



**THE CHARACTER AND THE ROLE OF INTELLECTUALS IN
SOCIETY: MULTIMODAL INTERPRETATION OF *FREE GUY***

THESIS

This Thesis is submitted to English Department, Faculty of Humanities,
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Degree in English Department

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DEDICATION

I dedicate my thesis to :

1. My beloved late father, Edy Surahmad, who has become the best father and his guiding hand on my shoulder will remain with me forever;
2. My dearest sister, Intan Salindri, to whom I owe a special deep appreciation, has always given me insight for completing my academic journey and unwavering emotional support over the past few years;
3. My beloved brother, Bagus Andreas Bintang Maulana, has given me unwavering belief and prayer in my abilities to finish this research;
4. My confidant, Chelita Wimona Chao, has endured my crankiness and unavailability to finish this research with encouragement and wise counsel.

MOTTO

“The way to get started is to quit talking and begin doing”

(Walt Disney)

DECLARATION

I hereby declare that the thesis entitled “**The Character and the Role of Intellectuals in Society: Multimodal Interpretation of *Free Guy***” is an original piece of writing, except for the quotations of the data used in this thesis. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or publication. I guarantee that the reference sources used as the data for this thesis have all been recognized. I will take full responsibility if this thesis is found invalid according to originality in the future. Any form of plagiarism will lead to disqualification of the thesis.

Jember, 23 January 2024

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ABSTRACT

An intellectual's role is needed to improve society because they give a solution to achieve a better society. Regarding the social function of intellectuals, film has become one medium through which society communicates about the existence of intellectuals. Therefore, this research is conducted to reveal the representation of intellectuals in *Free Guy*. This research is a qualitative research since the data are in the form of texts rather than numbers. The linguistic and the visual data used a documentary method to collect the data. Then, the data are in the form of the narrative of the film. Then, the data are analyzed using systemic Functional linguistic, visual grammar focusing, and the role of intellectuals. The results analysis covers 122 clauses and 96 shots regarding the representation of intellectuals. The linguistic and visual elements show the patterns of intellectuals in Gramsci's notion presented by the film's characters. The findings imply that there are organic and traditional intellectuals who can bring unity to the Free City (the name of the city in the *Free Guy* film). Also, the role of being an intellectual implies having a specific social position, which involves the organization and dissemination of ideas and the significant influence they carry. Intellectuals play a crucial role in achieving positive change in society.

Keywords: *Free Guy; Multimodal; Organic Intellectuals; Systemic Functional Linguistics; Traditional intellectuals; Visual Grammar*

SUMMARY

The Character and the Role of Intellectuals in Society: Multimodal Interpretation of *Free Guy*; Wulan Puspita Arum, 180110101017; 116 pages; English Department, Faculty of Humanities, Universitas Jember.

This research is conducted to reveal the representation of intellectuals in *Free Guy*. *Free Guy* shows the intellectuals' effort to build awareness of society. This message shows that intellectuals have a significant role in compelling societal changes. The representation of intellectuals is present in the film, which determines the semiotic choices made by the director to create meaning through verbal and visual modes. Therefore, the purpose of this research is to disclose how multiple modes construct the character and the role of intellectuals in *Free Guy*. In addition, the analytical tools used in this research are Systemic Functional Grammar (SFL) by Halliday and Matthiessen, the grammar of visual design by Kress and van Leeuwen,. Furthermore, Gramsci's interpretation is used to examine the role of intellectuals.

This research is a qualitative research since the data are in the form of texts rather than numbers. The linguistic and the visual data used a documentary method to collect the data. Then, the data are in the form of the narrative of the film. There are eight selected scenes that indicate intellectuals. Then, the data are analyzed using SFL, focusing on the ideational and interpersonal metafunction, and visual grammar focusing on representational, interactive, and compositional meaning. Afterward, describing the result of interpretation between the linguistic and visual elements data to discover the characteristics and roles of intellectuals based on Gramsci's notion of intellectuals.

The result analysis comprises 122 clauses and 96 shots regarding the representation of intellectuals. The most dominant process used in the selected scene that indicates intellectuals is the Relational process, with a total number of 47 processes, which shows the character in *Free Guy* to give a general description of

the role of intellectuals. High and low angles depict the power relation between the characters in *Free Guy*. The utilization of color depicts the notion of a better society, as the city is entirely constructed by technology before the emergence of intellectuals. However, after the rebellion, the color in Free City dominates with green color that has a meaning of hope and unity. The findings imply that there are organic and traditional intellectuals that can bring unity to the Free City. The improved condition of Free City creates a hope regarding the unity between players and NPCs. The involvement of intellectuals in Free City has had a positive influence on social structure, resulting in better circumstances and ensuring the autonomy of NPCs to express their freedom without dealing with oppression. From the combination of linguistic analysis and visual analysis, the role of being an intellectual implies having a specific social position, which involves the organization and dissemination of ideas and the significant influence they carry. Intellectuals play a crucial role in achieving positive change in society.

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Jember, 23 January 2024

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CHAPTER 1. INTRODUCTION

This chapter discusses the background of the study that partly explains the synopsis of the film, the subject of the research, and the analytical tools of the research. In addition, it consists of research questions and the purpose of research.

1.1 The Background of the Study

An intellectual is a person who critically studies, thinks, and reflects on society's reality and suggests solutions to its problems through communication (Dashela, 2016). In order to improve society, an intellectual's role is needed because they give a solution to achieve a better society. However, Gramsci elucidates the idea that all men have the potential to be intellectuals by having a capability to think, but not all men are intellectuals by social function (Gramsci, 1971, p. 131). In order to establish a better society, it is expected that intellectuals will significantly contribute to society. Regarding the social function of intellectuals, film has become one medium through which society communicates about the existence of intellectuals. Thus, the role of the intellectuals has inspired the director to index them as the film's theme.

The film shows us places and ways of life we may not have seen or known, so the film is meant to give the audience experiences (Bordwell & Thompson, 2013, p. 1). Since film helps the audience experience the world through hearing and sight, multimodal discourse analysis examines how these different semiotic resources interact to make meaning. All these things make it clear that film is one of the resources for being viewed as a multimodal object. The researcher see Intellectuals phenomenon is represented in *Free Guy*. Therefore, the film is the focus of this analysis.

Free Guy is a 2021 American sci-fi action film directed by Shawn Levy. It told about a different situation between real and virtual worlds. In the real world, it consisted of a Free City game player that committed crimes to get points. While in a virtual game world, there were NPC characters who were programmed to do the same thing repeatedly. NPC stands for non-playable character, which provided information about the game world (Perrie & Li, 2013). Since it is programmed, the

NPC cannot do anything while attacked by the game player. However, things changed when a player named Millie told an NPC named Guy that his life was unreal. After discovering the truth, Guy told all NPC to start a rebellion to create a new environment. The rebellion led to a peaceful and nonviolent place where all NPC could do whatever they wanted, and all players agreed with the idea of playing without crimes. As depicted in the film, intellectuals bring a mass consciousness that could lead to a better society for the virtual game and the real world. This phenomenon is a notion of the role of intellectuals.

Furthermore, the film has been chosen because it portrays the role of intellectuals in creating a new consciousness for social strata that can help people understand their place in society and their role in life. *Free Guy* shows the intellectuals' effort to build awareness of society. This message shows that intellectuals have a significant role in compelling societal changes. The representation of intellectuals is present in the film, which determines the semiotic choices made by the director to create meaning through verbal and visual modes. From this perspective, multimodal discourse analysis shows how visual and linguistic elements explain their role in telling the film's message. This research is essential since a film is not just about visual images and language but also a medium to convey the film's ideas. Also, this current research gains understanding of how semiotic resources show intellectuals.

The analytical tools used in this research to discover the representation of Intellectuals are Systemic Functional Grammar (SFL) by Halliday and Matthiessen (2004) and the grammar of visual design by Kress and van Leeuwen (2021); this is because they complement each other and are effective models for multimodal discourse analysis. Systemic Functional Linguistic (SFL) theory by Halliday and Matthiessen (2004) analyze the conversation among the characters, which consists of the topic issue. Furthermore, the grammar of visual design by Kress and van Leeuwen (2021) will analyze the film shot. In order to examine the role of intellectuals, Gramsci's interpretation is used to disclose the Intellectuals through the verbal and visual of the characters.

With the approach outlined, this research scrutinizes the multiple modes choices made by the characters of *Free Guy* in a film's verbal and visual elements to communicate the desired message to the viewer. Finally, the results are expounded based on what was discovered from the narrative of the film.

1.2 The Research Questions

Based on the background of the study, there are some research questions need to be addressed:

1. How do linguistic and visual modes of meaning interact to represent the character of intellectuals in *Free Guy*?
2. How do linguistic and visual modes of meaning interact to represent the role of intellectuals in *Free Guy*?

1.3 The Purpose of The Research

Based on the research questions, the purpose of research is mentioned as follows:

1. To disclose how linguistic and visual modes construct the character of intellectuals in *Free Guy*;
2. To uncover how multimodal discourse analysis deciphers the role of intellectuals in *Free Guy*.

CHAPTER 2. LITERATURE REVIEW

This chapter reviews seven previous studies and theories intending to achieve this research's goals. Moreover, the main theories used to examine the problem are multimodality, Systemic Functional Linguistics (SFL), the grammar of visual design and the theory of Intellectuals.

2.1 The Review of Previous Studies

In this research, four previous research were used to give information that helped make this current research relevant and to find gaps in the topics discussed. The first previous research was conducted by Nasrullah (2018). The researcher concentrated primarily on the role of intellectuals and America's civil society movement in Grisham's *The Street Lawyer*. The researcher used generic structuralism to analyze the role of intellectuals and America's civil society movement. The researcher used the theory of intellectuals by Antonio Gramsci. The research finding showed that the novel contains American inequality, especially in Washington, DC. The street lawyer and the intellectuals of some social organizations had significant roles as part of America's social movement in creating equality and social welfare. As part of the social movement in America, street lawyers and the intellectuals of some social organizations play important roles in ensuring everyone had equal rights and social welfare. Nasrullah's research gives a better understanding of applying Antonio Gramsci's theory of intellectuals. The gap between this current research with Nasrullah is the object of research and the theory he used to analyze intellectuals. This current research uses multimodal discourse analysis in my research to analyze intellectuals, while Nasrullah used Generic structuralism.

The second previous research was conducted by Tallapessy, Wahyuningsih, and Anjasari (2020). The researchers investigate postcolonial discourse in Black Panther's film through multimodal discourse analysis. The purpose of this research was to identify and analyze social issues in the film that were relevant to Bhabha's concept of postcolonialism as depicted by visual and linguistic aspects. The

researchers applied Critical Discourse Analysis by Fairclough, Reading Images by Kress and van Leeuwen, Systemic Functional Linguistics by Halliday, and Postcolonialism by Bhabha. The findings of the research show that the film contained postcolonial discourse. The interaction between visual and linguistic elements represented the character's hybrid identity, ambivalence, and mimicry. This research contributes as a guideline to give comprehension in analyzing the film using Kress and van Leeuwen's Reading Images and Halliday's Systemic Functional Linguistics. The gap between this current research with Tallapessy, Wahyuningsih, and Anjasari's research is the different object of the research.

The third previous research was conducted by Hawreliaka and Lemieux (2020). This research examined the social issues in several video games, either implicitly or explicitly. The object of the research was Cart-Life, Overwatch, and Apex: Legends video games. The researchers focused on representations of class, race, and gender in video games. The researchers used multimodality to analyze the characters in video games that are linked to social justice issues. The researchers applied multimodal discourse analysis by Kress and O'Halloran. This research concluded that Cart-Life identified how text, color, and procedural modes could be used to criticize capitalism, which makes people feel dehumanized. Overwatch and Apex disclosed how the auditory, visual, and procedural modes could be used to make inclusive games without hurting a game's commercial or critical success. This research gives me comprehension in analyzing the film with video game themes using Kress and van Leeuwen's Reading Images and Halliday's Systemic Functional Linguistics. The difference between this current research with Hawreliaka and Lemieux's research is the object of research and the focus of a research problem. This current research focuses on analyzing the role of intellectuals in *Free Guy*. In comparison, Hawreliaka and Lemieux's research analyzes the representation of class, race, and gender in video games.

The fourth previous research was conducted by Guangquan, Hashim and Yusoff (2022). The researchers mostly look at how the production design of the movie *Free Guy* represented cyberspace. The main things to analyze the production designers did in a movie were design the sets, design the characters, and design the

images in the film. The research showed that *Free Guy*'s cyberspace production designers took a lighter, funnier, and cooler approach. In some ways, it broke through the traditional cyberspace space's oppositional relationship between virtual and reality and showed a new way to design cyberspace space. Since this research analyzes *Free Guy*'s visuals, it gives me a better understanding of design through the visual contrast between cyberspace and the real world. The gap between this current research with Guangquan, Hashim, and Yusoff's research is the focus of a research problem. This current research research focuses on the role of intellectuals by analyzing visual and linguistic elements. In contrast, Guangquan, Hashim, and Yusoff's research look at how the production design of *Free Guy* represented cyberspace.

This current research uses a different framework and tool from the previous research above. This current research reveal the role of intellectuals in *Free Guy* by applying the theories of Systemic Functional Linguistics (SFL) by Halliday and Matthiessen (2004), the grammar of visual design is by Kress and van Leeuwen (2021), and theory of Intellectuals by Antonio Gramsci (1971).

2.2 Theoretical Review

There are three theories used in this current research to discover the character and the role of intellectuals in *Free Guy*. Those theories are Systemic Functional Linguistics (SFL), the grammar of visual design, and the concept of intellectuals. SFL by Halliday and Matthiessen (2004) discusses the linguistics element, the grammar of visual design by Kress and Van Leeuwen (2021) examines the visual element, and the concept of intellectuals by Gramsci (1971) discusses the character and the role of intellectuals. Then, a more detailed explanation is provided as follows.

2.2.1 Systemic Functional Linguistics (SFL)

The first theory is Systemic Functional Linguistics (SFL) by Halliday and Matthiessen (2004) is as a tool to analyses the linguistic elements from the data to find the character and the role of Intellectuals in the film. It is used to analyze the structure of the clauses and how the clauses represent the character and the role of

intellectual. In relation to this, Halliday and Matthiessen (2004, pp. 29–30) state that there are three kinds of metafunctions that can be used to analyze a text. They are ideational, interpersonal, and textual. However, this research only uses ideational and interpersonal metafunctions, due to two reasons. First, ideational metafunction focuses on the representation of experiences through the system of language. Second, Interpersonal metafunction engages in language as an exchange of information.

According to Halliday and Matthiessen (2004, p. 640), ideational metafunction is a tool for constructing our experience of the world surrounding and inside us. This metafunction is also called a transitivity system. Ideational metafunction has six processes: a material, mental, relational, behavioral, verbal, and existential process enters the clauses. As stated by Halliday and Matthiessen (2004, p. 106), Interpersonal metafunction has two main types of features: Mood and Residue. The mood is divided into declarative, interrogative, and imperative.

2.2.2 The Grammar of Visual Design

The second theory is the grammar of visual design by Kress and Van Leeuwen (2021). To examine the visual element used multimodality, especially the grammar of visual design. Therefore, the grammar of visual design is used to find the representation of character and the role of intellectual in *Free Guy* through the visual element. Kress and van Leeuwen use three metafunction adopted by Halliday's as a key heuristic. Those are representational meaning derived from Ideational metafunction, Interactive meaning derived from Interpersonal metafunction, and Compositional meaning derived from Textual metafunction. The representational meaning is discussed in narrative and conceptual representations by investigating the represented participants. Narrative and conceptual representations are analyzed by the action and reactional process (Kress & Leeuwen, 2021, p. 62). The participant portrayed in the images are the focus of narrative and conceptual representation. Vectors impact the distinction between narrative and conceptual representation. The vector, which has the same meaning as connects participants, is in line with "Actor" and "Goals" and describes "Doing"

or "Happening" like the verb. (Kress & Leeuwen, 2021, p. 56). The vector is ideal for determining whether a particular image fulfils conceptual or narrative representation requirements. Conceptual structures never have a vector; narrative structures always do (Kress & Leeuwen, 2021, p. 55).

The interactive meaning analyzes the relationship between the represented participants and interactive participant (Kress & Leeuwen, 2021, p. 62). In interactive meaning, there are several elements to analyze the shot. They are camera movement, the image act and the gaze, social distance, angle, and color. In addition, the theory of camera movement by Bateman and Schmidt (2012) is used to analyze the movement of camera that consists of camera panning, stationary, and zooming/dollying". The compositional meaning refers to how elements are arranged in the visual frame. Composition meaning comprises two interconnected systems: information value and salience.

2.2.3 The Concept of Intellectuals

The intellectual theory by Gramsci is used as a tool to find the character and the role of the intellectual in the film. According to Gramsci (1971, p. 131), intellectuals are divided into two: traditional intellectuals and organic intellectuals. Below is the definition each intellectual and the role of intellectuals:

The characteristic of intellectuals:

1. Traditional intellectuals

Traditional intellectuals give an "objective worldview" not tied to the ruling class or the most powerful social groups of the time (Gramsci, 1971, p. 77). Traditional intellectuals portray the interests of the bourgeoisie (McGee & Warms, 2013, p. 359). According to Gramsci (1971) stated in Ives (2004), a traditional intellectuals present themselves as "autonomous and independent of the dominant social group, but who function as intellectuals of that group."

