the leader as their savior in the midst of chaos. Nonetheless, the leader is gone and they do not have the person to lead them. They accept their loss of leader as value without thinking what effect they will receive. As the result of this value, they just make themselves as the savages taking the badges without any skill requirements. The reason for this is they are longing for the happiness as scout boys. They cannot be perfect scout boys without a leader so they choose to embrace it. The absurd comes from the encounter of an irrational universe and longing for happiness (Camus, 1942:31-32). The scout boys are encountered by the irrational universe

that they have lost the value of being scout boys. They are also longing for the happiness after losing their leader. To achieve that, they take the badges without requiring the skills in every badge. Moreover, they accept themselves as scout boys even without a leader in the midst of an absurd cycle.

Gumball and Darwin also receive absurd life in the border scene. They accept it by letting themselves fall into the absurd cycle. When Gumball is turning grey, he says desperate things such as the impossibility to solve the problem and the harsh universe (see appendix page 179-180 table 9CXCL4-8CXCL8). However, he and Darwin eventually accept that it is the only way to solve the problem. Their true goal is to stop the chaos happening in this episode, and the way to stop it is by letting them be grey and find the resource of the chaos. The despair they have actually not only leads them to absurdity but also gives them the truth, the truth that they are bound forever to absurd life (Camus, 1942:40). They have been involved in the absurd scenario since they encountered the chaotic world in this episode. Hence, they have to become absurd people to finish and solve the problems. They accept absurdity because they have consciousness about it and it is useless to fight against it.

Finding purpose scene from resolution is the other scene showing the acceptance of absurdity. This scene projects the encouragement to Alan by Gumball and Darwin. The encouragement is the manifestation of accepting the absurd life. Moreover, Gumball and Darwin use three strategies to make Alan accept the absurd world. Those strategies are reminding Alan of the result he has accomplished, recalling the precious memory and keeping the path he has chosen. The accomplishments are mentioned analogically by using the mountain. Alan is told by Gumball and Darwin to not stop the journey he has set and look back to see how much he has done. According to Scott (1962), a person will accept futility and absurdity if the mind is countered by incoherent existence. Regarding the singing scene part 1, Alan's mind and values are countered by the harsh reality. Then he is confused and lost in his mind because of the contradiction of the universe in singing scene part 2. The finding purpose introduces Alan to

accepting the universe by the accomplishment he has done. The longing for clarity and happiness is enough to make Alan accept the accomplishments he has done. Nevertheless, he thinks it is useless before because the world is still full of chaos no matter what he does. The use of a mountain is both represented in linguistic and visual elements. The shot of the mountain uses a very long shot which shows the whole mountain and Gumball, Darwin and Alan on the top of it (see shot 4 in figure 4.12 and table 4.34). This shot enables the audience to see the whole scenery but also shows the distance between them and the represented participants (Kress and van Leeuwen, 2006:124-128). It can be interpreted that the accomplishments are shown clearly both to Alan and the audience by Gumball and Darwin. All experiences are not important, but only some of which are important (Payne, 1992:10). This scene shows Alan that some of his experiences are not helping the world to be better, but it does not mean they are useless. Those experiences can pull him to keep continuing his effort to make the world better amidst the chaotic world. This is the acceptance of absurdity because he preserves his longing for happiness even though the world may not provide it.

The other element to keep pushing him to do good things and accept the absurdity is his precious memories. It is shown in shots 11RST7 and 11RST8 (see figure 4.12). Gumball also tells Alan that his precious memory is the reason he can keep doing good things (see appendix page 201 table 11RCL3-11RCL4) as their strategy. Even though the world provides nothing to him because he is full of anguish, he still has the precious memories to go back on track again. This strategy encourages Alan to accept the fact about the harsh universe with precious memories as the foundation. The last strategy they use to make Alan accept the absurdity is using the path he has chosen and the togetherness they all have. Gumball and Darwin explain to Alan that his heart and the world will be broken again (see appendix page 203 table 11RCL5-11RCL6). The contradiction and the absence of meaning in the universe are pronounced here. Nevertheless, Gumball and Darwin tell Alan that it is an inevitable fact. Additionally, they also inform him that the world will always need someone to make it better, even if it is

useless. The preserved memories or values must be preserved even if it contradicts the harsh universe. According to Camus, the absurd comes from the need and longing for clarity but the world never provides any meaning (Camus, 1942:31-32). Accepting the absurd and harsh reality is the way out instead of suicide. Those scenes prove that the truth must be preserved, not only because it is the truth but also because it cannot be changed. Accepting absurd life means accepting the never ending gap between longing for the ideal life and the reality which never provides it.

4.3 Social Analysis: The Socio-Cultural Context and Absurdism Discourse in *The Amazing World of Gumball's The Faith Episode*

The previous sub-chapters have explained the explanation and the interpretation using Halliday's SFL, Kress and van Leeuwen's Multimodal and Camus's Absurdism. Moreover, this subchapter will explain the socio-cultural context of the episode by combining the previous explanation and interpretation from the previous sub-chapters with Absurdism discourse.

The creator of this cartoon is Benjamin "Ben" Bocquelet. He is a French-born English animator graduated from Ecole des Métiers du Cinéma d'Animation (EMCA) in Angoulême. Then he worked in Studio AKA and moved to Cartoon Network in 2017 as a development artist. *The Amazing World of Gumball* was created by the rejected characters from other artists in the studio. He gathered those characters into one show and used his family member's names for the main family character, such as Nicole, Richard and Anais. The set of *The Amazing World of Gumball* is in Elmore city. The city is located in California in the cartoon. Contrastingly, Elmore city also exists in the real world. It is a small city in Oklahoma with 20.000 populations, built in 1885. Elmore city in the cartoon is like a place where extraordinary accidents and characters can live there. However, there is no indication the Elmore city in the cartoon is the manifestation of the Elmore city in Oklahoma. Hence, the socio-cultural analysis will bring some events in *The Faith* episode which are related to some events in real life.

The Faith episode was released in February 2018 in the United State of America and May in the United Kingdom. It contains some chaotic situations because of Alan's mourning and absurdity. Unfortunately, the absurdity and the chaos by Alan also affect other characters, such as the scout boys and the supporters. They have absurdity in their life and they also accept it. However, the way they are coping with the absurdity and the results are completely different. Supporter 1 and 2 from the decolorizing scene in rising action are shifting into their hobby and art as accepting the absurdity, while the scout boys are accepting it as taken for granted value, Alan, on the other hand, is accepting absurdity in his life by remembering the achievements and the previous memories. These acceptances are the actual practice of how Absurdism is applied in life.

The socio-cultural context will bring some issues back in 2017 since *The Faith* episode was released in February 2018. There are so many accidents in life that sometimes lead to despair and anguish, for instance, natural disasters that cause both mental and material disadvantages, the humanity problems regarding refugees and homelessness and political decisions causing huge loss. Those issues are reflected in the cartoon. Some scenes contain those issues, such as global warming scene and homeless scene from rising action and singing scene part 1 from resolution.

The Paris Agreement was first discussed in December 2015 by 200 countries. This agreement was aimed to reduce the carbon emission and the carbon which was already in the atmosphere to be the same amount trees, soil and ocean can absorb, keep the temperature 2.0 C below the temperature in pre-industrial time, report the progress every 5 years and help the developing countries to achieve the goal. The first action of this agreement was in November 2016. Moreover, the overall agreement focuses on developing countries. Trump announced the exit of the Paris Agreement in June 2017. He argued that the agreement only brought benefits for the developing countries while developed countries, like the US, must pay for other solutions to materialize the agreement. He said in The New York Times that the agreement unbenefited US citizens

because of the policy from this agreement while other countries like India and China were permitted to use oil and coal. On the other hand, the US is one of the biggest countries contributing to carbon emissions. Since the announcement by Trump in 2017, the US officially left the treaty in 2020. This will eventually lead to distrust among other countries to this agreement. According to Carlos in BBC News, the exit of the US would affect other countries about the trust in this treaty, it required every nation to work together to achieve the goal. On the other hand, Biden also announced that he would re-enter the treaty in February 2021. This re-enter might seem good for the Agreement but it was not. Several months of departure then re-entering the treaty will rise the assumption that the US is not able to contribute more, especially to an event in December 2021. This issue resembles one of the problems in the episode. It reflects the representation of reality and affects the problem preference in the episode. The global warming scene from the rising action shows a corn man cooked by the heat from the sun. He said the nice boy has given up recycling. Moreover, the nice boy is Alan. He stops doing recycling because he is tired of the good activities he does. It is because he thinks it does not change anything. People are still dumping their garbage and being ignorant of that. This causes a giant hole in the ozone layer. This can be interpreted that Alan's recycling brings a stable natural condition, especially for the temperature and the ozone layer. On the other hand, the singing scene part 1 from the falling action also indicates the effect of climate change. Gumball and Darwin show Alan the prospect of society is turning to the worst while the environment is also suffering because of industrial activity. This activity produces a huge amount of carbon causing a gargantuan hole in the Ozone layer. The socio-cultural context explained above resembles this scene. The US is similar to Alan. They stop doing things to preserve the environment from climate change. Trump decided to not join the Paris agreement because it does not benefit the US more. Furthermore, the climate change effect is real yet they choose to give up on it. This eventually brings more problems for them, the environment in the episode is burning. Moreover, The US had at least \$306.2 billion loss because of natural disasters, mostly from the Harvey, Irma and Maria hurricanes. This

broke their record back in 2005 with \$214.8 billion. This loss because of natural disasters can be reduced if climate change can be reduced. This will reduce the intensity of the hurricane which will make them less dangerous and weaker. It contradicts what Trump believed before that joining the Paris agreement will give them less benefit. In fact, not joining the agreement has already given the country a loss of hundreds of billion dollars, breaking the previous highest record.

The second socio-cultural context is humanitarian problems. These problems are reflected as the result of Alan's mourning of his life and the chaos Gumball and Darwin show to Alan. The homeless scene from rising action and singing scene part 1 from falling action depicts the humanitarian problems in real life. There were numerous humanitarian problems in 2017, such as homelessness in Ireland, Rohingya refugees from Myanmar and Syria crisis.