2. Organic intellectuals

Organic intellectuals are distinguished less by their profession, which may be any job characteristic of their class, than by their role in shaping their class's beliefs and goals (Gramsci, 1971, p. 131). In other words, organic intellectuals' activity is

related to how society is set up and its role in that society. Organic intellectuals come from the lower classes and represent the working classes or proletariat's interests (McGee & Warms, 2013, p. 359). The organic intellectuals were directly linked to classes that used intellectuals to organize interests and get more power or control (Said, 1994, p. 3).

The role of intellectuals is to understand the world better. This understanding will make people more aware of how hard it is to decide what is good or bad. The intellectual's new role is to bring mass consciousness (Forgacs, 2000, p. 157). In short, the intellectual's role is to create a new consciousness for social strata to help people understand their place in society and their role in life. So that intellectuals keep society together in harmony.

CHAPTER 3. RESEARCH METHOD

This chapter consisted of five chapters. They are the type of research, data collection, data processing, data analysis, and research design.

3.1 The Type of the Research

This research used qualitative techniques. According to Denscombe (2007, p. 287), qualitative research is a method that commonly associated with language and image analysis. This type of research was chosen because the data were analyzed more descriptively than statistically. In addition, the data in this research was presented in the form of texts rather than numbers, which did not require a numerical analysis to interpret.

3.2 Data Collection

The data of this research are in the form of linguistic and visual data. A documentary method was used to collect the data because all the data were screen captured from the Disney+ Hotstar websites at <https://www.hotstar.com/id/movies/free-guy/1260071301> (Levy, 2021). According to Denscombe (2007, p. 230), websites and home pages could be considered documents, and their text and image could be used to analyze their content. The data of this research were in the form of clauses (linguistic data) and shots (visual data) taken from the script in https://www.scripts.com/script.php?id=free_guy_25998&p=2 (Lieberman, 2021). In this research, the linguistic and visual data were collected in the form of scenes. There were many scenes in *Free Guy*, but the researcher selected eight scenes that indicate intellectuals. Also, the clauses (linguistic data) and shots (visual data) that were chosen as the data of analysis only appeared in the chosen scenes. After that, the researcher looked for the narrative of the film that consists of openings, development stages, climaxes and closing (Bordwell and Thompson, 2013, Pp. 85-86). According to the narrative of the film, here are the linguistic and visual data used in this research:

Table 3.1 The clauses and shots data

| Scene | Narrative of the film | Linguistic data | Visual data |
|-----------------------|-----------------------|-----------------|-------------|
| Sunglasses scene | Opening stage | 13 | 15 |
| Millie scene | Opening stage | 13 | 6 |
| Buddy scene | Opening stage | 31 | 13 |
| Realization scene | Development stage | 29 | 14 |
| Rebellion scene | Climax | 24 | 23 |
| Out of the zone scene | Climax | 4 | 13 |
| Free life scene | Closing stage | 4 | 6 |
| Freedom scene | Closing stage | 4 | 6 |
| Total | | 122 | 96 |

3.3 Data Processing

After collecting the data, the linguistic and visual data were processed as follows:

1. Breaking down the dialogue into clauses;
2. Labelling the clauses by using the Transitivity system (ideational metafunction) by Halliday (2004) into process types and categorize them as participant, process, and circumstance;
3. Labelling the clauses by using the Mood system (interpersonal meaning) by Halliday (2004) and categorizing which one was mood and which residue;
4. Marking the shot based on Kress and van Leeuwen's (2021) visual grammar focusing on representational, interactive, and compositional meaning.

3.4 Data Analysis

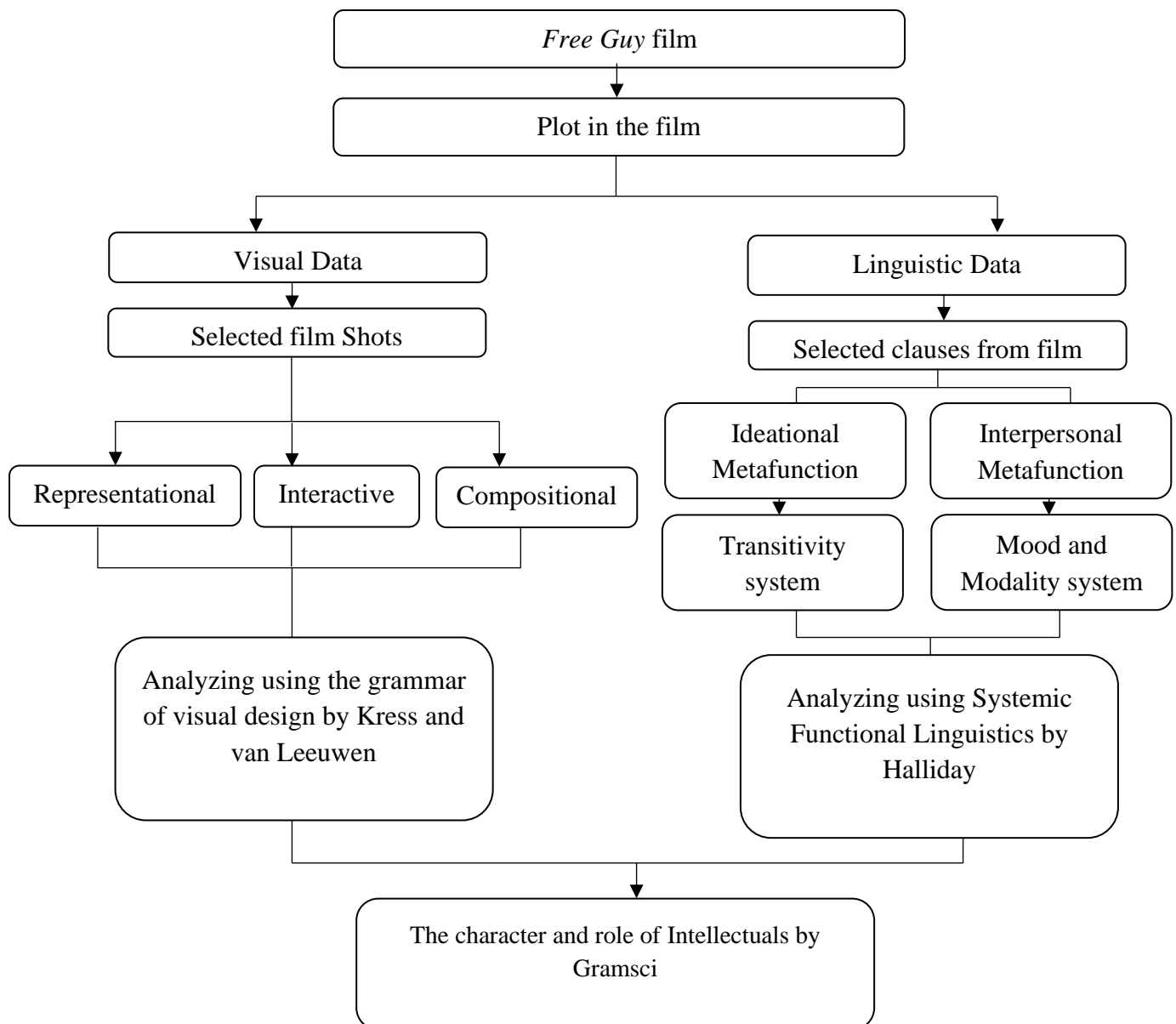
The steps of data analysis were as follows:

1. Analyzing the linguistic elements using the transitivity system and mood analysis by Halliday and Matthiesen (2004) to find the ideational and interpersonal meaning;
2. Interpreting the shots using representational, interactive, and compositional meaning by Kress and van Leeuwen (2021);
3. Describing the result of interpretation between the linguistic and visual elements data to discover the characteristics and roles of intellectuals based on Gramsci's notion of intellectuals (1971).

3.5 Research Design

The design of this research was used to explain how the theories work, and it could be drawn as follows:

Table 3.2 Research Design



CHAPTER 4. RESULTS AND DISCUSSION

This chapter presents an examination of the linguistics and visual data and provides an interpretation of the findings regarding the theoretical framework outlined in Chapter 2. The linguistic elements are examined through Halliday and Matthiessen's (2004) metafunctions, specifically emphasizing ideational and interpersonal meaning. Visual elements are conducted using Kress and van Leeuwen's (2021) the grammar of visual design framework. Subsequently, the findings obtained from examining linguistic and visual data are interpreted through the lens of Gramsci's (1971) theory of Intellectuals.

4.1 The Result of the Analysis of *Free Guy*

This research data are in the form of clauses and shots from eight selected scenes of *Free Guy* that indicate Intellectuals. There are 122 clauses and 96 shots. Based on the data analysis, the following is the result of the analysis of the linguistic and visual of *Free Guy*, which is served in the table below for the detailed results.

*4.1.1 The Result of Transitivity Analysis of the Character and the Role of Intellectuals in *Free Guy**

Detailed analysis using Transitivity systems deals with the distribution of the process and participants in the clauses employed in *Free Guy*. After the data is identified through each process and participant, it is obtained that there are six types of processes used by the character in *Free Guy* representing intellectuals. However, the distribution of each process and participant in clauses used in each scene shows a different quantity. The selected scene in the table is presented through the word "S1- S8," which means taken from the first scene until the eighth scene. The table below represents the different quantities of processes used in *Free Guy*.

Table 4.1 Transitivity analysis of process in selected scenes in *Free Guy*

| Process | S1 | S2 | S3 | S4 | S5 | S6 | S7 | S8 | Total |
|-------------|----|----|----|----|----|----|----|----|-------|
| Material | 9 | 2 | 8 | 6 | 5 | 2 | 3 | 2 | 37 |
| Mental | 1 | 2 | 8 | 3 | 2 | - | 1 | - | 17 |
| Relational | 2 | 7 | 8 | 19 | 9 | 1 | - | 1 | 47 |
| Verbal | - | 1 | 2 | 1 | 2 | - | - | - | 6 |
| Existential | - | - | - | - | 1 | - | - | 1 | 2 |
| Behavioral | 1 | 1 | 5 | - | 5 | 1 | - | - | 13 |
| Total | 13 | 13 | 31 | 29 | 24 | 4 | 4 | 4 | 122 |

The table above shows 122 totals of processes used in *Free Guy*. It shows that the most dominant process used in the selected scene that indicates intellectuals is the Relational process, with a total number of 47 processes, which shows the character in *Free Guy* to its identity or gives a general description of the role of intellectuals. The second dominant is Material processes, with the total number of processes used being 37 to show the action of intellectuals to make something happen. Then, the Mental process is used in 17 processes that express intellectuals' consciousness activity. A behavioral process with the number 13 process expresses the outer expressions of inner workings. The intellectuals use verbal processes with a total number of 6 processes to deliver a message to the NPCs. Then, the most minor process is existential, with two processes to show the place's existence in the Free City.

4.1.2 The Result of Mood Analysis of the Character and the Role of Intellectuals in *Free Guy*

Within the selected scene of *Free Guy*, the character employs three distinct moods in the Mood analysis. The three moods are declarative, imperative, and interrogative. The table below provides a distribution of each mood.

Table 4.2 Mood analysis in selected scenes in *Free Guy*

| Mood | S1 | S2 | S3 | S4 | S5 | S6 | S7 | S8 | Total |
|---------------|----|----|----|----|----|----|----|----|-------|
| Declarative | 12 | 10 | 22 | 21 | 18 | 3 | 3 | 2 | 91 |
| Interrogative | 1 | 2 | 5 | 3 | 4 | - | - | 2 | 17 |
| Imperative | - | 1 | 4 | 4 | 2 | - | - | - | 11 |
| Total | 13 | 13 | 31 | 28 | 24 | 3 | 3 | 4 | 119 |

The table above shows that declarative is the most dominant mood used in the selected scene; there are 91 total declarative moods used by the intellectual in *Free Guy* to tell information. The number of declarative moods is followed by interrogative mood, which is 17. The character of intellectuals uses the interrogative mood to demand information. The imperative is the minor mood used by the intellectuals' characters in *Free Guy* in selected mood within 11 total to command the NPCs.

4.1.3 The Result of Visual Analysis of the Character and the Role of Intellectuals in *Free Guy*

There are 92 shots in eight selected scenes as the data of this research. The visual elements are analyzed through representational, interactive, and compositional meaning. The table below explains the each of the meaning used in *Free Guy*.

Table 4.3 Visual analysis of *Free Guy*

| | Representational meaning | Interactive meaning | Compositional meaning |
|---------|--------------------------|--|--|
| Scene 1 | Narrative Process | Camera stationary Offer Medium shot Far personal distance Oblique angle High angle Low angle Modulation | Given (Buddy) New (Guy) Salience (NPCs) |
| Scene 2 | Narrative Process | Camera stationary Offer Medium shot Far personal distance | Given (Millie) New (Guy) Salience (Millie) |

| | | | |
|---------|-------------------|--|---|
| | | Oblique angle Low saturation | |
| Scene 3 | Narrative process | Camera stationary Offer Medium Close shot Far personal distance Oblique angle High angle Low angle Modulation | Given (Buddy) New (Guy) Salience (Guy) |
| Scene 4 | Narrative Process | Camera stationary Offer Close shot Close personal distance Far personal distance Oblique angle Low saturation | Given (Guy) New (Millie) Salience (Guy) |
| Scene 5 | Narrative process | Camera Stationary Offer Medium close shot Close personal distance Oblique angle Low angle High angle Modulation | Ideal (NPCs) Real (Guy and Millie) Salience (Guy and Millie) |
| Scene 6 | Narrative process | Camera stationary Offer Medium close shot Public distance Oblique angle Low angle High angle Luminosity | - Salience (NPCs) |
| Scene 7 | Narrative process | Camera stationary Offer Close shot Close personal distance Oblique angle Modulation | - Salience (New condition in Free Life) |
| Scene 8 | Narrative process | Camera stationary Offer Close shot Close personal distance Oblique angle Low angle High angle | Given (Buddy) New (Guy) Salience (New condition in Free city) |

The table 4.3 above shows representational meaning of the narrative process in all of the selected scenes. In interactive meaning, shots are examined by six elements: camera movement, gazes, size of frame, distance, angle, and color. All the scenes mostly use camera stationary as the movement and offer as the gaze. Close shots are primarily used in the scene, followed by medium close shots to depict the character in *Free Guy*. Scenes 1 until 4 use far personal distance, showing the character still a stranger, while scenes 5 until 8 use close personal distance, showing intimacy. An oblique angle is used in all the scenes. However, scenes 1, 3, 5, and 8 use high and low angles to depict the power relation between the characters in *Free Guy*. All the scenes mostly use modulation as the color. However, scene 6 uses luminosity, which shows the changes in the atmosphere in Free City. In the compositional meaning, the given is mainly from the NPCs which are already known by the audience. Guy and Millie mainly act as the New because the audience needs to pay attention to their actions as intellectuals.

4.2 Linguistic and Visual Data Analysis of the Character of Intellectuals in *Free Guy*

The character of intellectuals in *Free Guy*, which is analyzed through linguistic and visual data, are a means to answer the first research questions. The linguistic and visual data are chosen from eight scenes that indicate the notion of Intellectuals. Then, the data are in the form of narrative form parts of the film, utilizing Bordwell and Thompson's (2013) theoretical narrative film framework, which includes the following components: *Openings, Development stages, Climaxes, and Closings*

4.2.1 Sunglasses Scene

Narrative: This scene is taken from the opening stages. In one of the missions, the game player must rob the bank. During a bank robbery, Millie, a game player that Guy loves, is walking by the bank. It makes Guy want to talk to her. However, Buddy as one of the NPCs reminded him that NPCs and game players cannot have relations because game players use sunglasses while NPCs do not. Because of that, Guy wants to get sunglasses. In the bank, the one with sunglasses is the robber. Therefore, Guy and the robber get into a fight. Guy wins the fight.

The NPCs look shocked by the Guy's win. However, Guy does not feel bad about it and keeps wearing sunglasses. When Guy puts on sunglasses, he sees a new world that is different from what he used to see.

1.) Linguistic analysis

Table 4.4 Transitivity of Sunglasses scene

| | | | | |
|-------------------|-------------------|------------|-----------------|--------------|
| I (Guy) | will | get | some sunglasses | of my own |
| Actor | Process: Material | | Goal | Circumstance |
| Subject | Finite | Predicator | Complement | |
| Mood: Declarative | | Residue | | |

Table 4.5 Transitivity of Sunglasses scene

| | | | |
|-------------------|----------------------------------|-------------|-----------|
| I | am | the robber! | |
| carrier | Process: Relational: attributive | | Attribute |
| Subject | Finite | Complement | |
| Mood: Declarative | | Residue | |

Table 4.6 Transitivity of Sunglasses scene

| | | | | |
|-------------------|----------------------------------|------------|-----------------------------|--------------|
| You (Guy) | Are | the guy | who lies down and takes it! | |
| Token | Process: Relational: Identifying | | Value | Circumstance |
| Subject | Finite | Complement | | |
| Mood: Declarative | | Residue | | |

Table 4.7 Transitivity of Sunglasses scene

| | | | |
|---------------------|-----------|-------------|------------|
| Do | You (NPC) | see | this? |
| Process: ... | Senser | Mental | Phenomenon |
| Finite | Subject | Predicator | Complement |
| Mood: Interrogative | | Residue | |

In ideational meaning (see Appendix 2, p. 80 table 1), the material clause is the most frequently used by the NPC known as Guy, Buddy, and the bank officer. While the game player, who takes the robber role, primarily uses identifying. The Actor in material clauses is the person who does the act, or makes the change happen (Halliday & Matthiessen, 2004, p. 179). Guy is one of the NPCs who wants to make the change happen by *get some sunglasses of my own* (see table 4.4). On the other hand, Buddy, and the bank officer use material clauses to stop the guy from getting the sunglasses. In this scene, Guy is a form of organic intellectual that represents the working classes. In table 4.5, the robber uses an identifying clause to show their authority as a game player, establishing a differentiation from NPCs, which is why NPCs should refrain from conversing with the robber. Also, sunglasses characterize the game player; the robber is one of the owners of the sunglasses. So, when Guy tries to take his sunglasses, the robber shows his identity and forces him (Guy) to stay quiet. As the robber utters *I am the robber! You are the guy who lies down and takes it!* (see table 4.5). Using identifying clauses determines their identity within a specific group, as shown in a particular situation (Halliday & Matthiessen, 2004, p. 227). The existence of the robber highlights the significant difference in power relations between the game player and NPC, making verbal communication prohibited. After Guy gets the sunglasses, he uses mental clauses in table 4.7 to represent the different views between NPCs and game players. The mental clause expresses the consciousness activity of the participants; moreover, Guy expresses his consciousness about what he sees after wearing sunglasses by asking other NPCs in his utterance: *Do you see this?* (see table 4.7).

Through interpersonal meaning, the declarative clause is the most frequently used by all the NPCs and the robber (see Appendix 2, p. 81 table 2). A declarative clause is how a statement is usually said, and the purpose is to give information (Halliday & Matthiessen, 2004, p. 114). Each of the characters involved in this robbery provided information that this robbery was the reason why the guy wanted to get his sunglasses. On the other hand, an interrogative clause is how questions are asked (Halliday & Matthiessen, 2004, p. 114). Guy asked one of the NPC whether he saw what he saw in his sunglasses.

2.) Visual Analysis



Figure 4.1



Figure 4.2



Figure 4.3

Table 4.8 Visual analysis of Sunglasses scene

| | | | |
|--------------------------|-------------------|-------------------------|-----------------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | The robber |
| | Process | Narrative | Action |
| | Circumstance | Locative | The Bank |
| | | Means | Snatch the sunglasses |
| Interactive meaning | Camera Movement | Camera dollying | All shot |
| | Image act | Offer | |
| | Size of frame | Close Shot | Figure 4.2 and 4.3 |
| | Distance | Close personal distance | Figure 4.2 and 4.3 |
| | | Far social distance | Figure 4.1 |
| | Angle | High angle | Figure 4.1 |
| Low angle | | Figure 4.2 and 4.3 | |
| | Color | Modulation | All shots |
| Compositional meaning | Information Value | Left | Buddy |

| | | | |
|--|----------|-------|-----|
| | | Right | Guy |
| | Saliency | NPC | |

The results of the visual analysis of the sunglasses scene in Table 4.8. The representational meaning shows the process of action where Guy is the actor and the game players is the Goal. The actors who initiate processes are the sources of both noise and information (Kress & Leeuwen, 2021, p. 59). Guy is classified as an actor because he takes the sunglasses. The circumstances are locative and means. The bank is the locative of the circumstances where the action occurs, while snatching the sunglasses is the means of the circumstances.

Through the interactive meaning, the shot reveals that offer image is used (see Appendix 3, p. 89 table 1). Offer images used to show that the images offer information to the viewer (Kress & Leeuwen, 2021, p. 118). The offering shots contain the circumstance of a Free city, which presents an unfair condition for NPCs due to their different positions by the game players. One distinguishing feature of game players is the use of sunglasses. The holding of the sunglasses is only for the game player, and these sunglasses offer a distinct perspective that differs from NPCs. Consequently, NPCs are unable to engage in communication with the game player. This phenomenon encourages Guy to get sunglasses to establish contact with Millie. This means that the different position between NPCs and game players is the information to the audience. The shot shows camera movement stationary, dollying and panning. Camera stationary, which means it focuses on character (Bateman & Schmidt, 2012, pp. 10–12). Camera dollying is moved approaches to the character (Bateman & Schmidt, 2012, pp. 10–12). This scene shows the camera getting closer to the Guy when he has a massive urge to grab sunglasses. Camera panning is when it moves from left to right (Bateman & Schmidt, 2012, pp. 10–12). This scene moves to show the condition of the NPC, who is surprised when the guy successfully gets sunglasses, and the contrast in the guy's view when wearing sunglasses and not wearing them. The offering shots contain the circumstance of a Free city, which presents an unfair condition for NPCs due to their different positions by the game players. One distinguishing feature of game players is the use

of sunglasses. The holding of the sunglasses is only for the game player, and these sunglasses offer a distinct perspective that differs from NPCs. Consequently, NPCs are unable to engage in communication with the game player. This phenomenon encourages Guy to get sunglasses to establish contact with Millie. The size of frames used in this part is divided into three ranges: close, medium, and medium long shot. Most of the shots use a medium shot, which shows how the NPCs in Free City are doing and focuses on their expressions until they reach their knees because NPCs must kneel during a robbery. The most social distance used in the shot is far personal distance. The concept of far personal distance refers to discussing things of personal interest and involvement (Kress & Leeuwen, 2021, p. 124). Despite holding the same position, Guy and the other NPCs remain strangers and need to be closer. Oblique angles are frequently employed in the film. However, figure 4.1 and figure 4.2 using high and low camera angles effectively conveys a sense of contrast in character depiction within the free city. A high angle makes NPCs look small and insignificant, while a low angle makes the robber look superior (Kress & Leeuwen, 2021, p. 138). The colour shows that the visual data uses modulation in all the shots. The shot uses modulation, which is associated with showing the colour of the free city seen under lighting conditions (Kress & Leeuwen, 2021, p. 246).

In compositional meaning, Buddy is on the left side while Guy is on the right. This implies Buddy, as the given information already known to the NPCs and Game players, cannot have a relationship because of the sunglasses. Meanwhile, Guy is the new information that the viewers must pay specific attention to because NPC can also get sunglasses. The salience of this scene is Guy because he held the first changes for NPC.

4.2.2 Millie Scene

Narrative: After Guy gets his sunglasses, he now holds the same role as other players in the game. Guy begins following Millie to establish being close to her. Guy eventually manages to locate and track Millie, leading him to her hidden base. Guy attempts to establish a closer relationship with Millie by helping in finishing her secret mission. However, Millie declines Guy's offer, as she prefers

to work independently. Millie informs Guy about the gameplay mechanics of the Free City due to his low skill level. When Guy attempts to ask another question, Millie declines to answer and suggests that Guy acquire a higher level before engaging in further conversation.

1.) Linguistic analysis

Table 4.9 Transitivity of Rebellion scene

| | | |
|-------------------|---------------------------------|------------|
| I (Millie) | work | Alone |
| Carrier | Process: relational attributive | Attribute |
| Subject | Finite | Complement |
| Mood: Declarative | | Residue |

Table 4.10 Transitivity of Rebellion scene

| | | |
|-------------------|----------------------------------|--------------------------|
| You (Guy) | need to have | a higher level than that |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: Declarative | | Residue |

Table 4.11 Transitivity of Rebellion scene

| | | | |
|-------------------|----------------------------------|------------|------------|
| (it | is) | Like | a hero |
| Carrier | Process: Relational: Attributive | Attribute | |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

In linguistic analysis, the result shows in Table 3 (Appendix 2, p. 81) that attributive clause is the most used type of process compared to other processes. Attributive clauses determine class membership (Halliday & Matthiessen, 2004, p. 214). In the scene, Millie tells Guy using an attributive clause about the Free City gameplay mechanics by *you need to have a higher level than that* (see table 4.10). Also, she uses attributive clauses to show her autonomy and high level of skill, avoiding the necessity for assistance in completing her secret mission: *I work alone* (see table 4.9). Here, Millie is a traditional intellectual that is autonomous and

independent of the dominant social group (game players). Also, she represents the interest of the bourgeoisie because she is one of the players. On the other hand, Guy employs attributive clauses to portray himself *like a hero*, elevating his level (see table 4.11).

For interpersonal meaning, the declarative clause is used most in this scene. According to Halliday and Matthiessen (2004, p. 114), declarative mood is a linguistic feature that is used to express statements (see Appendix 2, p. 81 table 4). The purpose of this mood is to convey information. Millie provides Guy with information about Free City.

2.) Visual analysis



Figure 4.4

Table 4.12 Visual analysis of Rebellion scene

| | | | |
|--------------------------|-------------------|-----------------------|--------------------|
| Representational meaning | Participants | Actor | Millie |
| | | Goal | Guy |
| | Process | Narrative | Action |
| | Circumstance | Locative | Millie secret base |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.4 |
| | Image act | Offer | |
| | Size of frame | Medium Shot | Figure 4.4 |
| | Distance | Far personal distance | Figure 4.4 |
| | Angle | The oblique angle | Figure 4.4 |
| | Color | Low saturation | |
| Compositional meaning | Information Value | Left | Millie |

| | | | |
|--|----------|--------|-----|
| | | Right | Guy |
| | Saliency | Millie | |

In Table 4.12, the representational meaning shows the use of narrative actional process. Millie explains the gameplay mechanics of Free City to Guy. She is the actor, while Guy is the Goal. In this scene, the circumstance of locative is Millie's secret base.

The interactive meaning shows the act of offering because the characters do not aim their gaze at the viewer (Kress & Leeuwen, 2021, p. 143). In this scene, the camera frequently employs stationary techniques to emphasize the characters of Millie and Guy. At the same time, the camera focuses on Millie delivering a dialogue about how to play in Free City. Camera stationary, which means it focuses on character (Bateman & Schmidt, 2012, pp. 10–12). Most of the shots involve a close shot technique, capturing the head and shoulders of the characters Millie and Guy. It gives them a way to convey emotion when she explains the Free City's game mechanics and displays her skill. The social distance of this shot is far personal distance. Far personal distance means they need to make themselves known since it is in their own personal interest, and they are strangers (Kress & Leeuwen, 2021, p. 124). This scene shows an oblique angle. The use of an oblique angle in visual representation implies that the participants depicted are detached from the realm of the viewers (Kress & Leeuwen, 2021, p. 136). The shots depict the interaction between Millie and Guy. She provides him with information about Free City. This can be interpreted that although Millie provides information to Guy regarding the situation, the viewers are not actively engaged in the activity. The color in this scene is low saturation. Millie and Guy are the only colorful elements in this scene, while the secret base is colorless. This implies the modality is low because the color is cold and subtle (Kress & Leeuwen, 2021, p. 245).

For compositional meaning, the information value in figure 4.3 shows Millie who is on the left side of the shot while Guy is on the right side. Millie along with her experience in Free City is considered as the New information for Guy while Guy is considered as Given. Since it is presented as something New, the

audience must pay close attention because it is something they still need to know (Kress & Leeuwen, 2021, p. 187). The salience element is Millie because she holds the key part in identifying Guy.

4.2.3 Buddy Scene

Narrative: Guy meets a Buddy who is working at the bank. The main purpose of Guy's meeting with Buddy is to persuade Buddy to wear sunglasses, enabling him to enjoy the free living enjoyed by gamer players. Nevertheless, Buddy dismissed Guy's intention because of that he perceived the act of wearing sunglasses as a terrifying thought. Buddy maintains the belief that Guy, who wears sunglasses, possesses an unattractive appearance, causing Buddy to choose the role of NPC due to the daily and repetitive nature of their actions.

1.) Linguistic analysis

Table 4.13 Transitivity of Buddy scene

| | | | |
|-------------------|-----------------|------------|----------------------------|
| You (Buddy) | are | free | to make your own decisions |
| Senser | Process: mental | | Phenomenon |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

Table 4.14 Transitivity of Buddy scene

| | | | |
|-------------------|---------------------|-----------------|------------|
| They (sunglasses) | are | going to change | yours ,too |
| Behaver | Process: Behavioral | | Behavior |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

Through ideational meaning, Guy predominantly employs the Mental Process as the primary process, followed by the Behavioral process (see Appendix 2, p. 82 table 5). Buddy mainly employs the Material Process as its dominating process. In mental process clauses, only something with consciousness may feel, think, want, or sense. One only needs to put something into that role to make it conscious (Halliday & Matthiessen, 2004, p. 202). It is shows Guy feeling toward

wearing Sunglasses can give a freedom to choose. It is shown by the utterances stated by Guy *You are free to make your own decisions* (see table 4.13) is considered as mental process in which You (Buddy) become the senser of the process. In addition, Guy employs a behavioral process in his utterances to persuade Buddy to wear sunglasses *They are going to change yours, too* (see table 4.14). The behavioral processes can be understood as the outer expressions of inner workings, wherein conscious processes are enacted conscious (Halliday & Matthiessen, 2004, p. 171). While Buddy refused to wear the sunglasses. Here, it can be implied that Guy is attempting to influence Buddy despite Buddy being an NPC. However, Buddy retains the freedom to make his own choices if he wears sunglasses. Meanwhile, Buddy is attempting to counter Guy's persuasive arguments by asserting that NPC ought not to be donning sunglasses.

In interpersonal meaning, Guy and Buddy mostly employ declarative clauses in these shot clauses (see Appendix 2, p. 82 table 6). Those clauses provide information generally experienced by each participant in this shot. Their interaction's purpose relies on their desire for one another to receive the information they offer (Halliday & Matthiessen, 2004, p. 107)

2.) Visual analysis



Figure 4.5

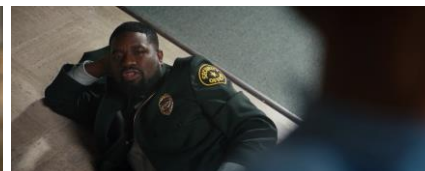


Figure 4.6

Table. 4.15 Visual analysis of Buddy scene

| | | | |
|--------------------------|-------------------|-------------------|----------------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Buddy |
| | Process | Narrative | Action process |
| | Circumstance | Locative | The bank |
| | | Accompaniment | NPC |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.5 and 4.6 |
| | Image act | Offer | |
| | Size of frame | Medium Close Shot | Figure 4.5 and 4.6 |
| | Distance | Far Personal Shot | Figure 4.15 and 4.16 |
| | Angle | High angle | Figure 4.6 |
| | | Low angle | Figure 4.5 |
| | Color | Modulation | |
| Compositional meaning | Information Value | Left | Buddy |
| | | Right | Guy |
| | Saliency | Guy | |

The representational meaning in Table 3 (Appendix 3, p. 95) shows the use of narrative actional process. As the actor, Guy informs Buddy about the greatness of wearing sunglasses, and Buddy is the Goal. Additionally, there exists a locative circumstance that pertains to the setting captured in the shot, in this case the bank. This circumstance serves to establish a contrast between the foreground and background elements, resulting in a portrayal with reduced detail and a softer focus (Kress & Leeuwen, 2021, p. 70).

The interactive meaning in Table 15 shows the act of offering because the characters do not aim their gaze at the viewer (Kress & Leeuwen, 2021, p. 143).

Also, the offered participants are presented to the viewer as informational entities (Kress & Leeuwen, 2021, p. 118). This shot informs Guy's difficulty in persuading Buddy to wear sunglasses as a transformative tool in his life. In this shot, the camera frequently employs stationary techniques to focus on the characters of Guy and Buddy while they deliver their speeches. Camera stationary aims to direct attention towards them and frame them far more closely than the others, with one in the centre of the frame (Bateman & Schmidt, 2012, p. 11). In addition, a close shot is used in most of the shots, it shows the conversation between Guy and Buddy. The term "close shot" refers to a cinematic technique that implies a potential for intimacy between the characters involved, as well as a connection with the viewer (Kress & Leeuwen, 2021, p. 275). In the context of Guy's struggle to persuade Buddy, this shot is employed to convey emotional depth. The shots depict the facial expressions of the represented participant. Guy attempts to convince Buddy to don a pair of sunglasses, but Buddy declines to comply with the request. Meanwhile, the distance being depicted can be categorized as close and far personal distance. The concept of close personal distance refers to the proximity at which an individual can touch or contact another person physically (Kress & Leeuwen, 2021, p. 275). This distance demonstrates the close interpersonal connections between Guy and Buddy (Kress & Leeuwen, 2021, p. 275). In the context of interpersonal communication, the term "far personal distances" refers to the physical proximity between individuals that allows them to touch their fingers when both extend their arms. The distance seems to possess a more formal and impersonal character compared to the close phase (Kress & Leeuwen, 2021, p. 124). It can be assumed that a close personal distance is established when Guy and Buddy exchange greetings. However, this proximity transitions to a far personal distance when Guy discusses sunglasses and pursues Buddy to put them on. In this scenario, Guy takes the role of an organic intellectual, influencing the beliefs and goals of their shared class. It is important to notice that Guy's efforts come with rejection. Oblique angles are frequently employed in the film. However, the shots using high and low camera angles effectively convey a sense of contrast in character depiction within the free city. A high angle in figure 4.5 makes NPCs look small and insignificant, while a

low angle in figure 4.6 makes Guy look superior (Kress & Leeuwen, 2021, p. 138). Despite Guy and Buddy being part of the same character NPC, the NPCs undergo a positional change and become equivalent to the game player when they wear sunglasses. This fact is exemplified in the scene composition using a low-angle shot, which portrays Guy, an NPC with sunglasses, as being superior in comparison to Buddy, an NPC who is captured from a high-angle shot, indicating insignificance. The color shows the scene using modulation. The shot uses modulation, which is associated with showing the color of the basic and simplified NPC in the bank (Kress & Leeuwen, 2021, p. 246).