According to Sister Stan (2017), the poverty and homelessness problems had impacted children in Ireland. They could not have a proper environment as non-homeless children have. The government had provided hotels for them to sleep. Nevertheless, this did not solve the problem since they did not have a house. The poverty in Ireland has been increasing 33% in 2017. The government was planning to build more houses for them yet it was predicted to be realized in 2018. They also said that there was no guarantee that poverty and homelessness problems would be solved immediately in Christmas 2017. Sister Stan even said the problem was the bureaucracy which was slowing down the process of solving this problem. This homeless problem is portrayed in homeless scene from rising action. The homeless man is represented almost invisible because his skin is covered with painting, the same as the wall in the background in this scene. In this context, Alan is the analogy of the government. He is meant to help the homeless man yet he stopped because of his absurdity. The absurdity has made a wall for the homeless man and Alan. In other meaning, absurdity is the analog of bureaucracy. They function as the wall, preventing the homeless man in homeless scene and the homeless kids in Ireland are the wall, separating the homeless and the help they need. The invisible homeless man in his cartoon is also the

representation of how the government sees homelessness. They see it as an invisible issue, prolonging the solution through bureaucracy.

The other massive humanitarian problem occurring in 2017 was the Rohingya refugee crisis from Myanmar. Rohingya is a Muslim minority in Myanmar. They have their language and culture which are different from the majority of Myanmar, which is Buddhists. During the census in 2014, they were excluded from the citizenship of Myanmar. Moreover, the genocide done by the Myanmar militants was started in August 2017. Militants also did some violence to women and children, such as abuse and rape. The majority of Rohingya lived in Rakhine state. In total, 280 Rohingya villages over the country were destroyed. Nevertheless, some Rohingya villages were burnt while the other non-muslim villages in Rakhine were not burnt. Hence, they decided to be refugees and moved to other countries, such as Bangladesh. The leader of Myanmar and an icon for peace, Aung San Suu Kyi was facing hypocrisy. She did not do anything to stop this. It is paradoxical to the achievement she had in the past about peace. This is represented in singing scene part 1 from falling action. Gumball mentions fighting in his song. Moreover, the representation of the world below them is full of dark smoke and explosion. Low saturation is used to emphasize the dim of the world. Gumball also said that the bad side often wins. In fighting, there is the oppressor and the oppressed one. Rohingya refugees are the repressed side while the militant is the oppressor. Aung San Suu Kyi's silence is included in the oppressor because she actually can do something to help Rohingya refugees. The song claims the bad side or the oppressor that often wins. Unfortunately, in this case, the militants win because they have made Rohingya refugees seek sanctuary from other countries. Gumball also said that even it is true, we have to find some comfort in the smallest little things. This means there is still hope for them. Rohingya refugees have found some sanctuary from other countries, such as Bangladesh. It is the largest Rohingya refugee with 600.000 people. They can still find hope amidst the discrimination, genocide and silence from their own country. But this does not mean erasing their right to be free from racial discrimination and have the proper

environment to live in. In the recent report, the overcrowded sanctuary has made Rohingya refugees, especially children, are vulnerable. They are in danger of exploitation, child labor, disease outbreak and underage marriage. The hope reflected in the sanctuary is not enough if the real problem is not solved, which is racial discrimination and genocide.

The war and fighting from singing scene are not only represented in Rohingya refugees but also Syrian conflict. This conflict also affects children as the most vulnerable people in this conflict. 920 children were dead in 2017, which was the worst year of the Syrian conflict. This means it was 50% higher than the death rate of children in 2016. Over the country, there were 13 million people who needed help while half of them were children. The healthcare and education help from outside of the country found a hard way to reach them. In 2017 alone, there were 105 aids denied. Moreover, 175 attacks were aimed at the healthcare and the educational center in 2017. According to Chulov (2018) in *The Guardian*, 12% of young Syrians were malnourished which was worse than last year. On the other hand, Russia and Iran supported the conflict by reinforcing their troops for Bashar Al Assad. The Syrian conflict affects the production of *The Faith* episode in terms of the reference of the conflict in singing scene. Some shots are showing the globe full of chaos and war with smoke and dim color saturation. The globe in the shots does not specifically show Syria. However, this Syrian conflict is the most watched in 2017 according to Jean Marie Guehenno.

From those humanitarian problems, it can be concluded that children are affected by those problems. They cannot have a normal life because of the conflict. On the other hand, the sides who have the power to solve the problems cannot solve them due to the other priority. Ireland's government said it was delayed because of the bureaucracy, the Myanmar government did not do anything or event investigation, Russia and Iran even helped the oppressor amidst the conflict. These humanitarian problems are represented in singing scene part 1 where Gumball and Darwin were telling the war and the win of the bad guy. Moreover, Alan also tells them that it is useless to have faith in the world. This

kind of conflict has made him tired of his own life. He has awakened in an absurd life and he has been conscious about it. The next step is a contradiction he found while re-evaluating the universe. He has found the uselessness of his life and found nothing in his fight (Payne, 1992:8).

North Korea had some nuclear missile tests in 2017. The test has made some countries like China and the US worried about it. Responding to this, China has ordered all China banks to stop providing financial services to North Korea. On the other hand, Trump made a statement that there is no way out to solve this besides destroying North Korea. Ri Yong Ho, the Foreign Minister of North Korea responded to this as a prelude to war. Hence, there was no other choice besides shooting any US aircraft flying near North Korean territory. This was eventually similar to the Cuba nuclear crisis in October 1962. Kennedy, the US President at the time, worked hard to solve this and eventually the crisis was over without a single nuclear missile being launched. This actually can lead to nuclear war and cause numerous war victims. *The Faith* episode shows not only war but also the bare condition of the world in singing scene part 1. The episode uses this nuclear crisis as the reference for the war and the grown up problem. Moreover, Gumball and Darwin use this reference to make Alan realize that it is not his responsibility to solve it. Gumball and Darwin realize this kind of problem is the trigger of absurdity in Alan. Hence they tell Alan that there will always be war and conflict but that is a grown up thing. Furthermore, Alan is still a kid so he does not have to worry. On the other hand, Alan considers this fact as the reason which makes him find contradictions in life and fall into absurdity. He does not know what he has to do about it. To receive this contradiction and absurdity, Gumball and Darwin tell him to keep following the light, to embrace it instead of changing it. Accepting absurdity means accepting the lack of meaning the world provides and the will for longing for the meaning of life.

CHAPTER 5. CONCLUSION

This chapter provides the conclusion of the analysis done in the previous chapter. The conclusion is based on the result of the discussion in chapter 4 and the research questions in chapter 1. There are three conclusions in this research, those conclusions are explained as follows.

Firstly, there are numerous clauses and shots representing Absurdism in this episode. Those shots are representing the chaos in the episode and the process of Absurdism for some characters. The chaos is caused by Alan's mourning because his faith in the world is gone. It is also found in the Multimodal analysis that the pattern of left and right for textual metafunction is used to represent Gumball and Darwin's journey in investigating the chaos. Left and right in Multimodal means Given and New information. This pattern is found in numerous scenes in rising action, climax and falling action. Those scenes are the decolorized scene, the homeless scene, the global warming scene, the park scene, the scout scene, the border scene, the Alan scene, and the singing scene part 1. Those scenes always show Gumball and Darwin on the left side while the chaotic situation is on the right side. This indicates the Given information, which is Gumball and Darwin, is known information. The chaotic world is the New information which means the information the audience is not aware of. The movement of Gumball and Darwin in the story represents this pattern. They are positioned on the left while the problems are positioned on the right. The color saturation is also used in representing Absurdism in this episode. The interpersonal metafunction analysis in chapter 4 indicates low saturation is the most used saturation in this episode. Furthermore, the scenes using low saturation contain the chaotic situation. Low saturation is used to represent the stages of Absurdism before accepting absurdity in life. On the other hand, the gradual change from low saturation to high saturation is shown in finding the purpose scene. This scene tells Alan has accepted the absurd world and the saturation changes as same as his acceptance. This means that the saturation also indicates Alan's stage of Absurdism in this episode. On the other hand, the other characters

who have accepted the absurd life are represented in low saturation. Those characters are supporter 1 and 2 in the decolorized scene and the scout boys in the scout scene. Those characters are represented in low saturation even though they have accepted Absurdism in their life because they are also used to represent the chaos in the episode. They are example of different people coping with absurd life in different ways. The clauses also represent the existence of Absurdism in this episode. The selected clauses show all processes are used to construe Absurdism in this episode. Moreover, Attributive process is the most used process in the Alan scene. This process is used to relate some experiences to other experiences in certain classes. The related experience is Alan's feelings and situation. Moreover, this contributes to building the existence of Absurdism in the realization and the feeling of being strange. Material process is the second most used clause. This process constructs the outer experience, in this case, is related to Absurdism from the represented participants. The mental process is used to construe the experience of the Absurdism circle in the consciousness state. The identifying process is used to identify one entity to another entity. The episode uses identifying process to identify things in chaotic situations. Behavioral process depicts the behavior of the represented participants. The behavior represented in this episode is mostly about Alan's behavior before he lost his faith. Existential process is employed to represent the existence of an entity or event. The episode projects the existence of the chaotic world and Alan's loss of faith in the world. The verbal process creates the narration of a dialog depicted by the represented participants. This process is used to build the demand for narration in the form of dialogue to provide the meaning of the universe. On the other hand, the interpersonal metafunction reveals the declarative, interrogative and imperative clauses used in this episode. Declarative dominates the clauses while imperative is the less used clauses. The data analysis shows declarative clauses are used to depict the self-representation of the information exchange and relation. It is dominated by the represented participants who are affected by Alan's Absurdism cycle informing Gumball and Darwin about the source of the chaos. On the other hand, Gumball and Darwin dominate the relationship with Alan as they keep telling Alan to accept the absurd

life. The interrogative is used to demand the information from the other represented participants. Gumball and Darwin are the characters using most interrogative clauses to demand information about the chaos. Furthermore, Alan also uses interrogative clauses to demand how and why he should accept absurd life. The imperative clause is also used by various represented participants. Nevertheless, there is no pattern found in the episode on how imperative is used in the cycle of Absurdism.

Secondly, there are strategies used to accept absurdity in this episode. Some represented participants have accepted Absurdism in their lives amid a chaotic world. Supporter 1 and 2 have accepted their absurd cycle by embracing it with art and hobby. Meanwhile, the scout boys receive absurd life by accepting the longing for clarity. Gumball and Darwin also accepted the absurd life from their consciousness and the uselessness to seek the meaning. On the other hand, Alan has to be in several stages to accept the absurdity. The first step in the absurd cycle is the realization of Absurdism. It is the consciousness of why questions on daily activity. Alan has already awakened by his daily activity and the good things he always does. Moreover, he has recognized the absurd life after acknowledging the useless and false hope to this world. The strange feeling of his absurd life appears as he lives in a world full of chaos. The re-evaluation he does only brings contradiction. Furthermore, Alan accepts absurdity in his life after Gumball and Darwin apply some strategies. The first strategy is to retrieve his accomplishment by using the mountain as the analogy. The second strategy is using Alan's precious memory. Gumball and Darwin use Alan's memory about his girlfriend as the foundation to go back when he is full of anguish because of the absurd world. The last strategy is togetherness among them. Gumball and Darwin ask Alan to hold their hand when he cannot take it anymore. They also tell Alan that the absurd world will be better if it is faced together. They encourage him with the beauty of life amid an absurd cycle. The storyline of the episode proves the existence of Absurdism. Moreover, the steps of the absurd cycle are also used to build the story of some represented participants, from Gumball and Darwin

themselves, Alan and other characters in this episode. Absurdism has made the story which is bleak in the beginning becomes bright again in the end. It is also represented by the transformation of color saturation from low to high.