In compositional meaning, Buddy is on the left side while Guy is on the right. This implies Buddy, as the given information is already known. Meanwhile, Guy is the new information that the viewers must pay specific attention to because NPC has the potential to enhance their quality of life by wearing sunglasses. The salience of this scene is Guy because he held the first changes for NPC.

4.2.4 Realization Scene

Narrative: this scene is taken from development stages. One of Millie's friends in the real world informs her that the Free City will soon be closed and replaced with the newest version. Everything in the Free City, including NPCs, will vanish due to this newest version. In addition, Millie also possesses information that Guy is classified as an NPC rather than a game player. Millie's perception of Guy as a game player is that NPCs are typically programmed to engage in repetitive actions. However, Guy indicates a distinguishing characteristic compared to other NPCs as he can acquire and wear sunglasses, emulating a player's actions within the game. Afterward, Millie intends to inform Guy about the upcoming end of the Free City game to persuade him to undertake efforts to prevent the game's closure. Millie further asserts that Guy is an NPC who exists just as a background in the game. Consequently, Guy's existence will be terminated regardless of the game being shouted down. Nevertheless, upon the realization that Guy is merely an NPC, Guy has a profound sense of disappointment, leading him to remove his sunglasses and depart without exerting effort to rescue Free City.

1.) Linguistic analysis

Table 4.16 Transitivity of Realization scene

| | | |
|-------------------|----------------------------------|------------|
| I (Millie) | Am | a player |
| Carrier | Process: Relational: attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

Table 4.17 Transitivity of Realization scene

| | | |
|-------------------|-------------------|---|
| The sequel | Launches | This whole city, you, all the people in it who aren't players, they all be gone forever |
| Actor | Process: Material | Goal |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

Table 4.18 Transitivity of Realization scene

| | | |
|---------------------|----------------------------------|--|
| I(Guy) | Am | just this idiot who's in the background? |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: interrogative | | Residue |

Table 4.19 Transitivity of Realization scene

| | | | | | |
|------------------|----------------------------------|------------|------------------|----------------------------------|------------|
| It(Freecity) | is | fake! | We(NPCs) | do not | matter! |
| Carrier | Process: Relational: Attributive | Attribute | Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Predicator | Subject | Finite | Predicator |
| Mood: imperative | | Residue | Mood: imperative | | Residue |

In linguistics element, Millie employs the Relational Attributive Process and Material Process as the primary process. Guy mainly employs the Relational Attributive Process as its dominating process. The class represented by the Attribute can be specified by referring to an entity and a quality (Halliday & Matthiessen, 2004, p. 236). In the scene, Millie classifies Free City as a game, then classifies herself by referencing the entity that constitutes the class, as in *I am a player* (Table 4.16). In a material process, the actor takes the role of the process, given that the process has a specific goal. Without a goal, the actor may instead function as the initiator of the process. (Halliday & Matthiessen, 2004, p. 292). In this scene, Millie has a specific goal and becomes the initiator. The specific goal is to tell the identity Guy that the free city will be closed soon, and then all in the city will be gone. Also, Millie becomes the initiator for Guy to make something because *when the sequel launches this whole city, you, all the people in it who aren't players, they'll be gone forever* (see table 4.17). Millie, characterized as a traditional intellectual, possesses an objective worldview, which motivates her to consider strategies to prevent the game's dissolution. That indicates that Millie has distinct characteristics that set her apart from the other players. She communicates a desire to save Free City and NPCs within the game. On the other hand, Guy lives in the background as the Attribute. As it said, *I'm just this idiot who's in the background?* (see table 4.18). Moreover, the entity of someone in the background, as in the utterances *It's fake! We don't matter!* that 'carries' it (see table 4.19). The specific explanation of someone in the background attributes means 'Guy and Millie are not the same since Millie is a real person while Guy is an unimportant person that lives as the background' and 'everything that the NPC do is fake, or they are not living so they do not matter for everyone' after that Guy leaves Millie without any exerting effort to rescue Free City.

The interpersonal meaning shows that the dominant mood is the Declarative mood, which is employed to convey information. The primary function of the clauses exchanged between Millie and Guy is to provide the viewer with information regarding the upcoming closure of Free City.

2.) Visual analysis



Figure 4.7

Table 4.20 Visual analysis of Realization scene

| | | | |
|--------------------------|-------------------|-----------------------|---------------------|
| Representational meaning | Participants | Actor | Millie |
| | | Goal | Guy |
| | Process | Narrative | Action |
| | Circumstance | Locative | Player bar and road |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.7 |
| | Image act | Offer | |
| | Size of frame | Close Shot | Figure 4.7 |
| | Distance | Far personal distance | Figure 4,7 |
| | Angle | Oblique angle | Figure 4.7 |
| | Color | Low saturation | Figure 4.7 |
| Compositional meaning | Information Value | Left | Guy |
| | | Right | Millie |
| | Saliency | Guy | |

The representational meaning in Table 4.20 shows a narrative actional process where Millie is the Actor, and Guy is the Goal. Millie tells Guy that he is just a background in a game-world-free city he is living in and believes everything is real. The circumstance shown here is locative circumstances where participants emphasize the narrative structure called setting (Kress & Leeuwen, 2021, p. 70).

The setting in the player bar and on the road is drawn in less detail and has a softer focus only on Millie and Guy (Kress & Leeuwen, 2021, p. 70).

The interactive meaning in Table 4.20 proves that the shots offer the viewer information rather than giving imaginary interaction (Kress & Leeuwen, 2021, p. 118). This shot informs us of the harsh reality that Guy must accept that he is an NPC who will be removed from the Free City game when the newest version is released. Thus, Millie asked Guy for help to do something so that Free City would not be eliminated. In this shot, the camera frequently employs stationary techniques to emphasize the characters of Millie and Guy while they state their thoughts about Free city will soon be closed and replaced with the newest version. Camera stationary aims to direct attention towards them and frame them far more closely than the others, with one in the centre of the frame (Bateman & Schmidt, 2012, p. 11). In addition, a close shot is used in most of the shots, it shows the conversation between Millie and Guy. The close shots depict the facial expressions of represented participant from the head and shoulders of Millie and Guy (Kress & Leeuwen, 2021, p. 124). Furthermore, the social distance in this scene depicts close and far personal distance. The concept of close personal distance refers to the proximity at which an individual can touch or contact another person physically (Kress & Leeuwen, 2021, p. 275). This implies that Millie and Guy maintain a close emotional bond before Guy discovers his status as an NPC. Subsequently, the camera angle transitions to a far personal distance. The term "far personal distances" refers to the physical proximity between individuals that allows them to touch their fingers when both extend their arms. The distance seems to possess a more formal and impersonal character compared to the close phase (Kress & Leeuwen, 2021, p. 124). The relationship between Millie and Guy shifts towards increased formality after Guy realizes his status as an NPC. The colour shows that the visual data uses low saturation and modulation. The shot employs a low saturation technique, commonly connected with the depiction of the player bar's color in a tender style, while also producing a sense of brooding and moody (Kress & Leeuwen, 2021, p. 245). The shot uses modulation, which is associated with

showing the specific colour of the free city seen under lighting conditions (Kress & Leeuwen, 2021, p. 246).

In compositional analysis, Guy is positioned on the left side of the frame, assuming the viewer 'already given' knows that he is an NPC. In contrast, Millie in figure 4.6 has a position on the right side. Right-side communication aims to inform Guy that he is an NPC. It gives the impression of the character Guy in the film, indicating that the viewer already knows his status as an NPC. However, within the film's narrative, Guy is unaware of his status as an NPC living in the background until this fact is conveyed by Millie. The salience of this scene lies in the character of Guy, who serves as an NPC that plays like a game player. During this scene, Guy becomes cognizant of his existence as an NPC, prompting an essential realization that his life is a fake.

4.2.5 Rebellion Scene

Narrative: This scene is taken from the Climax stage. Upon discovering that Guy is merely a background character in the game, his acceptance of this reality is not forthcoming. Guy believes that although NPCs exist as a background, they can choose their desired life. This phenomenon can be attributed to the fact that, despite Guy's status as an NPC, he has the same level of power as the game players in Free City, relying upon his utilization of sunglasses. Consequently, Guy encouraged the NPCs' awareness that their current existence, characterized by physical abuse, gun violence, and theft, is morally unacceptable, prompting them to assert their freedom in determining their paths in life. Guy and Millie invite NPCs to support their plan of crossing the ocean beyond Free City because there is a code new world for NPCs' existence. In addition, a further measure undertaken by an NPC to support Guy's plan is engaging in a strike, impeding game players from executing the mission.

1.) Linguistic analysis

Table 4.21 Transitivity of Rebellion scene

| | | |
|-------------------|----------------------------------|--------------------------------------|
| It (intellect) | Is | inside of each and every one of you. |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

Table 4.22 Transitivity of Rebellion scene

| | | | |
|-------------------|-------------------|------------|---|
| We (NPCs) | are | done | with that. Robbed? Stabbed? Used as a human shield? |
| Actor | Process: material | Goal | |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

Table 4.23 Transitivity of Rebellion scene

| | | | |
|-------|-------------------|----------------------------------|------------|
| Where | We (NPCs) | can | matter |
| | Carrier | Process: Relational: Attributive | |
| | Subject | Finite | Predicator |
| | Mood: declarative | | Residue |

Table 4.24 Transitivity of Rebellion scene

| | | |
|-------------------|----------------------------------|-------------------|
| We (NPCs) | can be | whatever we want. |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

In the ideational element, Guy employs the Relational Attributive Process and Material Process as the primary process (see Appendix 2, p. 83 table 9). In the clause structure, the class represented by the Attribute can be specified by referring

to an entity and a quality (Halliday & Matthiessen, 2004, p. 236). Also, the ‘attributive’, such other entities can appear only circumstantially as Cause or Matter (Halliday & Matthiessen, 2004, p. 224). In the table 4.21, Guy classifies his capability to think as the same as the other NPCs as in table then classifies his class by referencing the entity that constitutes the class, as *Where we can matter* (see table 4.23), then the other entity appears as cause as, *We can be whatever we want you* (see table 4.24). It means Guy as the part of NPC uses his intellect to bring a mass consciousness for the NPCs in the game then use intellectuals to organize interests and get more power in order to control the NPC. Guy reassurance that the NPC have the same capability to think as him, then referencing the entity that constitutes the class to organize interests (NPC) that they can be matter. Also, the entity appears as a cause as, *We can be whatever we want you*, the clause uses *want* as desiderative of the process. In addition, Guy employs a material process in his utterances to tell NPCs that their life very disadvantaged by players as, *We are done with that. Robbed? Stabbed? Used as a human shield* (see table 4.22). It means Guy initiates being an intellectual to make people more aware of how hard it is to decide what is good or bad. In a material process, the actor takes the role of the process, given that the process has a specific goal. Without a goal, the actor may instead function as the initiator of the process (Halliday & Matthiessen, 2004, p. 292). In the depicted scene, Guy indicates a clearly defined objective and assumes the role of the initiator. The main goal is to communicate to NPCs the necessity of working together to escape from a state of captivity by successfully crossing the water within the free city. This is due to the existence of specific codes that have the potential to emancipate NPCs from the control of game players.

Interpersonal meaning shows that the dominant mood is the Declarative mood, which is employed to convey information. The primary function of the clauses used by Guy is to provide the viewer with information regarding the upcoming rebellion held by Guy, Millie, and NPCs.

2.) Visual analysis



Figure 4.8

Table 4.25 Visual analysis of Rebellion scene

| | | | |
|--------------------------|-------------------|-------------------------|----------------|
| Representational meaning | Participants | Actor | Guy and Millie |
| | | Goal | NPCs |
| | Process | Narrative | Action |
| | Circumstance | Locative | Garden |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.8 |
| | Image act | Offer | |
| | Size of frame | Medium close Shot | Figure 4.8 |
| | Distance | Close Personal distance | Figure 4.8 |
| | Angle | High Angle | |
| | Color | Modulation | |
| Compositional meaning | Information Value | Bottom | NPCs |
| | | Top | Guy and Millie |
| | Saliency | Guy and Millie | |

The representational meaning in Table 4.25 shows that the process in this scene is the Actional Narrative process, which presents unfolding actions and processes of change (Kress & Leeuwen, 2021, p. 58). In this scene, Guy and Millie are the Actors, and NPCs are the Goal. Guy and Millie, as the Actors, are doing

something for NPCs freedoms as the Goal (Kress & Leeuwen, 2021, p. 58). They inform NPCs that their way of life is unacceptable because players frequently subject them to physical abuse, gun violence, and thievery. Guy and Millie encourage NPCs to start a rebellion to improve their conditions. In addition, the Garden in Free City is the locative circumstance because that location is where the rebellion action occurs.

The interactive meaning proves that the shots offer the viewer information rather than giving imaginary interaction (Kress & Leeuwen, 2021, p. 118). This shot informs the viewer of Guy's reason for encouraging NPCs to start a rebellion. In this shot, the camera frequently employs stationary techniques to emphasize the characters of Guy and Millie. At the same time, they state their thoughts about starting the rebellion, focusing on NPCs' confused expressions while receiving about Guy's thoughts and the condition of Free City when NPCs start the rebellion. Camera stationary aims to direct attention towards them and frame them far more closely than the others, with one in the centre of the frame (Bateman & Schmidt, 2012, p. 11). In addition, a medium close shot is used in most of the shots; it focuses on the facial expression of Millie, Guy, and NPCs approximately at the waist (Kress & Leeuwen, 2021, p. 124). Furthermore, the social distance in this scene depicts as close personal distance. The concept of close personal distance refers to the proximity at which an individual can touch or contact another person physically (Kress & Leeuwen, 2021, p. 275). The proximity emphasizes the intimate interpersonal relationships shared among Guy, Millie, and fellow NPCs (Kress & Leeuwen, 2021, p. 275). Oblique angles are frequently employed in the film. However, using high and low camera angles effectively conveys a sense of contrast in character depiction within the free city. A high angle makes the subject look small and insignificant, while a low angle makes the subject look superior (Kress & Leeuwen, 2021, p. 138). In this scene, it can be interpreted that NPCs are portrayed from a high angle because they still do not know about their existence. That is why it is still portrayed as small and insignificant, but that is changed when the angle changed to a high angle that focuses on Guy and Millie driving the car into an ocean outside the Free City; the shot uses a low angle is portrayed Guy and

Millie as the intellectual in the story serves as a representation of those who possess power as they stand up for the liberation of NPCs. The shot mostly uses modulation, which is associated with showing the colour of the free city seen under lighting conditions (Kress & Leeuwen, 2021, p. 246).

In the context of compositional analysis, the information value in figure 4.7 is categorized into two compositional levels: the top compositional level representing the ideal state and the bottom compositional level representing the real state. The concept of the ideal is portrayed as the generalized or idealized embodiment of the underlying message. At the same time, the bottom serves as a complement to the factual and practical details (Kress & Leeuwen, 2021, p. 217). In this scene, Guy and Millie assert to NPCs that their existence has the potential for improvement compared to earlier situations. Game players are not obligated to confront acts of brutality, such as being subjected to gunfire, theft, stabbing, or being utilized as a human shield. NPCs possess the right to determine their desired identity. The statements made by Guy and Millie represent idealized or ideal information. Conversely, the element of reality at the bottom of the composition imparts more details regarding what is there. It implies that the reality of NPCs' lack of awareness regarding how game players control them constitutes the truth they are forced to confront. Hence, Guy and Millie serve as the idealized embodiments of the underlying message demand to initiate a rebellion to secure NPCs' freedom. The scene's salience lies in its depiction of Guy and Millie. The primary purpose of their work is to convey to NPCs the notion that they possess the capacity to create meaningful change. They persist in imparting knowledge to NPCs and convincing them to initiate the rebellion.

4.3 Linguistic and Visual Data Analysis of the Role of Intellectuals in *Free Guy*

The role of intellectuals in *Free Guy*, which is analyzed through linguistic and visual data, are a means to answer the second research questions. The following is the analysis of linguistic and visual in relation to the role of intellectuals in the film.

4.3.1 Out of the Zone Scene

Narrative: Following an agreement by the NPCs to initiate a rebellion, Guy, followed by Buddy, went across the ocean in Free City. Nevertheless, a slow process of destruction unfolded within Free City, starting with the unfortunate demise of buildings and NPCs. It is an undeniable fact that the bridge utilized across the ocean is undergoing a process of slow disappearance, just like Buddy. Consequently, Guy must struggle alone to cross the ocean. Meanwhile, NPCs dispersed and sought out a secure location for refuge, specifically atop the building. NPCs take measures to ensure their safety as they watch Guy's attempt to cross the ocean boundary from a high location. Upon successfully crossing the ocean's boundary, Guy sees an unexplored world with abundant flora, vibrant butterflies, and wonders of nature. This significant event is marked by the discovery of a hidden code that possessed the potential for the freedom of NPCs.

1.) Linguistic analysis

Table 4.26 Transitivity of out of the zone scene

| | | |
|-------------------|-------------------|---------------|
| You | Get | to that build |
| Actor | Process: Material | Goal |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

Through ideational meaning, Buddy employs the Material Process as the primary process (See Appendix 2-p. 84 table 11). The material clause is applied to depict a happening and the subsequent progression of the process, which may also affect another participant, known as the Goal. The consequences of this event are primarily observed on the Goal rather than on the Actor (Halliday & Matthiessen, 2004, p. 180). In this scene, Buddy advises Guy to concentrate on crossing the ocean. At the same time, Buddy himself abruptly vanishes because of the destruction of the Free City as *You get to that build*. In the context of the actor (Guy) and the goal (that build), Buddy's concentration is primarily on the goal (that build) rather than on Guy. Buddy desires Guy to refrain from concerning Buddy, as the NPCs' struggles must persist even in a situation of Buddy's absence.

Interpersonal meaning shows that the dominant mood is the Declarative mood, which is employed to convey information. The primary purpose of the clauses employed by Buddy is to provide the viewer with information about the existence of NPCs that have considerable importance in terms of their freedom.

2.) Visual analysis



Figure 4.9

Table 4.27 Visual analysis of out of the zone scene

| | | | |
|--------------------------|-------------------|-------------------|---------------|
| Representational meaning | Participants | Actor | Guy and Buddy |
| | | Goal | NPCs |
| | Process | Narrative | Action |
| | Circumstance | Locative | Ocean |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.9 |
| | Image act | Offer | |
| | Size of frame | Medium Close Shot | Figure 4.9 |
| | Distance | Public distance | Figure 4.9 |
| | Angle | Low angle | Figure 4.9 |
| | Color | Luminosity | Figure 4.9 |
| Compositional meaning | Information Value | - | |
| | Saliency | NPCs | |

The representational meaning depicted in Table 4.27 illustrates a narrative actional process in which Guy and Buddy are the Actor, while NPCs serve as the Goal. Guy and Buddy establish the role of actors since they initiate the action depicted in the shots, precisely the act of crossing the water. NPCs serve as the Goal as Guy and Buddy urgently run through the ocean within the free city, aiming to discover the concealed code before oncoming destruction. The circumstances pertain to the locative. The ocean serves as the primary setting in which the action takes place.

The interactive meaning in Table 4.27 demonstrates that the shots in concern offer the viewer informative content rather than giving imaginary interaction (Kress & Leeuwen, 2021, p. 118). This shot depicts Guy and Buddy running across the ocean, chasing the hidden code that holds the potential for freeing NPCs. In this shot, the camera consistently utilizes stationary techniques to emphasize the characters of Guy and Buddy. Simultaneously, the camera focuses its attention on the movements of Guy and Buddy as they cross the ocean, capturing the changing environment of the scenario as Guy successfully overcomes the formidable barrier. The stationary camera serves the purpose of directing attention towards a particular subject and framing it significantly more closely than the other subjects. This occurs by positioning the subject in the centre of the frame (Bateman & Schmidt, 2012, p. 11). Furthermore, most scenes employ a medium close shot, which centers on Guy's facial expression, typically capturing him from the waist up (Kress & Leeuwen, 2021, p. 124). Furthermore, the social distance in this scene depicts as public distance. The notion of public distance within intimate distance implies that viewers can visually perceive the entirety of at least four or five people (Kress & Leeuwen, 2021, p. 124). The statement above implies that Guy, Buddy, and NPCs share a close bond due to their same goal of overcoming the problems presented in the game, which caused significant damage. The viewers can see several individuals grappling with these obstacles and observe their shared goal and cooperation. Consequently, this sense of connection falls within the category of public distance. The utilization of oblique angles is frequently seen in the film. Nevertheless, using high and low camera angles in Free City effectively

communicates the pictured situation. A high camera angle results in the topic getting smaller and without significance, whereas a low camera angle conveys a sense of superiority and dominance in the subject (Kress & Leeuwen, 2021, p. 138). This implies that the NPCs experience a decrease in pressure, with the expectation that this phase will soon conclude due to the characters' teamwork, notably Guy and Buddy, who are actively engaged in the pursuit of uncovering the secret code. The scene capturing Guy's successful crossing of the ocean border was filmed using a low camera angle. This camera perspective effectively conveyed the prevailing joy shown on the faces of the NPCs. Additionally, certain natural features enhanced the overall impression of peace and the NPCs' increasing sense of freedom and superiority. The shot primarily uses luminosity, which refers to the brilliance and internal glow of a color. Luminous colors in figure 4.8 refer to hues that possess the ability to create light, hence creating a radiant aura or aura surrounding objects (Kress & Leeuwen, 2021, p. 247). The phenomenon seen is the transformation of the Free City into a luminous state after Guy's crossing of the oceanic border, producing a radiant aura in the surrounding area.

Determining the information value for textual meaning in this shot poses difficulties due to the frequent presence of participants with differing positions. However, NPCs could potentially be regarded as salient entities due to their role as the goal that becomes crucial in this battle.

4.3.2 Free Life Scene

Narrative: This scene is taken from the closing stage. Following the discovery of the hidden code, Free City had a transformation, ultimately becoming known as Free Life. Free Life is characterized as distinct from Free City due to its contrasting environmental features, wherein the former is full of technology while the presence of trees is only a few. In Free Life, nature largely takes dominance. All NPCs have lived their lives in line with their desires. Also, the presence of game players wearing sunglasses is absent on Free Life.

1.) Linguistic Analysis

Table 4.28 Transitivity of Free life scene

| | | | | |
|-------------------|-------------------|------------|------------|---------------|
| I | am not | stuck | in a loop | anymore |
| Actor | Process: Material | | Goal | Circumstances |
| Subject | Finite | Predicator | Complement | |
| Mood: declarative | | Residue | | |

From ideational analysis, Guy predominantly employs the Material Process as the primary process. The material clause is used to give the depiction of Guy's life that is not being stuck after the rebellion happens. *Anything I want. I'm not stuck in a loop anymore* functions as both doing something and bringing the unfolding of the process (see table 4.28). It gives operative form which indicates doing something from its point of view. The functional form indicates the perspective of engaging in an action.

Interpersonal analysis shows that the dominant mood is the Declarative mood, which is employed to convey information. The primary purpose of the clauses employed by Guy is to provide the viewer with information about the freedom of NPCs that have happened.

2.) Visual analysis



Figure 4.10



Figure 4.11

Table 4.29 Visual analysis of Free life scene

| | | | |
|--------------------------|-------------------|----------------------------|----------------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Millie |
| | Process | Narrative | Action |
| | Circumstance | Locative | Free city |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.10 and 4.11 |
| | Image act | Offer | |
| | Size of frame | Close Shot | Figure 4.10 and 4.11 |
| | Distance | Close Personal Distance | Figure 4.10 and 4.11 |
| | Angle | Oblique angle | Figure 4.10 and 4.11 |
| | Color | Modulation | Figure 4.10 and 4.11 |
| Compositional meaning | Information Value | - | |
| | Saliency | New condition in Free Life | |

The representative analysis in Table 4.29 shows that the process of the shots used is a narrative actional process. As the actor, Guy informs Millie that he finally can be free, and Millie is the Goal. Additionally, there exists a locative circumstance that pertains to the setting captured in the shot, in this case, the garden in Free City. The setting in the garden is drawn in less detail and has a softer focus only on Guy and Millie (Kress & Leeuwen, 2021, p. 70).

The interactive meaning presented in Table 7 (see Appendix 3, p. 109) indicates that the depicted shots provide the viewer with informative content rather than creating imaginative interaction (Kress & Leeuwen, 2021, p. 118). The presented shot in figure 4.9 portrays the transformed situation in Free City into Free Life. In this shot, the camera frequently employs stationary techniques that

highlight the changed condition of Free Life. Additionally, the camera directs its focus toward the circumstances within the virtual world of Free Life. It is characterized by various natural environmental elements, no pairs of sunglasses game players wear, and all NPCs have freedom of choice in their lives. The stationary camera fulfills the function of guiding viewers' focus on a specific subject and framing it much closer than other subjects. This phenomenon happens through carefully positioning the topic at the center of the frame (Bateman & Schmidt, 2012, p. 11). The majority of the shots employed in the film utilize a variety of close and very long shots. A close shot technique, the composition effectively captures the upper body, specifically the head and shoulders, of the characters Guy and Millie (Kress & Leeuwen, 2021, p. 130). A close shot is used to show Guy expressing gratitude towards Millie as a means for him to communicate his emotions since Millie helps him liberate himself and the NPCs. A very long shot is the human form that dominates half of the frame (Kress & Leeuwen, 2021, p. 124). It means the very long shot depicts the state of Free Life, characterized by its plenty of natural surroundings, and shows the same lives of both the player and NPCs. Moreover, the social distance portrayed in this shot can be interpreted as a close personal distance. The notion of close personal distance refers to the physical proximity at which an individual can make physical contact or touch another person (Kress & Leeuwen, 2021, p. 275). The closeness presented here illustrates the intimate interpersonal bonds shared among Guy, Millie, and NPCs who have achieved liberation (Kress & Leeuwen, 2021, p. 275). The shot mostly uses modulation, which is associated with showing the color of the Free Life seen under lighting conditions (Kress & Leeuwen, 2021, p. 246). Also, the color in Free Life dominates with green color that has a meaning of hope and unity (Kress & Leeuwen, 2021, p. 239). It means that the new condition of Free Life will bring hope for the unity of Game players and NPCs.

There is no information value in compositional analysis because this scene shows Guy's gratitude for accomplishing his goal of giving the NPCs freedom to choose their lives. The salience of this scene in figure 4.10 lies in the new condition in Free Life.

4.3.3 Freedom Scene

Narrative: Following the transition in Free Life, Guy and Buddy are subsequently separated, but finally, they manage to reunite. In Free Life, Guy assures Buddy that banking is no longer valid, and game players and NPCs have the same position, and they can choose what they want to be.

1.) Linguistic analysis

Table 4.30 Transitivity of Freedom scene

| | | |
|---------------------|-------------------|------------|
| What | do | we do? |
| Actor | Process: Material | Goal |
| Subject | Finite | Complement |
| Mood: interrogative | | Residue |

Table 4.31 Transitivity of Freedom scene

| | | |
|---------------|-------------------|-------------------|
| Whatever | We | want |
| Circumstances | Actor | Process: Material |
| | Subject | Finite |
| Residue | Mood: declarative | |

The ideational metafunctions used in this part are material, attributive and existential (see Appendix 2, p. 85 table 15). The material clause used by Buddy is to ask what NPCs do after the rebellion as *So, what do we do?* (see table 4.30). Then, the material clause is employed to address inquiries asked by Buddy, elucidating the freedom possessed by all NPCs in making choices inside their lives. *Whatever we want* functions as both doing something and bringing the unfolding of the process (see Appendix 1, p. 81). It gives operative form which indicates doing something from its point of view. The attributive process involves assigning or attributing an entity to a specific class (Halliday & Matthiessen, 2004, p. 219).

In the interpersonal analysis shows that the dominant mood is the Declarative mood, which is employed to convey information. The primary purpose

of the clauses employed by Guy is to provide the viewer with information about the freedom of NPCs that have happened.

2.) Visual Analysis



Figure 4.12

Table 4.32 Visual analysis of Freedom scene

| | | | |
|--------------------------|-------------------|----------------------------|-------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Buddy |
| | Process | Narrative | Action |
| | Circumstance | Locative | Free city |
| Interactive meaning | Camera Movement | Camera Stationary | Figure 4.12 |
| | Image act | Offer | |
| | Size of frame | Close Shot | Figure 4.12 |
| | Distance | Close Personal Distance | Figure 4.12 |
| | Angle | High angle | Figure 4.12 |
| | Color | Modulation | Figure 4.12 |
| Compositional meaning | Information Value | Left | Buddy |
| | | Right | Guy |
| | Salience | New condition in Free city | |

The representative analysis in Table 4.32 shows that the process of the shots used is a narrative actional process. As the actor, Guy informs Buddy about the new condition in Free Life, and Buddy is the Goal. Additionally, there exists a locative circumstance that pertains to the setting captured in the shot, in this case, the new road in Free City. The setting on the road is drawn in less detail and has a softer focus only on Guy and Buddy (Kress & Leeuwen, 2021, p. 70).

The interactive meaning presented indicates that offer is used to depict the shot. Offer images provide the viewer with informative content rather than creating imaginative interaction (Kress & Leeuwen, 2021, p. 118). The Free Life offering shots contain the new condition. The shots provide an overview of the recent regulations implemented in Free Life. These regulations include there is no money transactions, no one using sunglasses, and the equalization of the roles and status between game players and NPCs. The action of Guy informing Buddy about the new condition serves as a delivery of information to the audience. In this shot, the camera frequently employs stationary techniques that highlight the changed condition of Free Life. Additionally, the camera directs its focus toward the facial expression between Guy and Buddy, who shared about Free Life. The stationary camera fulfills the function of guiding viewers' focus on a specific subject and framing it much closer than other subjects. This phenomenon happens through carefully positioning the topic at the center of the frame (Bateman & Schmidt, 2012, p. 11). Most of the shots employed in the film utilize a close shot. A close shot technique, the composition effectively captures the upper body, specifically the head and shoulders, of the characters Guy and Buddy (Kress & Leeuwen, 2021, p. 123). A close shot is employed to convey Guy's joyful facial features, symbolizing the resolution of the NPCs' suffering and the transformation of the environment of Free Life into a state of harmony. Furthermore, the depiction of social distance in this shot can be read as a sign of a close personal distance. The concept of close personal distance refers to the physical proximity at which an individual can engage in physical contact or physical interaction with another person (Kress & Leeuwen, 2021, p. 275). The proximity depicted in this shot represents the strong interpersonal connections experienced by Guy and Buddy, who have reached a state

of freedom (Kress & Leeuwen, 2021, p. 275). The shot primarily employs modulation techniques, which are commonly utilized to depict the color of the Free Life form in various lighting circumstances (Kress & Leeuwen, 2021, p. 246).

In the context of compositional analysis in figure 4.11, Buddy is situated on the left side of the frame, implying that the viewer is already known of his state of confusion regarding his future decisions. In contrast, Guy occupies a position situated on the right side. The purpose of the right side is to inform Buddy that Free Life and Free City are distinct entities, establishing Buddy's to do anything he wants to do. The salience of this scene lies in the new condition in Free Life.

4.4 The Character of Intellectuals in *Free Guy*

The character of intellectuals is categorized as traditional and organic intellectuals. The concept of traditional intellectuals is characterized by Millie. Traditional intellectuals portray the interests of the bourgeoisie (McGee & Warms, 2013, p. 359). In *Free Guy*, Millie is characterized as bourgeois due to her role as a game player within the virtual world of Free City. Traditional Intellectuals give an "objective worldview" not tied to the ruling class or the most powerful social groups of the time (Gramsci, 1971, p. 77). Millie's presence in Free City establishes her potential for involvement in the ruling class, a high position within the Free City. Nevertheless, Millie possesses a distinct objective worldview compared to other players. She plays in Free City not primarily to fulfill missions that typically exploit NPCs but rather to rescue Free City. Another traditional intellectual's characteristic is to present themselves as "autonomous and independent of the dominant social group, but who function as intellectuals of that group." (Ives, 2004, p. 75). In *Free Guy*, Millie characterizes as autonomous and independent from the game players group since she chooses to seek assistance from Guy, who belongs to a lower class, rather than getting help from her group.

The concept of organic intellectuals is characterized by Guy. Organic intellectuals come from the lower classes and represent the working classes or proletariat's interests (McGee & Warms, 2013, p. 359). In *Free Guy*, Guy is characterized as an organic intellectual because he comes from the NPCs group,

which is the lower status in Free City. In addition, he embodies the working class as he is employed at a bank, setting subject to robberies by robbers. Consequently, Guy faces situations of abuse during these criminal attacks. The intellectual ability of Guy attempts to snatch the sunglasses worn by the game players. Guy believes that by wearing sunglasses, he will be able to avoid further situations of assault. Upon getting the sunglasses, Guy experiences a sense of freedom like that of the Game players, allowing him the freedom to engage in uncontrolled activities. As the organic intellectual, Guy convinces NPCs to wear sunglasses by pointing out the freedom benefits sunglasses offer, thereby improving his quality of life. The depicted situation exemplifies the essential function of an organic intellectual in defining the beliefs and objectives of their social class. Also, Guy resolves to unite all NPCs to defend themselves. Guy informs the NPCs that their condition of being dominated by game players is an inappropriate appearance, pushing them to fight and establish their autonomy, free from the restrictions set by the system. Guy uses his intellect to bring a mass consciousness to the NPCs in the free city. That indicates organic intellectuals use intellectuals to organize interests and get more power or control (Said, 1994, p. 3).