The socio-cultural analysis from the previous sub-chapter reveals the influence of the real world issues in the episode. Some issues mentioned in the socio-cultural analysis above are the humanitarian issue, global warming issue and political issue. Some scenes in the episode also mention those issues in the realm of *The Amazing World of Gumball*. There is no direct indication about real life problem references, such as the name or the time, but the problem is similar to the real world in 2017, the year of the production of *The Faith* episode. This means the creator of this episode tries to portray the problems which are made to fit in the cartoon. Moreover, the existence of Absurdism in this episode makes those problems seen as the cycle of absurdity. The discussion of humanitarian issues indicates the failure of the system and the promise which is never realized. This is the representation of the contradiction and the longing for clarity. This means the contradiction about the ideal situation based on the system of the government and the longing for the ideal life from the refugees and the homeless people. On the other hand, the global warming issue is also brought up in this episode. The socio-cultural analysis indicates the influence of The US exit from the Paris Agreement in June 2017 by Trump. This will not only cause the backwardness of the agreement but also increase the number of ozone layer holes. The global warming scene also contains this small scenario of global warming. Stopping recycling is the manifestation of the US exit from the Paris Agreement. Moreover, the impact is also represented which is the burning temperature and the impossibility to cool down the temperature to 2.0 C. This can be interpreted as absurd because the impact of global warming is real yet they stop doing it. The reason for this is there is another important thing which they prioritize. The question of why has awakened them and changed their purpose into other contradicting purposes. The war represented in the singing scene part 1 also gets the influence from the real world from the social-cultural analysis. The nuclear missile test from North Korea

has created political tension between North Korea and the US. This can lead to a nuclear war if it is not discussed yet. The episode represents the war as the grown up thing and is not meant for the kid. This indicates the realization of how useless life is for a kid to think about a huge thing. Moreover, this is used to awaken absurdity and how to cope with it.

Finally, this research is expected to provide more understanding on how Absurdism is implemented in the media by using Critical Discourse Analysis combined with Systemic Functional Linguistic (SFL) focused on the Ideational and interpersonal metafunction, Systemic Functional Visual Element, Multimodality and Absurdism. Hence, this research contributes to the critical analysis of Absurdism in the media and provides the analysis on how to cope with the cycle of Absurdism which can be applied in real life.

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APPENDICES

The Ideational and Interpersonal Metafunction Analysis of Linguistic Elements

|| And in the other news, scientists have discovered a completely new color a mixture of blue and red called bled. ||

Table 1EXCL1 The Analysis of Clause 1 in Living Room Scene

And in the other news,	scientists	have	discovered	a completely new color a mixture of blue and red called bled
Circumstance: Location	Actor	Process: Material		Goal
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood: Indicative: Declarative			-sidue

|| And here it is on TV for the first time. ||

Table 1EXCL2 The Analysis of Clause 2 in Living Room Scene

And here	it	is	on TV	for the first time
Circumstance: Location	Carrier	Process: Relational: Attributive	Attribute	Circumstance: Location
Conj. Adjunct	Subject	Finite	Adjunct	Adjunct
Re-	Mood: Indicative: Declarative			-sidu

||| Yeah typical, stuff always breaks [[when the warranty runs out.]] |||

Table 1EXCL3 The Analysis of Clause 3 in Living Room Scene

Yeah typical,	stuff	always breaks	when	the warranty	runs out
				Carrier	Process: Relational:

			Attributive
Actor	Process: Material	Circumstance: Location	
		Conj. Adj	Subject Finite/Predicator
		Re-	Mood: -sidue Indicative: Declarative
Subject	Finite/ Predicator	Complement	
	Mood: Indicative: Declarative	Residue	

||| Uh, I think [[there's something wrong with the mirror too.]] |||

Table 1EXCL4 The Analysis of Clause 4 in Living Room Scene

Uh,	I	think	there	is	something wrong with the mirror too
				Process: Existence	Existent: Entity
	Senser	Process: Mental		Phenomenon	
			Subject	Finite	Complement
				Mood: Indicative: Declarative	Residue
	Subject	Finite/Predicator	Complement		
		Mood: Indicative: Declarative	Residue		

||| I don't think [[it's the mirror.]] |||

Table 1EXCL5 The Analysis of Clause 5 in Living Room Scene

I	don't	think	it	is	the mirror
			Carrier	Process: Relational: Attributive	Attribute
	Senser	Process: Mental	Phenomenon		
			Subject	Finite	Complement
				Mood: Indicative:	Residue

				Declarative
Subject	Finite	Predicator	Complement	
Mood: Indicative: Declarative		Residue		

|| Yeah, well, at least I'm not eating kitty litter. ||

Table 1EXCL6 The Analysis of Clause 6 in Living Room Scene

Yeah, well, at least	I	am not	eating	kitty litter
Behaver		Process: Behavioral		Behavior
Subject		Finite	Predicator	Complement
Mood: Indicative: Declarative			Residue	

|| I got confused ok. ||

Table 1EXCL7 The Analysis of Clause 7 in Living Room Scene

I	got	confused,	ok
Carrier	Process: Relational: Attributive		
Subject	Finite/Predicator	Adjunct	
Mood: Indicative: Declarative		Residue	

|| Everything was black and white in the supermarket. ||

Table 1EXCL8 The Analysis of Clause 8 in Living Room Scene

Everything	was	black and white	in the supermarket
Carrier	Process: Relational: Attributive	Attribute	Circumstance: Location
Subject	Finite	Complement	Adjunct
Mood: Indicative: Declarative			Residue

|| Okay, something weird is going on here. ||

Table 1EXCL9 The Analysis of Clause 9 in Living Room Scene

Okay,	something weird	is	going on	here
	Actor		Process: Material	Circumstance: Location
	Subject	Finite	Predicator	Complement
	Mood: Indicative: Declarative		Residue	

|| Somebody do something! ||

Table 2RACL1 The Analysis of Clause 1 in Traffic Jam Scene

Somebody		do		something!
Actor		Process: Material		Goal
Subject		Finite/predicator		Complement
	Mood: Imperative		Residue	

|| What is going on around here? ||

Table 3RACL1 The Analysis of Clause 1 in Decolorized Scene

What	is	going on		around here?
		Process: Material		Circumstance: Location
Subject	Finite	Predicator		Adjunct
	Mood: Indicative: Interrogative		Residue	

||| It's like [[the color's been sucked out of the world.]] |||

Table 3RACL2 The Analysis of Clause 2 in Decolorized Scene

It	is	like	the color	has been	sucked out	of the world
			Goal	Process: Material		Circum: location
				Attribute		
Carrier	Process: Relational: Attributive					
		Subject	Finite	Predicator		Adjunct
		Mood: Indicative:				Residue

Declarative			
Subject	Finite	Complement	
Mood: Indicative: Declarative		Residue	

|| Excited for our blind date and first kiss. ||

Table 3RACL3 The Analysis of Clause 3 in Decolorized Scene

(I	am)	excited	for our blind date and first kiss	
Carrier	Process: Relational: Attributive	Attribute	Circumstance: Cause	
Subject	Finite	Adjunct	Adjunct	
Mood: Indicative: Declarative			Residue	

|| I'll be the one wearing gray. ||

Table 3RACL4 The Analysis of Clause 4 in Decolorized Scene

I	will be	the one wearing gray		
Token	Process: Relational: Identifying	Value		
Subject	Finite	Complement		
Mood: Indicative: Declarative		Residue		

|| The spell is broken. ||

Table 3RACL5 The Analysis of Clause 5 in Decolorized Scene

The spell	is	broken		
Carrier	Process: Relational: Attributive	Attribute		
Subject	Finite	Adjunct		
Mood: Indicative: Declarative		Residue		

|| I don't have to spend my life supporting this team again. ||

Table 3RACL6 The Analysis of Clause 6 in Decolorized Scene

I	do not	have to spend	my life	supporting this team again
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Actor	Process: Material	Goal	Circum: Cause
Subject	Finite	Predicator	Complement
Mood: Indicative: Declarative		Residue	

|| Now I can finally dedicate my time to my real passion, close-up magic. ||

Table 3RACL7 The Analysis of Clause 7 in Decolorized Scene

Now	I	can	finally	dedicate	My time to my real passion, close-up magic
Circum: Location	Senser	Process:...	Circum: Manner	...Mental	Phenomenon
Adjunct	Subject	Finite	Adjunct	Predicator	Complement
Re-	Mood: Indicative: Declarative			-sidue	

|| And I can get back to the greatest pastime of all, embroidery. ||

Table 3RACL8 The Analysis of Clause 8 in Decolorized Scene

And	I	can	go back	to the greatest pastime of all, embroidery
Actor	Process: Material		Scope	
Subject	Finite	Predicator	Residue	
Mood: Indicative: Declarative			Residue	

|| Hmm, what's all this now? ||

Table 4RACL1 The Analysis of Clause 1 in Homeless Scene

Hmm,	what	is	all this	now?
		Process: Relational: Identifying	Token	Circumstance: Location
Subject		Finite	Complement	Adjunct
Mood: Indicative: Interrogative			Residue	

||| There is something [[we're not seeing.]] |||

Table 4RACL2 The Analysis of Clause 2 in Homeless Scene

There	is	something	we	are not	seeing
			Senser		Process: Mental
	Process: Existential	Existence: Entity			Circumstance: Matter
			Subject	Finite	Predicator
			Mood: Indicative: Declarative		Residue
Subject	Finite	Complement			Complement
Mood: Indicative: Declarative				Residue	

|| What is going on here? ||

Table 4RACL3 The Analysis of Clause 3 in Homeless Scene

What	is	going on	here?
		Process: Material	Circumstance: Location
Subject	Finite	Predicator	Adjunct
Mood: Indicative: Interrogative			Residue

|| This place looks like a gas station restroom under UV light. ||

Table 4RACL4 The Analysis of Clause 4 in Homeless Scene

This place	looks	like	a gas station restroom	under UV light
Carrier	Process: Relational: Attributive	Circumstance: Manner	Attribute	Circumstance: Location
Subject	Finite/Predicator	Adjunct	Complement	Adjunct
Mood: Indicative: Declarative			Residue	

||| I know [[what happened.]] |||

Table 4RACL5 The Analysis of Clause 5 in Homeless Scene

I	know	what	happened
		Actor	Process: Material
Senser	Process: Mental		Phenomenon
		Subject	Finite/Predicator
		Mood: Indicative: Declarative	Residue
Subject	Finite/Predicator		Complement

Mood: Indicative: Declarative	Residue
----------------------------------	---------

||| The kid [[who used to clean off the tags]] hasn't come for a while. |||

Table 4RACL6 The Analysis of Clause 6 in Homeless Scene

The kid	who	used to clean off	the tags	has not	come	for a while
		Process: Relational: Identifying		Value		
Behavior		Circumstance: Role		Process: Behavioral		Circum: Location
	Subject Complement		Finite/Predicator			
		Mood: Indicative: Declarative		Residue		
Subject		Complement		Finite	Predicator	Adj
Mood: Indicative:		Re-		Declarative		-sidue

|| One last thing, could you point out the way out? ||

Table 4RACL7 The Analysis of Clause 7 in Homeless Scene

One last thing,	could	you	point out	the way out?
	Process:...	Actor	...Material	Scope
	Finite	Subject	Predicator	Complement
	Mood: Indicative:	Interrogative		Residue

|| Sure, it's that way. ||

Table 4RACL8 The Analysis of Clause 8 in Homeless Scene

Sure,	it	is	that way
	Token	Process: Relational:	Identifying Value
	Subject	Finite	Complement
	Mood: Indicative:	Declarative	Residue

||| I really don't know why [[[I thought [[that would help.]]]]] |||

Table 4RACL9 The Analysis of Clause 9 in Homeless Scene

I	thought	that	would	help
Senser	Process: Mental	Actor	Process: Material	
		Subject	Finite	Predicator
		Mood: Indicative: Declarative		Residue
Subject	Finite/Predicator		Complement	
Mood: Indicative: Declarative	Residue			

Table 4RACL9 The Analysis of Clause 19 in Homeless Scene

I	really	do not	know	why I thought that would help
Senser	Curcum: Manner	Process: Mental		Phenomenon
Subject	Adjunct	Finite	Predicator	Complement
Mood:...	Re-	...:Indicative: Declarative		-sidue

|| I think [[there might be trouble ahead.]] ||

Table 5RACL1 The Analysis of Clause 1 in Global Warming Scene

I	think	there	might be	trouble	ahead
Senser	Process: Mental	Process		Existent: Event	Circum: Location
		Phenomenon	Subject	Finite	Complement Adjunct
		Mood: Indicative: Declarative			Residue
Subject	Finite/Predicator		Complement		
Mood: Indicative: Declarative	Residue				

|| Yeah, I can smell it. ||

Table 5RACL2 The Analysis of Clause 2 in Global Warming Scene

Yeah,	I	can	smell	it
	Senser	Process: Mental		Phenomenon
	Subject	Finite	Predicator	Complement
	Mood: Indicative: Declarative			Residue

|| Well, it actually smells like popcorn. ||

Table 5RACL3 The Analysis of Clause 3 in Global Warming Scene

Well,	it	actually	smells	like popcorn
	Senser	Circumstance: Manner	Process: Mental	Circumstance: Manner
	Subject	Adjunct	Finite/Predicator	Adjunct
	Mood:...	Re-	...Indicative: Declarative	-sidue

|| Aah! You can't stay here! ||

Table 5RACL4 The Analysis of Clause 4 in Global Warming Scene

Ahh!	You	cannot	stay	here!
	Actor	Process: Material		Circumstance: Location
	Subject	Finite	Predicator	Complement
	Mood: Indicative:	Declarative		Residue

|| The sun. ||

Table 5RACL5 The Analysis of Clause 5 in Global Warming Scene

(It)	(is)	the sun
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Complement
Mood: Indicative:	Declarative	Residue

|| What's wrong with the sun? ||

Table 5RACL6 The Analysis of Clause 6 in Global Warming Scene

What	is	wrong	with the sun?
	Process: Relational: Attributive	Attribute	Circumstance: Accompaniment
Subject	Finite	Adjunct	Adjunct
Mood: Indicative: Interrogative			Residue

||| The nice boy [[who did the recycling]] has given up. |||

Table 5RACL7 The Analysis of Clause 7 in Global Warming Scene

The nice boy	who	did	the recycling	has	given up
		Process: Material Goal			
Behaver	Circumstance: Role			Process: Behavioral	
	Finite/Predicator		Complement		
	Mood: Indicative: Declarative		Residue		
Subject	Complement			Finite	Predicator
Mood: Indicative:...	Re-		...Declarative		-sidue

|| They stopped recycling, didn't they? ||

Table 5RACL8 The Analysis of Clause 8 in Global Warming Scene

They	stopped	recycling	did not	they?
Actor	Process: material Goal			
Subject	Finite/Predicator		Finite	Subject
Mood: Indicative: Declarative	Residue		Mood Tag	

|| And burned a hole in the ozone layer. ||

Table 5RACL9 The Analysis of Clause 9 in Global Warming Scene

And	(it)	burned	a hole	In the ozone layer
	Actor	Process: Material Goal		Circumstance: Location
	Subject	Finite/Predicator		Complement Adjunct
	Mood: Indicative: Declarative		Residue	

|| What's going on here? ||

Table 6RACL1 The Analysis of Clause 1 in Park Scene

What	is	going on	here?
	Process: Material		Circumstance: Location
Subject	Finite	Predicator	Adjunct
Mood: Indicative: Interrogative	Residue		

|| Stop! ||

Table 6RACL2 The Analysis of Clause 2 in Park Scene

(You)	Stop
Actor	Process: Mental
Subject	Finite/Predicator
Mood: Imperative	Residue

|| I'm sorry, kids, ||

Table 6RACL3 The Analysis of Clause 3 in Park Scene

I	am	sorry	kids
Carrier	Process: Relational: Attributive	Attribute	
Subject	Finite	Adjunct	Complement
Mood: Indicative: Declarative			Residue

|| but you can't go this way. ||

Table 6RACL4 The Analysis of Clause 4 in Park Scene

,but	you	cannot	go	this way
	Actor	Process: Material		Scope
Conj. Adj	Subject	Finite	Predicator	Complement
Re-	Mood: Indicative: Declarative			-sidue

|| Why? ||

Table 6RACL5 The Analysis of Clause 5 in Park Scene

Why	(cannot	we	go)?
	Process:...	Actor	...Material
	Finite	Subject	Predicator
	Mood: Indicative: Interrogative		Residue

||| The kid [[who used to feed the ducks]] has stopped. |||

Table 6RACL6 The Analysis of Clause 6 in Park Scene

The kid	who	used to feed	the ducks	has	stopped
		Process: Relational: Identifying	Value		
Behaver		Circumstance: Role		Process: Behavioral	
		Finite/Predicator	Complement		
	Mood: Indicative: Declarative		Residue		

Subject	Complement	Finite	Predicator
Mood:...	Re-	...Indicative: Declarative	-sidue

|| Pffftt,, || || So? ||

|| So? ||

||| I guess [[we'll go via the old folk's home then.]] |||

Table 6RACL7 The Analysis of Clause 7 in Park Scene

I	guess	we	will	go	Via the old folks'' home then
		Actor	Process: Material		Circumstance: Manner
Senser	Process: Mental	Phenomenon			
		Subject	Finite	Predicator	Complement
		Mood: Indicative: Declarative		Residue	
Subject	Finite/Predicator	Complement			
Mood: Indicative: Declarative		Residue			

|| I wouldn't. ||

Table 6RACL8 The Analysis of Clause 8 in Park Scene

I	would not	(go)
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Indicative: Declarative		Residue

|| Why? ||

Table 6RACL9 The Analysis of Clause 9 in Park Scene

Why	(would not	you	go)?
	Process:	Actor	-Material
	Finite	Subject	Predicator
	Mood: Indicative:		Residue
	Interrogative		

||| The kid [[who used to run the bingo]] has stopped doing it. |||

Table 6RACL10 The Analysis of Clause 10 in Park Scene

The kid	who	used to run	the bingo	has	stopped	doing it
		Process: Relational: Value				
		Identifying				
Behave	Circumstance: Role		Process: Behavioral		Behavior	
r	Finite/Predicator		Comp.			
		Mood: Indicative: Declarative		Residue		
Subject	Complement		Finite	Predicator	Comp.	
Mood: Indicative-	Re-		-Declarative		-sidue	

|| Mayday! Mayday! We need backup. ||

Table 6RACL11 The Analysis of Clause 11 in Park Scene

Mayday!	Mayday!	We	need	backup
		Carrier	Process: Relational: Attributive	Attribute
		Subject	Finite/Predicator	Complement
		Mood: Indicative: Declarative		Residue

|| They're coming through the gosh-darn wall. ||

Table 6RACL12 The Analysis of Clause 12 in Park Scene

They	are	coming	through the gosh-darn wall
Actor	Process: Material		Circumstance: Manner
Subject	Finite	Predicator	Complement
Mood: Indicative: Declarative		Residue	

||| Turns out [[the rules of bingo are the only rules in old folks home,]] huh? |||

Table 6RACL13 The Analysis of Clause 13 in Park Scene

(It)	turns out	The rules of bingo	are	the only rules in old folks' home,	huh?
		Token	Process: Relational: Identifying	Value	
Carrier	Process: Relational:	Attribute			

Attributive			
	Subject	Finite	Complement
	Mood: Indicative: Declarative		Residue
Subject	Finite/Predicator		Complement
Mood: Indicative: Declarative		Residue	

|| you know what, ||

Table 6RACL14 The Analysis of Clause 14 in Park Scene

You	know	What,
Senser	Process: Mental	
Subject	Finite/Predicator	
Mood: Indicative: Declarative		Residue

|| It's every man for himself now. ||

Table 6RACL15 The Analysis of Clause 15 in Park Scene

It	is	every man for himself	now
Carrier	Process: Relational: Attributive	Attribute	Circumstance: Location
Subject	Finite	Complement	Adjunct
Mood: Indicative: Declarative			Residue

|| By the way, avoid the zoo! ||

Table 6RACL16 The Analysis of Clause 16 in Park Scene

By the way,	(you)	avoid	the zoo!
	Actor	Process: Material	Goal
	Subject	Finite/Predicator	Complement
Mood: Imperative		Residue	

||| The kid [[who used to volunteer there]] has given up too. |||

Table 6RACL17 The Analysis of Clause 17 in Park Scene

The kid	who	used to volunteer	there	has	given up too
---------	-----	-------------------	-------	-----	--------------