4.5 The Role of Intellectuals in *Free Guy*

The existence of traditional and organic intellectuals will play a significant role in society. Traditional intellectuals possess a superior level of information and knowledge, which is essential for the working class. This is why traditional intellectuals occupy a dominant position in supporting the growth of organic intellectuals (Bodenheimer, 1976, p. 26). So as a traditional intellectual, Millie is one of the reasons why Guy realizes his existence. Guy, who functioned as an organic intellectual supported by Millie, realized the limited freedom experienced by NPCs. Guy attempts to empower the NPCs about the frequent oppression in their lives and the possibility of emancipation from this suffering. It means Guy initiates being an intellectual to make people more aware of how hard it is to decide what is good or bad. Also, the intellectual's new role is to bring mass consciousness (Forgacs, 2000, p. 157) and it is proven in the *Free Guy* that the role of a Guy as an

organic intellectual is to serve as a person who raises consciousness through a rebellion. Additionally, the primary goal of intellectual attempts is to advance the development of human freedom and knowledge (Said, 1994, p. 18). The knowledge here implies that NPCs possess a conscious awareness of their existence and actively choose to engage in a struggle for their liberation. It means that the intellectual's role is to create a new consciousness for social strata to help people understand their place in society and their role in life. So that intellectuals keep society together in harmony.

The essence of being an intellectual implies having a specific social position, which involves the organization and dissemination of ideas, as well as the significant influence they carry. Intellectuals play a crucial role in achieving positive change in society. This statement implies that intellectuals are not the creators or participants of social processes and behavior. However, they are contributing to the structures and relations of social formations. The presence of intellectuals in Free City has had a positive impact on social structures, leading to improved conditions and ensuring NPCs' freedom to make choices without facing oppression.

CHAPTER 5. CONSLUSION

Based on linguistics analysis using SFL and visual analysis using the grammar of visual design. The character and the role of intellectuals in *Free Guy* can be presented as follows. The characters of intellectuals in *Free Guy* are proven as traditional and organic intellectuals. Millie is characterized as a traditional intellectual that portrays the interest of the bourgeoisie because she is one of the players who have a higher position compared to the NPCs. However, Millie possesses a distinct objective worldview compared to other players. She plays in Free City not primarily to fulfill missions that typically exploit NPCs but rather to rescue Free City. Also, Millie assumes roles as autonomous and independent from the game players group since she chooses to seek assistance from Guy, who belongs to a lower class, rather than getting help from her group. The character of organic intellectuals is represented by Guy. Guy is characterized as an organic intellectual because he comes from the NPCs group, which is the lower status in Free City and represent the working classes interest. Therefore, Guy uses his intellect to bring a mass consciousness to the NPCs in the Free city to pushing them to fight and establish their autonomy, free from the restrictions set by the system.

The primary role of intellectuals is shaping a new consciousness for social strata to help people understand their place in life. Also, the goal of intellectual is to advance the development of human freedom and knowledge. The knowledge here implies that NPCs possess a conscious awareness of their existence and actively choose to engage in a struggle for their liberation. The essence of being an intellectual implies having a specific social position, which involves the organization and dissemination of ideas, as well as the significant influence they carry. Intellectuals play a crucial role in achieving positive change in society. This statement implies that intellectuals are not the creators or participants of social processes and behavior. However, they are contributing to the structures and relations of social formations. The presence of intellectuals in *Free Guy* has a positive impact on social structures, leading to improved conditions and ensuring NPCs' freedom to make choices without facing oppression.

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APPENDICES

The Linguistic and Visual Data Analysis of *Free Guy*

Appendix 1. The analysis of Linguistics Data (Transitivity analysis)

Table 1 The analysis of clause in Sunglasses Scene

[[Nobody try to be a hero]] NPC

| | | | |
|-------------------|-------------------|------------|--------------|
| Nobody | try | | to be a hero |
| Actor | Process: Material | | Goal |
| Subject | Finite | Predicator | Complement |
| Mood: Declarative | | Residue | |

[[This will all be over soon]] NPC

| | | | | |
|-------------------|-------------------------|------------|----------------|--------------|
| This | will | all | be | over soon |
| Carrier | Process:Relational: ... | Attribute | ...Attributive | Circumstance |
| Subject | Finite | Complement | Predicator | |
| Mood: Declarative | | Residue | | |

[[It didn't work]] buddy

| | | | |
|-------------------|-------------------|------------|--|
| It | did not | work | |
| Actor | Process: Material | | |
| Subject | Finite | Predicator | |
| Mood: Declarative | | Residue | |

[[It will never work]] Buddy

| | | | |
|---------|---------------|----------------------|--------------|
| It | will | never | work |
| Actor | Process:..... | Circumstance: Manner | ... Material |
| Subject | Finite | Adjunct | Predicator |

| | |
|-------------------|---------|
| Mood: Declarative | Residue |
|-------------------|---------|

[[She is wearing sunglasses]] Buddy

| | | | |
|-------------------|-------------------|------------|------------|
| She | is | wearing | sunglasses |
| Actor | process: Material | | Goal |
| Subject | Finite | Predicator | Complement |
| Mood: Declarative | Residue | | |

[[We don't mess with the sunglasses people]] Buddy

| | | | |
|-------------------|---------------------|------------|----------------------------|
| We | don't | mess | with the sunglasses people |
| behavior | Process: Behavioral | | Behavior |
| Subject | Finite | Predicator | Complement |
| Mood: Declarative | Residue | | |

[[Okay, just need to borrow them for a sec, okay?]] Guy

| | | | | | | |
|-------|-------------------|------|-------------------|------------|------------|------------------------|
| Okay, | (I) | just | need to | borrow | them | for a second, okay? |
| | Actor | | Process: Material | | Goal | Circumstance |
| | Subject | | Finite | Predicator | Complement | |
| | Mood: Declarative | | | Residue | | |

[[You don't do this]] Buddy

| | | | |
|-------------------|-------------------|------------|-----------------------------|
| You | do not | do | this (attacked game player) |
| Actor | Process: Material | | Goal |
| Subject | Finite | Predicator | Complement |
| Mood: Declarative | Residue | | |

[[Maybe I do]] Guy

| | | |
|-------|-------------------|---------------------------|
| Maybe | I | do (attacked game player) |
| | Actor | Process: Material |
| | Subject | Predicator |
| | Mood: Declarative | Residue |

[[Have the quarterly reports on my desk by Friday]] NPC

| | | | |
|-------------------|-----------------------|------------|--------------|
| Have | the quarterly reports | on my desk | by Friday |
| Process: Material | Actor | Goal | Circumstance |
| Finite/Predicator | Subject | Complement | |
| Res.... | Mood: Declarative | ...idue | |

Table 2 The analysis of clause in Millie scene

[[Maybe I could help you]] Guy

| | | | | |
|-------|-------------------|-------------------|------------|------------|
| Maybe | I | could | help | you |
| | Actor | process: material | | Goal |
| | Subject | Finite | Predicator | Complement |
| | Mood: Declarative | | Residue | |

[[Besides, if you want to have any chance of making an impact here]] Millie

| | | | |
|-------------|-------------------|-------------------------------------|-------------------------------------|
| Besides, if | you | want to have | any chance of making an impact here |
| | Carrier | Process: Relational: Attributive | Attribute |
| | Subject | Finite | Complement |
| | Mood: Declarative | | Residue |

[[you need to have a higher level than that]] Millie

| | | |
|-------------------|----------------------------------|--------------------------|
| You | need to have | a higher level than that |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: Declarative | | Residue |

[[See! [[That's mine]] Millie

| | |
|------------------|-----------------|
| (You) | See? |
| Senser | Process: mental |
| Subject | Finite |
| Mood: imperative | |

[[That's mine]] Millie

| | | |
|-------------------|----------------------------------|------------|
| That | is | mine |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: Declarative | | Residue |

[[And that is yours]] Millie

| | | | |
|-----|-------------------|----------------------------------|------------|
| And | that | is | yours |
| | Carrier | Process: Relational: Attributive | Attribute |
| | Subject | Finite | Complement |
| | Mood: Declarative | | Residue |

[[Well, how do I get to a higher level?]] Guy

| | | | | |
|--|----|---|--------|-----------------|
| | do | I | get to | a higher level? |
|--|----|---|--------|-----------------|

| | | | | |
|--------------|------------------|---------|------------|------------|
| Well, how | Process:... | Behaver | Behavioral | Behavior |
| | Finite | Subject | Predicator | Complement |
| | Mood: imperative | | Residue | |

[[Experience, guns, money. This is Free City]] Millie

| | | | |
|-----------------------------|-------------------|-------------------------------------|------------|
| Experience, guns, money. | This | is | Free City |
| Circumstance | Carrier | Process: Relational: Attributive | Attribute |
| | Subject | Finite | Complement |
| Resi... | Mood: declarative | | ...due |

[[you could rack experience points up by being a good guy]] Millie

| | | | |
|-------------------|-------------------|--|------------|
| you | could rack | experience points up by being a good guy | |
| Actor | process: material | | Goal |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

[[Like a hero]] Guy

| | | | |
|-------------------|----------------------------------|------------|------------|
| (it | is) | Like | a hero |
| Carrier | Process: Relational: Attributive | | Attribute |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

[[Wait! How will I know that I've levelled up enough?]] Guy

| | | | | |
|--------------|-------------|---------|------------|---------------------------------|
| Wait! How | will | I | know | that I have levelled up enough? |
| | Process:... | Senser | Mental | Phenomenon |
| | Finite | Subject | Predicator | Complement |

| | | |
|--|---------------------|---------|
| | Mood: interrogative | Residue |
|--|---------------------|---------|

[[Get over 100, then we'll talk]] Millie

| | | | |
|-----------------------|-------------------|-----------------|------------|
| Get over 100, then | we | will | talk |
| | Sayer | Process: verbal | |
| | Subject | Finite | Predicator |
| | Mood: declarative | | Residue |

Table 3 The analysis of clause in Buddy scene

[[What is this shirt?]] Buddy

| | | |
|---------------------|-------------------------------------|-------------|
| What | is | this shirt? |
| | Process: Relational: Identifying | Token |
| Subject | Finite | Complement |
| Mood: interrogative | | Residue |

[[You look sloppy]] Buddy

| | | |
|-------------------|-------------------------------------|------------|
| You | look | sloppy |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[Matter of fact, you look horrible]] Buddy

| | | | |
|--------------------|---------|-------------------------------------|------------|
| Matter of fact, | you | look | horrible |
| | Carrier | Process: Relational: Attributive | Attribute |
| | Subject | Finite | Complement |

| | | |
|--|-------------------|---------|
| | Mood: declarative | Residue |
|--|-------------------|---------|

[[I've been figuring some stuff out]] Guy

| | | | |
|-------------------|-----------------|------------|----------------|
| I | have been | figuring | some stuff out |
| Senser | Process: Mental | | Phenomenon |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

[[Whatcha mean, "figure stuff out"?]] Buddy

| | | | | |
|------|---------------------|---------|------------|---------------------|
| What | are | you | mean, | "figure stuff out"? |
| | Process:..... | Senser | ...Mental | Phenomenon |
| | Finite | Subject | Predicator | Complement |
| | Mood: interrogative | | Residue | |

[[It is nothing to figure out]] Buddy

| | | | |
|-------------------|-------------|------------|---------------|
| It | is | nothing | to figure out |
| Senser | Process:... | Phenomenon | ...Mental |
| Subject | Finite | Complement | Predicator |
| Mood: declarative | | Residue | |

[[[Okay? You go to bed]] Buddy

| | | | |
|-------|------------------|-------------------|------------|
| Okay? | You | go | to bed |
| | Actor | Process: material | Goal |
| | Subject | Finite | Complement |
| | Mood: imperative | | Residue |

[[you wake up]] Buddy

| | |
|------------------|-------------------|
| you | wake up |
| Actor | Process: material |
| Subject | Finite |
| Mood: imperative | |

[[you get some coffee]] Buddy

| | | |
|------------------|-------------------|-------------|
| you | get | some coffee |
| Actor | Process: material | Goal |
| Subject | Finite | Complement |
| Mood: imperative | | Residue |

[[then you come to work]] Buddy

| | | | |
|------|------------------|-------------------|------------|
| then | you | come | to work |
| | Actor | Process: material | Goal |
| | Subject | Finite | Complement |
| | Mood: imperative | | Residue |

[[And then you repeat the same thing tomorrow]] Buddy

| | | | | |
|----------|-------------------|---------------------|----------------|--------------|
| And then | you | repeat | the same thing | tomorrow |
| | Behavior | Process: behavioral | Behavior | Circumstance |
| | Subject | Finite | Complement | |
| | Mood: declarative | | Residue | |

[[I talked to one of the sunglass people]] Guy

| | | |
|-------|-----------------|-------------------------------|
| I | talked | to one of the sunglass people |
| Sayer | Process: verbal | Verbiage |

| | | |
|-------------------|--------|------------|
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[and now I'm one of the sunglass people]] Guy

| | | | | |
|-----|--------------|-------------------|-----------------------------------|----------------------------|
| and | now | I | Am | one of the sunglass people |
| | Circumstance | Token | Process: Relation: Identifying | Value |
| | | Subject | Finite | Complement |
| | Resi... | Mood: declarative | | ...due |

[[What if I could tell you that you could be more?]] Guy

| | | | | |
|-------------|---------------------|-----------------|------------|-------------------------|
| What if | I | could tell | you | that you could be more? |
| Wh-question | sayer | Process: verbal | | Receiver Verbiage |
| | Subject | Finite | Predicator | Complement |
| | Mood: interrogative | | Residue | |

[[Your life could be fuller]] Guy

| | | |
|-------------------|-------------------------------------|------------|
| Your life | could be | fuller |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[That you're free to make your own decisions]] Guy

| | | | |
|------|---------|----------------------------|----------------------------|
| That | you | are free | to make your own decisions |
| | Senser | Process: mental Phenomenon | |
| | Subject | Finite | Predicator Complement |

| | | |
|--|-------------------|---------|
| | Mood: declarative | Residue |
|--|-------------------|---------|

[[Your own choices]] Guy

| | |
|-------------------|-----------------|
| Your own | choices |
| Senser | Process: Mental |
| Subject | Finite |
| Mood: declarative | |

[[These puppies changed my life]] Guy

| | | |
|-------------------|---------------------|------------|
| These puppies | changed | my life |
| Behaver | Process: Behavioral | Behavior |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[And they're gonna change yours, too]] Guy

| | | | | | |
|-----|-------------------|---------------------|-----------------|------------|------|
| And | they | are | going to change | yours | ,too |
| | Behaver | Process: Behavioral | | Behavior | |
| | Subject | Finite | Predicator | Complement | |
| | Mood: declarative | | Residue | | |

[[Come on now, you know we don't wear sunglasses]] Buddy Buddy

| | | | | | |
|--------------|-------------------|-----------------|------------|-------------|------------|
| Come on now, | you | know | we | do not wear | sunglasses |
| Circumstance | senser | process: mental | Phenomenon | | |
| | Subject | finite | Complement | | |
| | Mood: declarative | | Residue | | |

| | | | |
|--|-------------------|-------------------|--------------------------|
| | Actor | Process: material | Goal |
| | Subject | Finite | Predicator Complement |
| | Mood: declarative | | Residue |

[[Put them on]] Guy

| | | | |
|---------------|-------------|------------|--------------|
| (you) | Put | them | on |
| Actor | Process:... | Goal | ... material |
| Subject | Fini... | Complement | ...te |
| Mood: decl... | | Residue | ... ative |

[[No]]



[[Life doesn't have to be something that just happens to us. All right?]] Guy

| | | | |
|---------------------|---------------------|---|------------|
| Life | does not have to be | something that just happens to us. All right? | |
| Senser | Process: Mental | | Phenomenon |
| Subject | Finite | Predicator | Complement |
| Mood: interrogative | | Residue | |

[[Just put the glasses on and you're going to see]] Guy Guy

| | | | | | | | |
|---------|--------------|--------------|-------------|-------------|-----|-----|------------------|
| (you) | Just | put | the glasses | on | and | you | are going to see |
| Actor | Circumstance | Process: ... | goal | ...material | | | |
| Subject | | Fini... | Complement | ... te | | | |

| | | | | | | | |
|--------------|---------|-----------------|--------|---------|-------------------|-------------|----------------|
| Mood: ... | Resi... | ...decla ... | ...due | ...tive | | | |
| | | | | | Senser | pro: mental | |
| | | | | | Subje ct | Finite | Predicat or |
| | | | | | Mood: declarative | | |

[[I can't, okay? [[I'm sorry]] Buddy

| | | | | | |
|---------------------|-------------|-----------|-------------|-------------|---------|
| I | cannot | (put | the glasses | on) | , okay? |
| Actor | process:... | | goal | ...material | |
| Subject | finite | predi ... | complement | ...tor | |
| Mood: interrogative | | residue | | | |

[[I'm sorry]] Buddy

| | | |
|-------------------|-------------------------------------|------------|
| I | am | sorry |
| Carrier | Process: relational: attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[You're my best friend, Buddy]] Guy

| | | |
|-------------------|-------------------------------------|-----------------------|
| You | are | my best friend, Buddy |
| Token | Process: Relational: Identifying | Value |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[And you don't have to be scared]] Guy

| | | | |
|-----|-----|-------------|---------------|
| And | you | do not have | to be scared. |
|-----|-----|-------------|---------------|

| | | | | |
|--|-------------------|---------------------|------------|------------|
| | Behaver | Process: Behavioral | | Behavior |
| | Subject | Finite | Predicator | Complement |
| | Mood: declarative | | Residue | |