	Process: Relational: Value		
	Identifying		
Behaver	Circumstance: Role	Process: Behavioral	
	Finite/Predicator	Adjunct	
	Mood: Residue		
	Indicative: Declarative		
Subject	Complement	Finite	Predicator
Mood: Indicative:...	Re-	...Declarative	-sidue

||| I think [[I'll take my chances with the ducks.]] |||

Table 6RACL18 The Analysis of Clause 18 in Park Scene

I	think	I	will	take	my chances	with the ducks
		Actor	Process: Material	Goal	Circum: Accomp	
Senser	Process: Mental			Phenomenon		
		Subject	Finite	Predicator	Comp	Adjunct
		Mood: Indicative: Declarative		Residue		
Subject	Finite/predicator			Complement		
Mood: Indicative: Declarative			Residue			

|| Dude, the atmosphere is getting creepy. ||

Table 7RACL1 The Analysis of Clause 1 in Scout Scene

Dude,	the atmosphere	is	getting	creepy
	Carrier	Process: Relational: Attributive		Attribute
	Subject	Finite	Predicator	Adjunct
	Mood: Indicative: Declarative		Residue	

||| Yeah, it's like [[we are being hunted.]] |||

Table 7RACL2 The Analysis of Clause 2 in Scout Scene

Yeah,	it	is	like	we	are being	hunted
	Carrier	Process: Relational: Attribute		Goal	Process: Material	

Attributive			
	Subject	Finite	Predicator
	Mood: Indicative: Declarative		Residue
Subject	Finite	Adjunct	Complement
Mood: Indicative: Declarative		Residue	

|| Not hunted, ||

Table 7RACL3 The Analysis of Clause 3 in Scout Scene

(we	are not)	hunted,
Goal	Process: Material	
Subject	Finite	Predicator
Mood: Indicative: Declarative		Residue

|| but scouted. ||

Table 7RACL4 The Analysis of Clause 4 in Scout Scene

but	(we	are)	scouted
	Goal	Process: Material	
	Subject	Finite	Predicator
	Mood: Indicative: Declarative		Residue

|| Clever boy. ||

Table 7RACL5 The Analysis of Clause 5 in Scout Scene

(You	are)	clever boy
Token	Process: Relational: Identifying	
Subject	Finite	Predicator
Mood: Indicative: Declarative		Residue

|| You're scouts. ||

Table 7RACL6 The Analysis of Clause 6 in Scout Scene

You	are	scouts
Token	Process: Relational: Identifying	
		Value

Subject	Finite	Predicator
Mood: Indicative: Declarative		Residue

|| Aren't you supposed to be nice, build a birdhouse, and play the bugle and junk?
||

Table 7RACL7 The Analysis of Clause 7 in Scout Scene

Are not	you	supposed	to be nice, build a birdhouse, and play the bugle and junk?
Process:...	Behaver	...Behavioral	Behavior
Finite	Subject	Predicator	Complement
Mood: Indicative: Interrogative			Residue

|| Our scoutmaster left us, ||

Table 7RACL8 The Analysis of Clause 8 in Scout Scene

Our scoutmaster	left	us
Actor	Process: Material	Goal
Subject	Finite/Predicator	Complement
Mood: Indicative: Declarative		Residue

||so we're an army without a leader. ||

Table 7RACL9 The Analysis of Clause 9 in Scout Scene

so	we	are	an army	without a leader
	Token	Process: Relational: Identifying	Value	Circumstance: Accompaniment
	Subject	Finite	Complement	Adjunct
Mood: Indicative: Declarative			Residue	

|| This is our territory now. ||

Table 7RACL10 The Analysis of Clause 10 in Scout Scene

This	is	our territory	now
Token	Process: Relational:	Value	Circumstance: Location

Identifying			
Subject	Finite	Complement	Adjunct
Mood: Indicative: Declarative		Residue	

|| You're either with us, or against us. ||

Table 7RACL11 The Analysis of Clause 11 in Scout Scene

You	are	either with us, or against us	
Carrier	Process: Relational: Attributive		Attribute
Subject	Finite		Adjunct
Mood: Indicative: Declarative			Residue

||| [[When the leader left us,]] we found his stash of badges. |||

Table 7RACL12 The Analysis of Clause 12 in Scout Scene

When	the leader	left	us
	Actor	Process: Material	Recipient
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood: Indicative: Declarative		Residue

Table 7RACL12 The Analysis of Clause 12 in Scout Scene

When the leader left us,	we	found	his stash of badges
Circumstance: Location	Actor	Process: Material	Goal
Complement	Subject	Finite/Predicator	Complement
Re-	Mood: Indicative: Declarative		-sidue

|| We all have the badges now. ||

Table 7RACL13 The Analysis of Clause 13 in Scout Scene

We all	have	the badges	now
Carrier	Process: Relational: Attributive		Circumstance: Location
Subject	Finite/Predicator	Complement	Adjunct
Mood: Indicative: Declarative		Residue	

|| Wait, ||

Table 7RACL14 The Analysis of Clause 14 in Scout Scene

Wait,
Process: Material
Finite/Predicator
Mood: Residue
Imperative

|| aren't you supposed to earn them by actually learning the skills? ||

Table 7RACL15 The Analysis of Clause 15 in Scout Scene

aren't	you	supposed to earn	them	by actually learning the skills?
Process:...	Actor	...Material	Goal	Circumstance: Manner
Finite	Subject	Predicator	Complement	Adjunct
Mood: Indicative: Interrogative			Residue	

||| Like, [[technically,]] yeah. |||

Table 7RACL16 The Analysis of Clause 16 in Scout Scene

(It	is)	like,	technically	(I	do)	,yeah
Carrier		Process:	Circum: Manner	Actor	Process: Material	Attribute
Relational: Attributive		Adjunct		Subject	Finite/Predicator	Mood: -sidue
Indicative: Declarative		Re-		Indicative: Declarative		
Subject	Finite	Adjunct	Complement			
Mood: Indicative: Declarative			Residue			

|| So did you technically learn how to tie knots? ||

Table 7RACL17 The Analysis of Clause 17 in Scout Scene

So	did	you	technically	learn	how to tie knot?
----	-----	-----	-------------	-------	------------------

Process:...	Actor	Circums: Manner	...Material	Goal
Finite	Subject	Adjunct	Predicator	Complement
Mood: Indicative: Interrogative			Residue	

||| Hmm, looks like [[we found the source of it all.]] |||

Table 8CXCL1 The Analysis of Clause 1 in Border Scene

Hmm,	(it)	looks like	We	found	the source of it all
Carrier		Process: Relational: Attributive	Actor	Process: Material	Goal
			Subject	Finite/Predicator	Comp
			Mood: Indicative: Declarative		Residue
Subject		Finite/Predicator	Complement		
Mood: Indicative: Declarative			Residue		

|| Come on, ||

Table 8CXCL2 The Analysis of Clause 2 in Border Scene

(You)	Come on
Actor	Process: Material
Subject	Finite/Predicator
Mood: Imperative	Residue

|| let [['s investi...]] ||

Table 8CXCL3 The Analysis of Clause 3 in Border Scene

let	us	investigate
		Process: Material
Process: Material	Client	Circumstance: Role
		Finite/Predicator
		Mood: Residue
		Indicative: Declarative
Finite/Predicator	Complement	Complement
Mood:	Residue	

Imperative

|| What's the point Darwin? ||

Table 8CXCL4 The Analysis of Clause 4 in Border Scene

What	is	the point	Darwin?
Process: Relational: Attributive		Carrier	
Finite	Finite	Complement	Complement
Mood: Indicative: Interrogative			Residue

||| We'll never figure out [[what's going on.]] |||

Table 8CXCL5 The Analysis of Clause 5 in Border Scene

We	will	never figure out	what	is	going on
Senser		Process: Mental	Process: Material Phenomenon		
			Finite	Predicator	
			Mood: Indicative: Declarative		Residue
Subject	Finite	Predicator	Complement		
Mood: Indicative: Declarative			Residue		

|| What am I talking about? ||

Table 8CXCL6 The Analysis of Clause 6 in Border Scene

What	am	I	talking about
Verbiage	Process:- Finite	Sayer Subject	-Verbal Predicator
Mood: Indicative: Interrogative			Residue

||| There's no reason [[we wouldn't.]] |||

Table 8CXCL7 The Analysis of Clause 7 in Border Scene

There	is	no reason	We	would not	figure it out
	Process: Existential	Existent: Entity	Senser	Process: Mental	
				Circumstance: Matter	
			Subject	Finite	Predicator
			Mood: Indicative: Declarative		Residue
Subject	Finite	Complement		Complement	
Mood: Indicative: Declarative			Residue		

|| Okay ||

||| No. Life just pointlessly stirs up the dust [[that you'll eventually turn into.]] |||

Table 8CXCL8 The Analysis of Clause 8 in Border Scene

that	you	will eventually	turn into
Carrier		Process: Relational: Attributive	
Subject		Finite	Predicator
Mood: Indicative: Declarative			Residue

Table 8CXCL8 The Analysis of Clause 8 in Border Scene

No.	Life	just pointlessly	stirs up	the dust	that you will eventually turn into
	Actor	Circumstance: Manner	Process: Material	Goal	Circumstance: Matter
	Subject	Adjunct	Finite/Predicator	Comp.	Comp.
	Mood: Indicative:...	Re- ...Declarative		-sidue	

|| Ah, that makes sense, Alan. ||

Table 9CXCL1 The Analysis of Clause 1 in Alan Scene

Ah,	that	makes	Sense,	Alan
Carrier		Process: Relational: Attributive	Attribute	
Subject		Finite/Predicator	Complement	Complement
Mood: Indicative:			Residue	

 Declarative

|| Someone like him gives up, ||

Table 9CXCL2 The Analysis of Clause 2 in Alan Scene

Someone	like him	give up
Behaver	Circumstance: Manner	Process: Behavioral
Subject	Adjunct	Finite/Predicator
Mood: Indicative:...	Re-	...Declarative -sidue

|| and the whole world loses its glow. ||

Table 9CXCL3 The Analysis of Clause 3 in Alan Scene

and	the world	loses	its glow
Carrier	Process: Relational: Attributive	Attribute	
Subject	Finite/Predicator	Complement	
Mood: Indicative: Declarative		Residue	

|| Hey, Alan, what's wrong? ||

Table 9CXCL4 The Analysis of Clause 4 in Alan Scene

Hey,	Alan,	what	is	wrong?
			Process: Relational: Attributive	Attribute
		Subject	Finite	Adjunct
		Mood: Indicative: Interrogative		Residue

|| I've lost it. ||

Table 9CXCL5 The Analysis of Clause 5 in Alan Scene

I	have	lost	it
Carrier	Process: Relational: Attributive	Attribute	
Subject	Finite	Predicator	Complement
Mood: Indicative: Declarative		Residue	

|| What have you lost, Alan? ||

Table 9CXCL6 The Analysis of Clause 6 in Alan Scene

What	have	you	Lost	Alan?
Process: Relational:-...		Carrier	...-Attributive	
Finite		Subject	Predicator	
Mood: Indicative: Interrogative			Residue	

|| My faith in the world. ||

Table 9CXCL7 The Analysis of Clause 7 in Alan Scene

(I	lost)	my faith	in the world
Carrier	Process: Relational: Attributive	Attribute	Circumstance: Location
Subject	Finite/Predicator	Complement	Adjunct
Mood: Indicative: Declarative		Residue	

||| So that's [[why you stopped all your voluntary works.]] |||

Table 9CXCL8 The Analysis of Clause 8 in Alan Scene

So	that	is	why	you	stopped	All your voluntary works
		Behavior		Process: Behavioral	Behavior	
Carrier	Process: Relational: Attributive		Attribute			
			Subject	Finite/Predicator	Complement	
			Mood: Indicative: Declarative		Residue	
Subject	Finite	Complement				
Mood: Indicative: Declarative				Residue		

|| But, why? ||

Table 9CXCL9 The Analysis of Clause 9 in Alan Scene

But,	why	(did	you	stop?)
------	-----	------	-----	--------

Process:-	Behavior	-Behavioral
Finite	Subject	Predicator
Mood: Indicative: Interrogative		Residue

|| You were doing great. ||

Table 9CXCL10 The Analysis of Clause 10 in Alan Scene

You	were	doing	great
Carrier	Process: Relational:	Attributive	Attribute
Subject	Finite	Predicator	Adjunct
Mood: Indicative: Declarative		Residue	

||| [[No matter how much I try,]] the world will never be perfect. |||

Table 9CXCL11 The Analysis of Clause 11 in Alan Scene

No matter how much	I	try	the world	will never be	perfect
Circum: Manner	Actor	Process: Material			
Circumstance: Extent			Carrier	Process: Relational: Attributive	Attribute
Adjunct	Subject	Finite/ Predicator			
Re-	Mood: Indicative: Declarative	-sidue			
Complement			Subject	Finite	Adjunct
Re-			Mood: Indicative: Declarative		-sidue

|| Well, you got to get back on the horse. ||

Table 9CXCL12 The Analysis of Clause 12 in Alan Scene

Well,	you	got to get back	on the horse
	Carrier	Process: Relational: Attributive	Attribute
	Subject	Finite/Predicator	Adjunct
	Mood: Indicative: Declarative		Residue

|| Oh, why bother? ||

Table 9CXCL13 The Analysis of Clause 13 in Alan Scene

Oh,	why	(I)	bother?
		Senser	Process: Mental
		Subject	Finite/Predicator
		Mood: Indicative: Interrogative	Residue

|| Because we need people like you to do all that work, ||

Table 9CXCL14 The Analysis of Clause 14 in Alan Scene

Because	we	need	people	like you	to do all that work
	Carrier	Process: Relational: Attributive	Attribute	Circumstance: Manner	Range
	Subject	Finite/Predicator	Complement	Adjunct	Comp
		Mood: Indicative: Declarative		Residue	

|| so that people like me don't have to. ||

Table 9CXCL15 The Analysis of Clause 15 in Alan Scene

so that	people	like me	do not	have to
	Actor	Circumstance: Manner	Process: Material	
	Subject	Adjunct	Finite	Predicator
	Mood:-	Re-	-Indicative: Declarative	-sidue

|| There's no point, Gumball. ||

Table 9CXCL16 The Analysis of Clause 16 in Alan Scene

There	is no	point,	Gumball
	Process: Existential	Existent: Entity	Participant
Subject	Finite	Complement	Complement
	Mood: Indicative: Declarative		Residue

|| People don't change. ||

Table 9CXCL17 The Analysis of Clause 17 in Alan Scene

People	do not	change
Behaver	Process: Behavioral	
Subject	Finite	Predicator
Mood: Indicative: Declarative		Residue

||| Goodness knows [[|| I tried to stay positive ||] and turn the other cheek. ||] |||

Table 9CXCL18 The Analysis of Clause 18 in Alan Scene

I	tried to stay	positive	and	turn	the other cheek
Behaver	Process: Behavioral			Process: Behavioral	Behavior
Subject	Finite/Predicator	Adjunct		Finite/Predicator	Complement
Mood: Indicative: Declarative		Residue		Mood: Indicative: Declarative	Residue

Table 9CXCL18 The Analysis of Clause 18 in Alan Scene

Goodness	knows	I tried to stay positive	and turn the other cheek
Senser	Process: Mental		Phenomenon
Subject	Finite/Predicator	Complement	Complement
Mood: Indicative: Declarative		Residue	

||| But what happens [[when you run out of cheeks to turn?]] |||

Table 9CXCL19 The Analysis of Clause 19 in Alan Scene

But what	happens	when	you	run out of	cheeks to turn?
			Carrier	Process: Relational: Attributive	Attribute
	Process: Material		Circumstance: Contingency		
			Subject	Finite/Predicator	Complement
	Mood: Indicative: Declarative		Residue		
Subject	Finite/Predicator		Complement		
Mood: Indicative: Interrogative		Residue			

|| But, Alan, you have changed the lives of so many people. ||

Table 9CXCL20 The Analysis of Clause 20 in Alan Scene

But, Alan,	You	have	changed	the lives of so many people
	Behaver	Process: Behavioral		Behavior
	Subject	Finite	Predicator	Complement
	Mood: Indicative: Declarative		Residue	

|| Yeah, but what about him? ||

Table 9CXCL21 The Analysis of Clause 21 in Alan Scene

Yeah, but	what	is	about him?
	Process: Relational: Attributive		Carrier
	Subject	Finite	Complement
	Mood: Indicative: Interrogative		Residue

||| [[In spite of all the effort I've made to be friends,]] he still can't look me in the eye. |||

Table 9CXCL22 The Analysis of Clause 22 in Alan Scene

In spite of all the effort	I	have	made	to be friends
Circumstance: Contingency	Carrier	Process: Relational: Attributive		Attribute
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood: Indicative: Declarative		-sidue	

Table 9CXCL22 The Analysis of Clause 22 in Alan Scene

In spite of all the effort I've made to be friends,	he	still cannot	look at	me	in the eye
Circumstance: Location	Actor	Process: Material		Goal	Circumstance: Contingency
Complement	Subject	Finite	Predicator	Comp	Adjunct
Re-	Mood: Indicative: Declarative			-sidue	

|| Ha!... That's not true. ||

Table 9CXCL23 The Analysis of Clause 23 in Alan Scene

Ha!...	that	is not	True
	Carrier	Process: Relational: Attributive	Attribute
	Subject	Finite	Adjunct
	Mood: Indicative: Declarative		Residue

|| Yes, Alan, we are frie... ||

Table 9CXCL24 The Analysis of Clause 24 in Alan Scene

Yes, Alan	we	are	friend
	Token	Process: Relational: Identifying	Value
	Subject	Finite	Complement
	Mood: Indicative: Declarative		Residue

|| See! ||

Table 9CXCL25 The Analysis of Clause 25 in Alan Scene

(You)	see!
Senser	Process: Mental
Subject	Finite/Predicator
Mood: Imperative	Residue

|| He's physically incapable of saying anything remotely positive about me. ||

Table 9CXCL26 The Analysis of Clause 26 in Alan Scene

He	is	physically	Incapable of saying anything remotely positive about me
Carrier	Process: Relational: Attributive	Circumstance: Manner	Attribute
Subject	Finite	Adjunct	Adjunct
Mood: Indicative: Declarative			Residue

|| Prove him wrong! ||

Table 9CXCL27 The Analysis of Clause 27 in Alan Scene

(You)	prove	him	wrong!
Carrier	Process: Relational: Attributive	Recipient	Attribute
Subject	Finite/Predicator	Complement	Adjunct
Mood: Imperative		Residue	

|| Give him a hug! ||

Table 9CXCL28 The Analysis of Clause 28 in Alan Scene

(You)	give	him	a hug
Actor	Process: Material	Recipient	Goal
Subject	Finite/Predicator	Complement	Complement
Mood: Imperative		Residue	

|| There you go, ||

Table 9CXCL29 The Analysis of Clause 29 in Alan Scene

There	you	go
Circumstance: Location	Actor	Process: Material
Complement	Subject	Finite/Predicator
Re-	Mood: Indicative: Declarative	-sidue

|| good job. ||

Table 9CXCL30 The Analysis of Clause 30 in Alan Scene

(You	do)	good job
Actor	Process: Material	Goal
Subject	Finite/Predicator	Complement
Mood: Indicative: Declarative		Residue

|| Give him a squeeze. ||

Table 9CXCL31 The Analysis of Clause 31 in Alan Scene

(You)	give	him	a squeeze
Actor	Process: Material	Recipient	Goal

Subject	Finite/Predicator	Complement	Complement
Mood: Imperative		Residue	

|| That's right. ||

Table 9CXCL32 The Analysis of Clause 32 in Alan Scene

That	is	Right
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| Can you feel the love? ||