[[If you change your mind, I'll be around]] Guy

| | | | | | |
|----|-------------------|------------------------|--|--------------|---------|
| If | you | change | your mind, around | I | will be |
| | Behaver | process: behavioral | Behavior | | |
| | Subject | Finite | Complement | | |
| | Mood: declarative | | Residue | | |
| | | Token | Process: Relational: Attributive | circumstance | |
| | | Subject | Finite | Complement | |
| | | Mood: declarative | | Residue | |

Table 4 The analysis of clause in Realization scene

[[I always wondered what was in here]] Guy

| | | | |
|----------|--------------|-----------------|------------------|
| I | always | wondered | what was in here |
| Senser | Circumstance | Process: mental | Phenomenon |
| Subject | Complement | Finite | Complement |
| Mood:... | Res... | ... declarative | ... idue |

[[I don't get it. What is this place?]] Guy

| | | |
|---------|-------------------------------------|------------------------|
| I | do not get | it what is this place? |
| Carrier | Process: Relational: Attributive | Attribute |

| | | | |
|---------------------|--------|------------|------------|
| Subject | Finite | Predicator | Complement |
| Mood: interrogative | | Residue | |

[[There is no easy way to say this]] Millie

| | | | | |
|----------|-----------------|--------------|-----------------|------------|
| There | is no | easy way | to say | this |
| Sayer | Process: ... | Circumstance | ...verbal | Verbiage |
| Subject | Finite | Complement | Predicator | Complement |
| Mood:... | | Res.. | ... declarative | ...ideu |

[[but this city is a game]] Millie

| | | | |
|-----|-------------------|-------------------------------------|------------|
| but | this city | is | a game |
| | Carrier | Process: Relational: Attributive | Attribute |
| | Subject | Finite | Complement |
| | Mood: declarative | | Residue |

[[It's a video game]] Millie

| | | |
|-------------------|----------------------------------|--------------|
| It | is | a video game |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[So, the entire world is a game?]] Guy

| | | | |
|-----|---------------------|-------------------------------------|------------|
| So, | the entire world | is | a game? |
| | Token | Process: Relational: Identifying | Value |
| | Subject | Finite | Complement |
| | Mood: interrogative | | Residue |

[[And we're all just players in the game?]] Guy

| | | | | |
|-----|-------------------|-------------------------------------|------------------|--------------|
| And | we | are | all just players | in the game? |
| | Carrier | Process: Relational: Attributive | Attribute | Circumstance |
| | Subject | Finite | Complement | |
| | Mood: declarative | | Residue | |

[[I'm a player]] Millie

| | | |
|-------------------|----------------------------------|------------|
| I | am | a player |
| Carrier | Process: Relational: attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[All these people here are players]] Millie

| | | |
|-----------------------|----------------------------------|------------|
| All these people here | are | players |
| Carrier | Process: Relational: attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[We live in the real world]] Millie

| | | |
|-------------------|-------------------|-------------------|
| We | live | in the real world |
| Actor | Process: Material | Goal |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[But you only exist here]] Millie

| | | | | |
|-----|----------|--------------|-------------------|--------------------|
| But | you | only | exist | here (video games) |
| | Actor | Circumstance | Process: Material | Goal |
| | Subject | Complement | Finite | Complement |
| | Mood:... | Res... | ... declarative | ...idue |

[[It's why you can never leave Free City]] Millie Millie

| | | | | | |
|-------------------|--|------------|-------------|--------|-------------|
| It is | | can | never | leave | Free City |
| why you | | | | | |
| | | Actor | Process:... | Circum | ...material |
| Carrier | Process: Relational: Attributive | Attribute | | | |
| Subject | Finite | Complement | | | |
| Mood: declarative | | Residue | | | |

[[You're a non-player character. A background person]] Millie

| | | | |
|-------------------|-------------------------------------|------------------------|---------------------|
| You | are | a non-player character | A background person |
| Token | Process: Relational: Identifying | Value | Circumstance |
| Subject | Finite | Complement | |
| Mood: declarative | | Residue | |

[[So, I'm fake? The entire world is fake?]] Guy

| | | | | | |
|-----|---------|--|------------------------|----|-------|
| So, | I | am | fake? The entire world | is | fake? |
| | Carrier | Process: Relational: Attributive | Attribute | | |

| | | | | | |
|--|-------------------|--------|-------------------|--|------------|
| | Subject | Finite | Complement | | |
| | Mood: declarative | | Residue | | |
| | | | Token | Process: Relational: Identifying | Value |
| | | | Subject | Finite | Complement |
| | | | Mood: declarative | | Residue |

[[I'm not even a main character]] Guy

| | | | | | |
|-------------------|----------------------------------|------------|------------------|-----------|--|
| I | am not even | | a main character | | |
| Carrier | Process: Relational: attributive | | | Attribute | |
| Subject | Finite | Predicator | Complement | | |
| Mood: declarative | | Residue | | | |

[[I'm just this idiot who's in the background?]] Guy

| | | | | | |
|---------------------|----------------------------------|--|--|-----------|--|
| I | am | | just this idiot who's in the background? | | |
| Carrier | Process: Relational: Attributive | | | Attribute | |
| Subject | Finite | | Complement | | |
| Mood: interrogative | | | Residue | | |

[[In two days, the game is going to shut down. For good]] Millie

| | | | | | |
|--------------|-------------|-------------------|------------|---------------|--------------|
| In two days, | the game | is going | | to shut down. | For good |
| Circumstance | Actor | Process: Material | | Goal | Circumstance |
| | Subject | Finite | Predicator | Complement | |

| | | |
|--------|----------------------|---------|
| Res... | Mood: declarative | ...idue |
|--------|----------------------|---------|

[[When the sequel launches this whole city, you, all the people in it who aren't players, they'll be gone forever]] Millie

| | | | |
|------|-------------------|-------------------|---|
| When | the sequel | launches | this whole city, you, all the people in it who aren't players, they all be gone forever |
| | Actor | Process: Material | Goal |
| | Subject | Finite | Complement |
| | Mood: declarative | | Residue |

[[My whole life felt like there had to be something more]] Guy

| | | |
|-------------------|-----------------|-------------------------------------|
| My whole life | felt | like there had to be something more |
| Senser | Process: Mental | Phenomenon |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[And, for a second, I felt amazing. We're not the same]] Guy

| | | | | | | |
|--------------------|-------------------|--|------------|----|---------|-----------|
| And, for a second, | I | felt | amazing. | We | are not | the same. |
| Circumstance | Senser | Process: Mental | Phenomenon | | | |
| | Subject | Finite | Complement | | | |
| | Mood: declarative | | Residue | | | |
| | Carrier | Process: Relational: Attributive | Attribute | | | |
| | Subject | Finite | Complement | | | |
| | Mood: declarative | | Residue | | | |

[[Well, I may not be real]] Guy

| | | | |
|-------|-------------------|---------------------------------|------------|
| Well, | I | may not be real | |
| | Carrier | Process: Relational:Attributive | |
| | Subject | Finite | Predicator |
| | Mood: declarative | | Residue |

[[but, for a second there, I felt pretty alive]] Guy

| | | | |
|--------------------------|-------------------|---------------------------------|--------------|
| but, for a second there, | I | felt | pretty alive |
| Circumstance | Carrier | Process: Relational:Attributive | Attribute |
| | Subject | Finite | Complement |
| Resi... | Mood: declarative | | ...due |

[[Don't any of you get it?]] Guy

| | | | |
|------------------|------------|-------------|----------------|
| Do not | any of you | get | it (not real)? |
| Process:... | Actor | ...material | Goal |
| Finite | Subject | Predicator | Complement |
| Mood: imperative | | Residue | |

[[None of these matters!]] Guy

| | |
|------------------|----------------------------------|
| None of these | matters! |
| Carrier | Process: Relational: Attributive |
| Subject | Finite |
| Mood: imperative | |

[[It's fake! We don't matter!]] Guy

| | | | | | |
|----|----|-------|----|--------|---------|
| It | is | fake! | We | do not | matter! |
|----|----|-------|----|--------|---------|

| | | | |
|------------------|--|--|------------|
| Carrier | Process: Relational: Attributive | Attribute | |
| Subject | Finite | Predicator | |
| Mood: imperative | | Residue | |
| | Carrier | Process: Relational: Attributive | Attribute |
| | Subject | Finite | Predicator |
| | Mood: imperative | | Residue |

Table 5 The analysis of clause in Rebellion scene

[[Now, you know me, I'm Guy]] Guy

| | | | | | |
|------|-------------------|----------------|-------------------|------------------------------------|------------|
| Now, | you | know | me, I | am | Guy |
| | | | Carrier | Process:Relational: Attributive | Attribute |
| | | | Subject | Finite | Complement |
| | | | Mood: declarative | | Residue |
| | Senser | Process:Mental | Phenomenon | | |
| | Subject | Finite | Goal | | |
| | Mood: declarative | | Residue | | |

[[What I'm about to say may be hard to understand]] Guy

| | | | | | |
|------|---------|-------------|--------------|------------|---------------------------|
| What | I | am | about | to say | may be hard to understand |
| | Sayer | Process:... | Circumstance | ...Verbal | Verbiage |
| | Subject | Finite | | Predicator | Complement |

| | | | | | |
|--|----------|--|--------|----------------|---------|
| | Mood:... | | Res... | ...Declarative | ...idue |
|--|----------|--|--------|----------------|---------|

[[But, are you sick of living in the background?]] Guy

| | | | | |
|------|---------------------|---------|---------------|------------------------------|
| But, | are | you | sick | of living in the background? |
| | Process:... | Behaver | ...behavioral | Behavior |
| | Finite | Subject | Predicator | Complement |
| | Mood: interrogative | | Residue | |

[[Aren't you sick of being shot at?]] Guy

| | | | |
|---------------------|---------|---------------|-------------------|
| Are not | you | sick | of being shot at? |
| Process:... | Behaver | ...behavioral | Behavior |
| Finite | Subject | Predicator | Complement |
| Mood: interrogative | | Residue | |

[[Enough]]

██████████

[[Taken hostage?]]

██████████

[[No more]]

██████████

[[Run over?]]

██████████

[[We are done with that. Robbed? Stabbed? Used as a human shield?]] Guy

| | | |
|---------|-------------------|---|
| We | are done | with that. Robbed? Stabbed? Used as a human shield? |
| Actor | Process: material | Goal |
| Subject | Finite | Predicator |
| | | Complement |

| | |
|-------------------|---------|
| Mood: declarative | Residue |
|-------------------|---------|

[[We are tired of being stabbed!]] Buddy

| | | | |
|------------------|---------------------|------------|-------------------|
| We | are | tired | of being stabbed! |
| Behavior | Process: behavioral | | Behavior |
| Subject | Finite | Predicator | Complement |
| Mood: imperative | Residue | | |

[[I am trying to say that things in this city don't have to be this way. Things can be different]] Guy

| | | | |
|-------------------|-----------------|---------------|---|
| I | am | trying to say | that things in this city don't have to be this way. Things can be different. |
| Sayer | Process: Verbal | | Verbiage |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | Residue | | |

[[The point is, we don't have to be spectators to our own lives]] Guy

| | | | | |
|---------------|-------------------|---------------------|-----------------------|------------------|
| The point is, | we | do not | have to be spectators | to our own lives |
| | Behavior | Process: Behavioral | | Behavior |
| | Subject | Finite | Predicator | Complement |
| | Mood: declarative | | Residue | |

[[We can be whatever we want]] Guy

| | | |
|---------|-------------------------------------|-------------------|
| We | can be | whatever we want. |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |

| | |
|-------------------|---------|
| Mood: declarative | Residue |
|-------------------|---------|

[[We can't all be you, Guy]] NPC

| | | |
|-------------------|-------------------------------------|-----------------|
| We | cannot | all be you, Guy |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | Residue | |

[[That's not true]] Guy

| | | |
|-------------------|-------------------------------------|------------|
| That | is not | true |
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | Residue | |

[[What's inside of me is inside of you, too]] Guy

| | | | |
|------|--|--------------|-----------------------|
| What | is | inside of me | is inside of you, too |
| | Process: relational: Identifying | Token | Value |
| | Finite | Subject | Complement |
| | Mood: declarative | Residue | |

[[It's inside of each and every one of you]] Guy

| | | |
|----|----|--------------------------------------|
| It | is | inside of each and every one of you. |
|----|----|--------------------------------------|

| | | |
|-------------------|-------------------------------------|------------|
| Carrier | Process: Relational: Attributive | Attribute |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[If I could just make it out past that water]] Guy

| | | | | |
|----|-------------------|-------------------|-------------|-----------------|
| If | I | could just | make it out | past that water |
| | Actor | process: material | | Goal |
| | Subject | Finite | Predicator | Complement |
| | Mood: declarative | | Residue | |

[[There's a world out there where we can be free]] Guy

| | | | | |
|-------------------|----------------------|-------------------------------|-------------------|---------------------|
| There | is | a world out there where we | can be | free |
| | | | Behaver | process: behavioral |
| | | | Subject | Finite |
| | | | Predicator | |
| | | | Mood: declarative | |
| | | | Residue | |
| | Process: existential | Existent | Circumstance | |
| Subject | Finite | Complement | | |
| Mood: declarative | | Residue | | |

[[Where we get to decide who we want to be]] Guy

| | | | |
|-------|-------------------|-----------------|-------------------|
| Where | we | get to decide | who we want to be |
| | Senser | Process: Mental | Phenomenon |
| | Subject | Finite | Complement |
| | Mood: declarative | | Residue |

[[Where we can matter]] Guy

| | | | |
|-------|-------------------|----------------------------------|------------|
| Where | we | can matter | |
| | Carrier | Process: Relational: Attributive | |
| | Subject | Finite | Predicator |
| | Mood: declarative | | Residue |

[[But we have to fight for it]] Guy

| | | | | |
|-----|-------------------|-------------------|------------|------------|
| But | we | have to fight | | for it |
| | Actor | process: material | | Goal |
| | Subject | Finite | Predicator | Complement |
| | Mood: declarative | | Residue | |

[[We have to fight together]] Guy

| | | | |
|-------------------|-------------------|------------|------------|
| We | have to fight | | together |
| Actor | Process: Material | | Goal |
| Subject | Finite | Predicator | Complement |
| Mood: declarative | | Residue | |

[[Huddle up!]]



[[Here's what we're going to do!]] Guy

| | | | | |
|--------------|------------------|-------------------|------------|------------|
| Here is what | we | are going | | to do! |
| | Actor | process: material | | Goal |
| | Subject | Finite | Predicator | Complement |
| | Mood: imperative | | Residue | |

[[Everyone in!]]



[[Where the hell is everybody?]] Game player

| | | | |
|---------------|----------|-------------------------------------|------------|
| Where | the hell | is | everybody? |
| Wh-complement | | Process: Relational: Attributive | Carrier |
| | | Finite | Subject |
| Residue | | Mood: interrogative | |

[[Hello?]]