Table 9CXCL33 The Analysis of Clause 33 in Alan Scene

Can	you	feel	Love
Process:-	Senser	-Mental	Phenomenon
Finite	Subject	Predicator	Complement
Mood: Indicative: Interrogative			Residue

|| Ah, no, no, no, no. That's too much love. ||

Table 9CXCL34 The Analysis of Clause 34 in Alan Scene

Ah, no, no, no, no	That	is	too much love
	Token	Process: Relational: Identifying	Value
	Subject	Finite	Complement
Mood: Indicative: Declarative			Residue

|| See! ||

Table 9CXCL35 The Analysis of Clause 35 in Alan Scene

(You)	see!
Senser	Process: Mental
Subject	Finite/Predicator
Mood: Imperative	Residue

|| Well, I'm sorry man, ||

Table 9CXCL36 The Analysis of Clause 36 in Alan Scene

Well,	I	am	sorry	man
	Carrier	Process: Relational: Attributive	Attribute	Recipient
	Subject	Finite	Adjunct	Complement
	Mood: Indicative: Declarative		Residue	

|| but that's just not [[how life works,]] okay? ||

Table 9CXCL37 The Analysis of Clause 37 in Alan Scene

but	that	is just not	how	life	works	ok?
	Token	Process: Relational: Identifying		Actor	Process: Material Value	
				Subject	Finite/Predicator	
				Mood: Indicative: Declarative		Residue
	Subject	Finite		Complement		
	Mood: Indicative: Declarative			Residue		

|| Oh, really? ||

Table 9CXCL38 The Analysis of Clause 38 in Alan Scene

Oh,	(is		that)	really?
	Process: Relational: Finite	Attributive	Carrier	Attribute
			Subject	Adjunct
	Mood: Indicative: Interrogative			Residue

|| Then how does it work? ||

Table 9CXCL39 The Analysis of Clause 39 in Alan Scene

Then	how	does	it	work?
	Process:-		Actor	-Material
	Finite		Subject	Predicator
	Mood: Indicative: Interrogative			Residue

|| Well, Alan, life doesn't work in black and white. ||

Table 10FACL1 The Analysis of Clause 1 in Singing Scene Part 1

Well,	Alan,	life	does not	work	in black and white
	Actor		Process: Material		Circumstance: Location
	Subject	Finite	Predicator		Adjunct
	Mood: Indicative: Declarative			Residue	

||| Let [me give you a little insight.] |||

Table 10FACL2 The Analysis of Clause 2 in Singing Scene Part 1

Let	me	give	you	a little insight
		Process: Material	Recipient	Goal
Process: Material	Client	Circumstance: Matter		
		Finite/Predicator	Complement	Complement
		Mood: Indicative: Declarative	Residue	
Finite/Predicator	Comp.		Complement	
Mood: Imperative		Residue		

|| It's one big shade of gray. ||

Table 10FACL3 The Analysis of Clause 3 in Singing Scene Part 1

It	is	one big shade	of gray
Carrier	Process: Relational: Attributive	Attribute	Circumstance: Matter
Subject	Finite	Complement	Adjunct
Mood: Indicative: Declarative			Residue

|| And the dark kind, ||

Table 10FACL4 The Analysis of Clause 4 in Singing Scene Part 1

And	(it	is)	the dark kind
-----	-----	-----	---------------

Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Complement
Mood: Indicative: Declarative		Residue

|| I'm afraid to say. ||

Table 10FACL5 The Analysis of Clause 5 in Singing Scene Part 1

I	am	afraid to say
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| Because there's war and fighting. ||

Table 10FACL6 The Analysis of Clause 6 in Singing Scene Part 1

Because	there	is	war and fighting
		Process: Existential	Existent: Event
	Subject	Finite	Complement
Mood: Indicative: Declarative		Residue	

|| And the bad guy often wins. ||

Table 10FACL7 The Analysis of Clause 7 in Singing Scene Part 1

And	the bad guy	often	wins
	Behavior	Circumstance: Extent	Process: Behavioral
	Subject	Adjunct	Finite/Predicator
Mood: Indicative:-		Re-	Declarative -sidue

|| So you have to find some little comfort in the smallest little things. ||

Table 10FACL8 The Analysis of Clause 8 in Singing Scene Part 1

So	you	have to find	some little comfort	in the smallest little thing
	Behaver	Process: Behavioral	Behavior	Circumstance: Location
	Subject	Finite/Predicator	Complement	Adjunct
Mood: Indicative:			Residue	

 Declarative

|| There's shouting ||

Table 10FACL9 The Analysis of Clause 9 in Singing Scene Part 1

There	is	shouting
	Process: Existential	Existence: Event
Subject	Finite	Complement
Mood: Indicative: Declarative		Residue

|| and there's stealing. ||

Table 10FACL10 The Analysis of Clause 10 in Singing Scene Part 1

and	there	is	stealing
		Process: Existential	Existence: Event
	Subject	Finite	Complement
Mood: Indicative: Declarative			Residue

|| There are mortgages to pay. ||

Table 10FACL11 The Analysis of Clause 11 in Singing Scene Part 1

There	are	mortgages	to pay
	Process: Existential	Existent: Entity	Circum: Cause
Subject	Finite	Complement	Complement
Mood: Indicative: Declarative			Residue

|| But that's a grown-up thing. ||

Table 10FACL12 The Analysis of Clause 12 in Singing Scene Part 1

But	that	is	a grown-up thing
	Carrier	Process: Relational: Attributive	Attribute
	Subject	Finite	Complement
Mood: Indicative: Declarative			Residue

|| and you are still a kid today. ||

Table 10FACL13 The Analysis of Clause 13 in Singing Scene Part 1

and	you	are	still a kid today
Carrier	Process: Relational: Attributive		Attribute
Subject	Finite		Complement
Mood: Indicative: Declarative			Residue

|| The prospect for the society are turning for the worst. ||

Table 10FACL14 The Analysis of Clause 14 in Singing Scene Part 1

The prospect	for the society	are	turning	for the worst
Carrier	Circum: Cause	Process: Relational: Attributive		Attribute
Subject	Adjunct	Finite	Predicator	Adjunct
Mood: Indicative:- Re-		-Declarative	-sidue	

|| The environment is suffering ||

Table 10FACL15 The Analysis of Clause 15 in Singing Scene Part 1

The environment	is	suffering
Behavior	Process: Behavioral	
Subject	Finite	Predicator
Mood: Indicative: Declarative		Residue

|| and might not be reversed. ||

Table 10FACL16 The Analysis of Clause 16 in Singing Scene Part 1

and	(it)	might not be	reversed
	Behavior	Process: Behavioral	
	Subject	Finite	Predicator
Mood: Indicative: Declarative			Residue

||| But at least the nasty kid [[who makes everyday so rough]] in the end gets hit by karma [[[which will kind of make [[you laugh.]]]]] |||

Table 10FACL17 The Analysis of Clause 17 in Singing Scene Part 1

who	makes	everyday	so rough
Carrier	Process: Relational: Attributive	Range	Attribute

Subject	Finite/Predicator	Complement	Adjunct
Mood: Indicative: Declarative		Residue	

Table 10FACL17 The Analysis of Clause 17 in Singing Scene Part 1

which	will	kind of make	you	laugh
Token	Process: Relational: Identifying		Behaver	Process: Behavioral
			Value	
			Subject	Finite/Predicator
			Mood: Indicative: Declarative	Residue
Subject	Finite	Predicator	Complement	
Mood: Indicative: Declarative			Residue	

Table 10FACL17 The Analysis of Clause 17 in Singing Scene Part 1

But at least	the nasty kid	who makes everyday so rough	in the end	get hit	by karma	which will kind of make you laugh
Goal	Circum: Accompaniment	Circum: Location	Process: Material	Actor	Circum: Cause	
Subject	Comp	Adj	Finite/Predicator	Adj	Comp	
Mood: Indicative:-		Residue	-Declarative	Residue		

|| And, sure, the future’s looking pretty grim. ||

Table 10FACL18 The Analysis of Clause 18 in Singing Scene Part 1

And, sure,	the future	is	looking	pretty grim
Carrier		Process: Relational: Attributive		Attribute
Subject		Finite	Predicator	Adjunct
Mood: Indicative: Declarative				Residue

|| The light on the horizon is pretty dim. ||

Table 10FACL19 The Analysis of Clause 19 in Singing Scene Part 1

The light	on the horizon	is	pretty dim
Carrier	Circum: Location	Process: Relational: Attributive	
		Attribute	

Subject	Adjunct	Finite	Adjunct
Mood: Indicative:-	Re-	-Declarative	-sidue

|| But you're kid ||

Table 10FACL20 The Analysis of Clause 20 in Singing Scene Part 1

But	you	are	Kid
Carrier	Process: Relational: Attributive		Attribute
Subject	Finite		Complement
Mood: Indicative: Declarative			Residue

||| and all of life is still ahead of you unlike the 90-something guy [[who got the avian flu.]] |||

Table 10FACL21 The Analysis of Clause 21 in Singing Scene Part 1

who	got	the avian flu
Process: Behavioral		Behavior
Subject	Finite/Predicator	Complement
Mood: Indicative: Declarative		Residue

Table 10FACL21 The Analysis of Clause 21 in Singing Scene Part 1

And	all of life	is	still ahead of you	unlike the 90-something guy	who got the avian flu
Carrier	Process: Relational: Attributive		Circum: Matter	Circum: Manner	Circum: Accompaniment
Subject	Finite	Adjunct	Adjunct	Complement	Complement
Mood: Indicative: Declarative				Residue	

|| Life ain't perfect, ||

Table 10FACL22 The Analysis of Clause 22 in Singing Scene Part 1

Life	(is not)	perfect
Carrier	Process: Relational: Attributive	
Subject	Finite	
Mood: Indicative: Declarative		Residue

|| it's meh. ||

Table 10FACL23 The Analysis of Clause 23 in Singing Scene Part 1

it	is	meh
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| Some bits are okay, ||

Table 10FACL24 The Analysis of Clause 24 in Singing Scene Part 1

Some bits	are	okay
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| but most of it is ugh. ||

Table 10FACL25 The Analysis of Clause 25 in Singing Scene Part 1

but	most of it	is	ugh
	Carrier	Process: Relational: Attributive	Attribute
	Subject	Finite	Adjunct
Mood: Indicative: Declarative			Residue

|| Life ain't perfect, ||

Table 10FACL26 The Analysis of Clause 26 in Singing Scene Part 1

Life	(is not)	perfect
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| it's meh. ||

Table 10FACL27 The Analysis of Clause 27 in Singing Scene Part 1

it	is	meh
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| You got to find the good. ||

Table 10FACL28 The Analysis of Clause 28 in Singing Scene Part 1

You	got to find	the good
Behaver	Process: Behavioral	Behavior
Subject	Finite/Predicator	Complement
Mood: Indicative: Declarative		Residue

|| That's in this big load of ... ||

Table 10FACL29 The Analysis of Clause 29 in Singing Scene Part 1

That	is	in this big load	of...
Carrier	Process: Relational: Attributive	Attribute	Circumstance: Matter
Subject	Finite	Adjunct	Adjunct
Mood: Indicative: Declarative			Residue

|| And, yes, the more you work on it [[the worse it seems to get.]] ||

Table 10FACL30 The Analysis of Clause 30 in Singing Scene Part 1

And, yes,	the more you	work on	it	the worse it	seems to get
				Carrier	Process: Relational: Attributive
	Actor	Process: Material	Goal	Circumstance: Cause	
				Subject	Finite/Predicator
				Mood: Indicative: Declarative	
	Subject	Finite/Predicator	Complement	Complement	
	Mood: Indicative: Declarative		Residue		

|| Looking at the news can make [[you break out in a sweat.]] ||

Table 10FACL31 The Analysis of Clause 31 in Singing Scene Part 1

you	break out	in a sweat
Actor	Process: Material	Circumstance: Location
Subject	Finite/Predicator	Adjunct
Mood: Indicative: Declarative		Residue

Table 10FACL31 The Analysis of Clause 31 in Singing Scene Part 1

Looking	at the news	can	make	you break out in a sweat
Carrier	Circum: Location	Process: Relational: Attributive		Attribute
Subject	Adjunct	Finite	Predicator	Complement
Mood: Indicative:-	Re-	-Declarative		-sidue

||| That's [[the way life is]] |||

Table 10FACL32 The Analysis of Clause 32 in Singing Scene Part 1

That	is	the way life	is
		Token	Process: Relational: Identifying
Carrier	Process: Relational: Attributive		Attribute
		Subject	Finite
		Mood: Indicative: Declarative	
Subject	Finite	Complement	
Mood: Indicative: Declarative		Residue	

|| so you got to deal with it. ||

Table 10FACL33 The Analysis of Clause 33 in Singing Scene Part 1

so	you	got to deal	with it
	Carrier	Process: Relational: Attributive	Attribute

Subject	Finite/Predicator	Complement
Mood: Indicative: Declarative		Residue

|| There's not much else to say right now to lift your spirit. ||

Table 10FACL34 The Analysis of Clause 34 in Singing Scene Part 1

There	is	not much else to say	right now	to lift your spirit
Process: Existential		Existent: Entity	Circum: Location	Circum: Cause
Subject	Finite	Adjunct	Adjunct	Complement
Mood: Indicative: Declarative			Residue	

||| Tell me [[[how's all that supposed to make [[me feel better.]]]]]] |||

Table 10FACL35 The Analysis of Clause 1 in Singing Scene Part 2

me	feel	better
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite/Predicator	Adjunct
Mood: Indicative: Declarative		Residue

Table 10FACL35 The Analysis of Clause 1 in Singing Scene Part 2

how	is	all that	supposed to make	me feel better
Process:-		Behaver	-Behavioral	Behavior
Finite	Subject		Predicator	Complement
Mood: Indicative: Declarative				Residue

Table 10FACL35 The Analysis of Clause 1 in Singing Scene Part 2

(you)	Tell	me	how is all that supposed to make me feel better
Sayer	Process: Verbal	Receiver	Verbiage
Subject	Finite/Predicator	Complement	Complement
Mood: Imperative		Residue	

|| My life's unraveling just like threads pulled from the sweater. ||

Table 10FACL36 The Analysis of Clause 2 in Singing Scene Part 2

My life	is	unraveling	just like threads pulled	from the sweater
Actor	Process: Material		Circum: Manner	Circum: Location
Subject	Finite	Predicator	Adjunct	Adjunct
Mood: Indicative: Declarative			Residue	

|| There's no sunshine in my future. ||

Table 10FACL37 The Analysis of Clause 3 in Singing Scene Part 2

There	is no	sunshine	in my future
Subject	Process: Existential	Existent: Entity	Circum: Location
Subject	Finite	Complement	Adjunct
Mood: Indicative: Declarative			Residue

|| It is gray, ||

Table 10FACL38 The Analysis of Clause 4 in Singing Scene Part 2

It	is	gray
Carrier	Process: Relational: Attributive	
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| desaturated. ||

Table 10FACL39 The Analysis of Clause 5 in Singing Scene Part 2

(It	is)	desaturated
Carrier	Process: Relational: Attributive	
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

||| Tell me [[why I shouldn't feel so deflated.]] |||

Table 10FACL40 The Analysis of Clause 6 in Singing Scene Part 2

(you)	Tell	me	why	I	should not	feel	so
-------	------	----	-----	---	------------	------	----

				deflated
		Carrier	Process: Relational:	Attribute
Sayer	Process: Verbal	Receiver	Attributive	
		Verbiage		
		Subject	Finite	Predicator Adj
		Mood: Indicative: Declarative		Residue
Subject	Finite/ Predicator	Comp.	Complement	
Mood: Imperative		Residue		

||| [[Because if you stop halfway up the mountain,]] you will never see the view. |||

Table 11RCL1 The Analysis of Clause 1 in Finding The Purpose Scene

Because	if	you	stop	halfway up the mountain
		Actor	Process: Material	Range
		Subject	Finite/Predicator	Complement
Mood: Indicative: Declarative			Residue	

Table 11RCL1 The Analysis of Clause 1 in Finding The Purpose Scene

Because if you stop halfway up the mountain	you	will	never	view	the view
Circum: Cause	Senser	Process:-	Circum: Manner	-Mental	Phenomenon
Comp	Subject	Finite	Adjunct	Predicator	Comp
Re-	Mood: Indicative: Declarative		Residue		

||| But [[[when you look how far [[you've climbed,]]]]] you'll find the courage to pull through. |||

Table 11RCL2 The Analysis of Clause 2 in Finding The Purpose Scene

when	you	look	how far	you	have	climbed
		Actor		Process: Material		
Senser		Process: Mental		Phenomenon		

	Subject	Finite	Predicator
	Mood: Indicative: Declarative		Residue
Subject	Finite/Predicator		Complement
Mood: Indicative: Declarative			Residue

Table 11RCL2 The Analysis of Clause 2 in Finding The Purpose Scene

But	when you look how far you have climbed	you	will	find	the courage	to pull through
Circum: Contingency	Actor	Process: Material		Goal	Range	
Complement	Subject	Finite	Predicator	Complement	Complement	
Re-	Mood: Indicative: Declarative			-sidue		

||| You'll wonder [[how on earth you can put up all of this.]] |||

Table 11RCL3 The Analysis of Clause 3 in Finding The Purpose Scene

how on earth	you	can	put up	all	of this
Circum: Manner	Behaver	Process: Behavioral		Behaver	Circum: Matter
Adjunct	Subject	Finite	Predicator	Complement	Adjunct
Re-	Mood: Indicative: Declarative			-sidue	

Table 11RCL3 The Analysis of Clause 3 in Finding The Purpose Scene

You	will	wonder	how on earth you can put up all of this
Senser	Process: Mental		Phenomenon
Subject	Finite	Predicator	Complement
Mood: Indicative: Declarative			Residue

|| Then you'll come across a memory of perfect bliss. ||

Table 11RCL4 The Analysis of Clause 4 in Finding The Purpose Scene

Then	you	will	come	across	a memory	of perfect bliss
Actor		Process: Material		Circum: Manner	Goal	Circum: Matter
Subject		Finite	Predicator	Adjunct	Complement	Adjunct
Mood: Indicative: Declarative				Residue		

||| So keep following the light, [[no matter how much your heart aches.]] |||

Table 11RCL5 The Analysis of Clause 5 in Finding The Purpose Scene

no matter how much		your heart		aches	
Circumstance: Manner		Behavior		Process: Behavioral	
Adjunct		Subject		Finite/Predicator	
Re-		Mood: Indicative: Declarative			-sidue

Table 11RCL5 The Analysis of Clause 5 in Finding The Purpose Scene

So	(you)	keep	following the light	no matter how much your heart aches
Behavior		Process: Behavioral		Behavior
Subject		Finite/Predicator		Complement
Mood: Imperative			Residue	

||| ‘Cause this sad old world will need your hope to fix it [[when it breaks.]] |||

Table 11RCL6 The Analysis of Clause 6 in Finding The Purpose Scene

when	it	breaks	
Actor		Process: Material	
Subject		Finite/Predicator	
Mood: Indicative: Declarative		Residue	

Table 11RCL6 The Analysis of Clause 6 in Finding The Purpose Scene

because	this sad old world	will	need	your hope	to fix it	when it breaks
Carrier		Process: Relational:		Attribute	Circum:	Circum:

Attributive			Cause	Location
Subject	Finite	Predicator	Comp.	Comp.
Mood: Indicative: Declarative			Residue	

||| [[And at times when you can't take it]] [[and you want the day to end,]] take my hand |||

Table 11RCL7 The Analysis of Clause 7 in Finding The Purpose Scene

And at times	when	you	cannot	take	it
Circum: Location		Actor	Process: Material		Goal
Adjunct		Subject	Finite	Predicator	Comp
Re-	Mood: Indicative: Declarative			-sidue	

Table 11RCL7 The Analysis of Clause 7 in Finding The Purpose Scene

and	you	want	the day	to end
Senser		Process: Mental	Phenomenon	Circum: Cause
Subject		Finite/Predicator	Complement	Complement
Mood: Indicative: Declarative			Residue	

Table 11RCL7 The Analysis of Clause 7 in Finding The Purpose Scene

and at times when you cannot take it	and you want the day to end	(you)	take	my hand
Circum: Contingency	Circum: Contingency	Actor	Process: Material	Goal
Complement	Complement	Subject	Finite/Predicator	Complement
Re-	Mood: Imperative:			-sidue

||| and you will find, [[life is beautiful, my friend.]] |||

Table 11RCL8 The Analysis of Clause 8 in Finding The Purpose Scene

And	you	will	find	life	is	beautiful	my friend
			Carrier	Process:	Attribute		
Relational:							

			Attributive		
Actor	Process: Material		Goal		Recipient
			Subject	Finite	Adjunct
			Mood: Indicative: Declarative		Residue
Subject	Finite	Predicator	Complement		Comp
Mood: Indicative: Declarative			Residue		

|| Thank you, Gumball. ||

Table 11RCL9 The Analysis of Clause 9 in Finding The Purpose Scene

(I)	thank	you	Gumball
Senser	Process: Mental		Phenomenon
Subject	Finite/Predicator		Complement
Mood: Indicative: Declarative		Residue	

||| I guess [[this makes us friend right now.]] |||

Table 11RCL10 The Analysis of Clause 10 in Finding The Purpose Scene

I	guess	this	makes	us friend	right now
		Token	Process: Relational: Identifying	Value	Circum: Location
Senser	Process: Mental		Phenomenon		
		Subject	Finite/Predicator	Comp.	Adjunct
Mood: Indicative: Declarative		Residue			
Subject	Finite/Predicator		Complement		
Mood: Indicative: Declarative		Residue			

|| What? Pff... No. ||

Table 11RCL11 The Analysis of Clause 11 in Finding The Purpose Scene

What	(did	you	say)?	Pff...	No
	Process:-	Sayer	-Verbal		

Finite	Subject	Predicator
Mood: Indicative: Interrogative		Residue

|| Al right, ||

Table 11RCL12 The Analysis of Clause 12 in Finding The Purpose Scene

(It	is)	al right
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue

|| maybe a little. ||

Table 11RCL13 The Analysis of Clause 13 in Finding The Purpose Scene

(It	maybe)	al little
Carrier	Process: Relational: Attributive	Attribute
Subject	Finite	Adjunct
Mood: Indicative: Declarative		Residue