[[Where are all the NPCs?]] Game player

| | | |
|---------------|----------------------------------|---------------|
| Where | are | all the NPCs? |
| Wh-complement | Process: Relational: Attributive | Carrier |
| | Finite | Subject |
| Residue | Mood: interrogative | |

Table 6 The analysis of clause in out of the zone scene

[[You get to that build]] Buddy

| | | |
|-------------------|-------------------|---------------|
| You | get | to that build |
| Actor | Process: Material | Goal |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[You show them we matter]] Buddy

| | | | |
|-----|------|---------|----------------------------------|
| You | show | them we | matter |
| | | Carrier | Process: Relational: Attributive |
| | | Subject | Finite |

| | | |
|-------------------|---------------------|-------------------|
| | | Mood: declarative |
| Behaver | Process: Behavioral | Behavior |
| Subject | finite | Complement |
| Mood: declarative | | Residue |

[[You did it]] NPCs

| | | |
|-------------------|-------------------|------------|
| You | did | It |
| Actor | Process: Material | Goal |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

Table 7 The analysis of clause in Free life scene

[[Hey, Millie]]

██████████

[[Hey, guys]]

██████████

[[So, what are you going to do?]] Millie

| | | | | |
|-------------|-------------------|---------|-------------|------------|
| So, what | are | you | going | to do? |
| | Process: ... | Actor | ...material | Goal |
| | Finite | Subject | Predicator | Complement |
| | Mood: declarative | | Residue | |

[[Anything I want. Thanks to you]] Guy

| | | | | |
|----------|---|-------------|---------|-----------------|
| Anything | I | want (I) | thanks | to you |
| | | | Senser | Process: Mental |
| | | | Subject | Finite |
| | | | | Phenomenon |
| | | | | Complement |

| | | | | |
|--|-------------------|----------------------|-------------------|---------|
| | Actor | Process: Material | Mood: declarative | Residue |
| | | | Goal | |
| | Subject | Finite | Complement | |
| | Mood: declarative | | Residue | |

[[I'm not stuck in a loop anymore]] Guy

| | | | | |
|-------------------|-------------------|------------|------------|---------------|
| I | am not | stuck | in a loop | anymore |
| Actor | Process: Material | | Goal | Circumstances |
| Subject | Finite | Predicator | Complement | |
| Mood: declarative | | Residue | | |

Table 8 The analysis of clause in freedom scene

[[Hey, so where's the bank?]] Buddy

| | | | |
|---------|-------------|-------------------------------------|-----------|
| Hey, so | where | is | the bank? |
| | Wh-question | Process: Relational: Attributive | Carrier |
| | | Finite | Subject |
| | | Mood: interrogative | |

[[There is no bank]] Guy

| | | |
|-------------------|----------------------|------------------|
| There | Is | no bank |
| | Process: Existential | Existent: Entity |
| Subject | Finite | Complement |
| Mood: declarative | | Residue |

[[So, what do we do?]] Buddy

| | | | |
|-----|------|----|--------|
| So, | what | do | we do? |
|-----|------|----|--------|

| | | | |
|--|---------------------|-------------------|------------|
| | Actor | Process: Material | Goal |
| | Subject | Finite | Complement |
| | Mood: interrogative | | Residue |

[[Whatever we want]] Guy

| | | |
|---------------|-------------------|-------------------|
| Whatever | We | want |
| Circumstances | Actor | Process: Material |
| | Subject | Finite |
| Residue | Mood: declarative | |

Appendix 2. The result of linguistics elements

Table 1 The results of the analysis of process used by the characters in sunglasses scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|----------------------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Guy | 3 | 1 | - | - | - | - | - | 4 |
| Buddy | 4 | - | - | - | - | - | 1 | 5 |
| Bank officer | 1 | - | - | - | - | - | - | 1 |
| Robber | - | - | - | 2 | - | - | - | 2 |
| NPC | 1 | - | - | - | - | - | - | 1 |
| Total Clauses | | | | | | | | 13 |

Table 2 The results of the analysis of mood system used by the characters in sunglasses scene

| | The Number of Mood Used (Frequently in Clauses) | |
|--|---|--|
| | | |

| Character | Declarative | Interrogative | Imperative | Total (Frequency in Clauses) |
|----------------------|--------------------|----------------------|-------------------|---|
| Guy | 3 | 1 | - | 4 |
| Buddy | 5 | - | - | 5 |
| Bank officer | 1 | - | - | 1 |
| Robber | 2 | - | - | 2 |
| NPC | 1 | - | - | 1 |
| Total Clauses | | | | 13 |

Table 3 The results of the analysis of process used by the characters in Millie scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|----------------------|---|---------------|--------------------|--------------------|---------------|--------------------|-------------------|---|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Millie | 1 | 1 | 6 | - | 1 | - | - | 9 |
| Guy | 1 | 1 | 1 | - | - | - | 1 | 4 |
| Total Clauses | | | | | | | | 13 |

Table 4 The results of the analysis of mood system used by the characters in Millie scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|--|----------------------|-------------------|---|
| | Declarative | Interrogative | Imperative | |
| Millie | 8 | - | 1 | 9 |
| Guy | 2 | 2 | - | 4 |
| Total Clauses | | | | 13 |

Table 5 The results of the analysis of process used by the characters in Buddy scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|----------------------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Guy | 2 | 5 | 2 | 2 | 2 | - | 4 | 17 |
| Buddy | 6 | 3 | 3 | 1 | - | - | 1 | 14 |
| Total Clauses | | | | | | | | 31 |

Table 6 The results of the analysis of mood system used by the characters in Buddy scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|---|---------------|------------|---------------------------------|
| | Declarative | Interrogative | Imperative | |
| Guy | 15 | 2 | - | 17 |
| Buddy | 7 | 3 | 4 | 14 |
| Total Clauses | | | | 31 |

Table 7 The results of the analysis of process used by the characters in Realization scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|-----------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Millie | 5 | - | 5 | 1 | 1 | - | - | 12 |

| | | | | | | | | |
|----------------------|---|---|----|---|---|---|---|----|
| Guy | 1 | 3 | 11 | 2 | - | - | - | 17 |
| Total Clauses | | | | | | | | 29 |

Table 8 The results of the analysis of mood system used by the characters in Realization scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|---|---------------|------------|---------------------------------|
| | Declarative | Interrogative | Imperative | |
| Millie | 11 | - | - | 11 |
| Guy | 10 | 3 | 4 | 17 |
| Total Clauses | | | | 28 |

Table 9 The results of the analysis of process used by the characters in Rebellion scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|----------------------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Guy | 5 | 2 | 5 | 1 | 2 | 1 | 4 | 20 |
| Buddy | - | - | - | - | - | - | 1 | 1 |
| NPC | - | - | 1 | - | - | - | - | 1 |
| Game player | - | - | 2 | - | - | - | - | 2 |
| Total Clauses | | | | | | | | 24 |

Table 10 The results of the analysis of mood system used by the characters in Rebellion scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|---|---------------|------------|---------------------------------|
| | Declarative | Interrogative | Imperative | |
| Guy | 17 | 2 | 1 | 20 |
| Buddy | - | - | 1 | 1 |
| NPC | 1 | - | - | 1 |
| Game player | - | 2 | - | 2 |
| Total Clauses | | | | 24 |

Table 11 The results of the analysis of process used by the characters in out of the zone scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|----------------------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Buddy | 1 | - | 1 | - | - | - | 1 | 3 |
| NPCs | 1 | - | - | - | - | - | - | 1 |
| Total Clauses | | | | | | | | 4 |

Table 12 The results of the analysis of mood system used by the characters in out of the zone scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|---|---------------|------------|---------------------------------|
| | Declarative | Interrogative | Imperative | |
| Buddy | 2 | - | - | 2 |
| NPCs | 1 | - | - | 1 |
| Total Clauses | | | | 3 |

Table 13 The results of the analysis of process used by the characters in Free life scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|----------------------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Guy | 2 | 1 | - | - | - | - | - | 3 |
| Millie | 1 | - | - | - | - | - | - | 1 |
| Total Clauses | | | | | | | | 4 |

Table 14 The results of the analysis of mood system used by the characters in Free Life scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|---|---------------|------------|---------------------------------|
| | Declarative | Interrogative | Imperative | |
| Guy | 2 | - | - | 2 |
| Millie | 1 | - | - | 1 |
| Total Clauses | | | | 3 |

Table 15 The results of the analysis of process used by the characters in Freedom scene

| Character | The Number of Process Used (Frequently in Clauses) | | | | | | | Total (Frequency in Clauses) |
|-----------|--|--------|-------------|-------------|--------|-------------|------------|---------------------------------|
| | Material | Mental | Attributive | Identifying | Verbal | Existential | Behavioral | |
| Guy | 1 | - | - | - | - | 1 | - | 2 |
| Buddy | 1 | - | 1 | - | - | - | - | 2 |







| | |
|----------------------|---|
| Total Clauses | 4 |
|----------------------|---|










Table 16 The results of the analysis of mood system used by the characters in Freedom scene

| Character | The Number of Mood Used (Frequently in Clauses) | | | Total (Frequency in Clauses) |
|----------------------|--|---------------|------------|---|
| | Declarative | Interrogative | Imperative | |
| Guy | 2 | - | - | 2 |
| Buddy | - | 2 | - | 2 |
| Total Clauses | | | | 4 |

Appendix 3. The analysis of visual elements

1. Sunglasses scene

| Camera | No | Image Track | Dialogue |
|-------------------|----|--|---|
| Camera stationary | 1 |  | Bank officer: Nobody try to be a hero. This will all be over soon. |
| Camera stationary | 2 |  | |
| Camera dollying | 3 |  | |
| Camera stationary | 4 |  | |
| Camera stationary | 5 |  | Buddy: it didn't work. It will never work. She's wearing sunglasses. We don't mess with the sunglasses people. |
| Camera stationary | 6 |  | Guy: Maybe I'll get some sunglasses of my own. Guy: Okay, just need to borrow them for a sec, okay? |

| | | | |
|-------------------|----|--|---|
| Camera stationary | 7 |  | <p>Player:</p> <p>I'm the robber!</p> <p>You're the guy who lies down and takes it!</p> |
| Camera dollying | 8 |  | <p>Buddy: You don't do this.</p> <p>Guy: Maybe I do.</p> |
| Camera stationary | 9 |  | |
| Camera panning | 10 |   | Amazing sound |
| Camera stationary | 11 |  | |
| Camera panning | 12 |   | |
| Camera stationary | 13 |  | <p>Guy: Excuse me.</p> <p>Do you see this?</p> <p>NPC: Have the quarterly reports on my desk by Friday.</p> |





| | | | |
|-------------------|----|--|--|
| Camera stationary | 14 |  | |
| Camera stationary | 15 |  | |

Table 1 the results of the analysis of visual elements of sunglasses scene

| | | | |
|--------------------------|-----------------|-------------------------|--|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Buddy, NPC, and game player |
| | Process | Narrative | Action |
| | Circumstance | Locative | The Bank |
| | | Means | Snatch the sunglasses |
| Interactive meaning | Camera Movement | Camera Stationary | 13 shots (1,2,4,5,6,7,9,11,13,14,15) |
| | | Camera dollying | 2 shots (3&8) |
| | | Camera panning | 2 shots (10) (12) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 4 shots (2)(3)(5)(8) |
| | | Medium Shot | 10 shots (1)(6)(7)(9)(10) (11)(13)(14)(15) |
| | | Long Shot | 1 shot (4) |
| | Distance | Close personal distance | 4 shots (2)(3)(5)(8) |

| | | | |
|-----------------------|-------------------|-----------------------|------------------------------|
| | | Far personal distance | 7 shots (1)(6)(7)(9)(10)(11) |
| | | Far social distance | 4 shots (4)(13)(14)(15) |
| | Angle | Oblique angle | 8 shots 1,2,4,5,6,8,9,12 |
| | | High angle | 1 shot 10 |
| | | Low angle | 6 shots 3,7,11,13,14,15 |
| | Color | Modulation | All shots |
| Compositional meaning | Information Value | Left | Buddy |
| | | Right | Guy |
| | Saliency | NPC | |

2. Millie scene

| Camera | No | Image Track | Dialogue |
|-------------------|----|--|---|
| Camera stationary | 1 |  | Guy: Maybe I could help you. Millie: I work alone. |
| Camera dollying | 2 |  | Millie: Besides, if you want to have any chance of making an impact here, you need to have a higher level than that. See? That's mine. |







| | | | |
|-------------------|---|--|---|
| Camera stationary | 3 |  | Millie: And that's yours. |
| Camera dollying | 4 |  | Guy: Well, how do I get to a higher level? Millie: Experience, guns, money. This is Free City. You could rob a store, carjack someone, punch a pedestrian in the face. |
| Camera stationary | 5 |  | Millie: You could rack experience points up by being a good guy. Guy: Like a hero. |
| Camera stationary | 6 |  | Guy: Wait! How will I know that I've levelled up enough? Millie: Get over 100, then we'll talk. |






Table 2 the results of the analysis of visual elements of Millie scene

| | | | |
|--------------------------|-----------------|-------------------|--------------------|
| Representational meaning | Participants | Actor | Millie |
| | | Goal | Guy |
| | Process | Narrative | Action |
| | Circumstance | Locative | Millie secret base |
| Interactive meaning | Camera Movement | Camera Stationary | 4 shot (1,3,5,6) |

| | | | |
|-----------------------|-------------------|-----------------------|-----------------|
| | | Camera dollying | 2 shots (2&4) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 3 shots (1,2,6) |
| | | Medium Shot | 2 shots (3&5) |
| | | Long shot | 1 shot (4) |
| | Distance | Far personal distance | 6 shots (1-6) |
| | Angle | The oblique angle | 6 shots (1-6) |
| | Color | Low saturation | All shots |
| Compositional meaning | Information Value | Left | Millie |
| | | Right | Guy |
| | Saliency | Millie | |

3. Buddy scene

| Camera | No | Image Track | Dialogue |
|-------------------|----|--|---|
| Camera stationary | 1 |  | <p>Buddy: What is this shirt?</p> <p>You look sloppy.</p> <p>Matter of fact, you look horrible.</p> |
| Camera stationary | 2 |  | <p>Guy: I've been figuring some stuff out.</p> <p>Buddy: Whatcha mean, "figure stuff out"?</p> <p>It is nothing to figure out.</p> <p>Okay? You go to bed, you wake up,</p> |






| | | | |
|-------------------|---|--|---|
| Camera stationary | 3 |  | <p>Buddy: you get some coffee, then you come to work.</p> <p>And then you repeat the same thing tomorrow.</p> |
| Camera stationary | 4 |  | <p>Guy: I talked to one of the sunglass people and now I'm one of the sunglass people.</p> |
| Camera stationary | 5 |  | <p>Guy: What if I could tell you that you could be more?</p> <p>Your life could be fuller.</p> |
| Camera panning | 6 |  | <p>Guy: That you're free to make your own decisions. Your own choices.</p> |
| Camera stationary | 7 |  | <p>Guy: These puppies changed my life.</p> <p>And they're gonna change yours, too.</p> |






| | | | |
|-------------------|----|--|---|
| Camera stationary | 8 |  | Buddy: Come on now, you know we don't wear sunglasses. |
| Camera stationary | 9 |  | Guy: Put them on. Buddy: No. Guy: Life doesn't have to be something that just happens to us. All right? |
| Camera dolly | 10 |  | Guy: Just put the glasses on and you're gonna see. |
| Camera dolly | 11 |  | Buddy: I can't, okay? I'm sorry. |
| Camera dolly | 12 |  | Guy: You're my best friend, Buddy. And you don't have to be scared. |
| Camera stationary | 13 |  | Guy: If you change your mind, I'll be around |

Table.3 the results of the analysis of visual elements of Buddy scene

| | | | |
|--------------------------|-------------------|-----------------------|------------------------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Buddy |
| | Process | Narrative | Action process |
| | Circumstance | Locative | The bank |
| | | Accompaniment | NPC |
| Interactive meaning | Camera Movement | Camera Stationary | 8 shots (1,2,3,4,5,7,8,9) |
| | | Camera dollying | 3 shots (10,11,12) |
| | | Camera panning | 1 shot (6) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 6 shots (4,6,7,10,11,12) |
| | | Medium Close Shot | 5 shots (1,2,3,8,9) |
| | | medium Long Shot | 2 shots (5&13) |
| | Distance | Close Personal Shot | 6 shots (2,3,4,10,11,12) |
| | | Far personal distance | 7 shots (1,5,6,7,8,9,13) |
| | Angle | Oblique angle | 8 shots (1,2,3,4,5,11,12,13) |
| | | High angle | 3 shots (6,8,9) |
| | | Low angle | 2 shots (7&10) |
| | Color | Modulation | 5,11,12 |
| Compositional meaning | Information Value | Left | Buddy |
| | | Right | Guy |
| | Saliency | Guy | |

4. Realization scene

| Camera | No | Image Track | Dialogue |
|-------------------|----|--|---|
| Camera panning | 1 |  | Guy: I always wondered what was in here. |
| Camera panning | 2 |  | Guy: I don't get it. What is this place? |
| Camera stationary | 3 |  | Millie: There is no easy way to say this, but this city is a game. It's a video game. |
| Camera stationary | 4 |  | Guy: So, the entire world is a game? Guy: And we're all just players in the game? |
| Camera stationary | 5 |  | Millie: I'm a player. All these people here are players. We live in the real world. |

| | | | |
|-------------------|----|--|--|
| Camera stationary | 6 |  | <p>Millie: But you only exist here.</p> <p>It's why you can never leave Free City.</p> |
| Camera stationary | 7 |  | <p>Millie: You're a non-player character. A background person.</p> |
| Camera stationary | 8 |  | <p>Guy: So, I'm fake?</p> <p>The entire world is fake?</p> <p>I'm not even a main character,</p> <p>I'm just this idiot who's in the background?</p> |
| Camera panning | 9 |  | <p>Millie: In two days, the game is gonna shut down. For good.</p> <p>When the sequel launches</p> |
| Camera panning | 10 |  | <p>Millie: this whole city, you, all the people in it who aren't players, they'll be gone forever.</p> |



| | | | |
|-------------------|----|--|---|
| Camera stationary | 11 |  | Guy: My whole life, I felt like there had to be something more. And, for a second, I felt amazing. We're not the same. |
| Camera dollying | 12 |  | Guy: Well, I may not be real, but, for a second there, I felt pretty alive. |
| Camera stationary | 13 |  | |
| Camera stationary | 14 |  | Guy: Don't you get it? Don't any of you get it? None of these matters! None of it! It's fake! We don't matter! |







Table.4 the results of the analysis of visual elements of realization scene






| | | | |
|--------------------------|--------------|-----------|--------|
| Representational meaning | Participants | Actor | Millie |
| | | Goal | Guy |
| | Process | Narrative | Action |







| | | | |
|-----------------------|-------------------|-------------------------|-----------------------------------|
| | Circumstance | Locative | Player bar and road |
| Interactive meaning | Camera Movement | Camera Stationary | 9 shots (3,4,5,6,7,8,11,13,14) |
| | | Camera dollying | 1 shot (12) |
| | | Camera panning | 4 shots (1,2,9,10) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 10 shots (2,3,4,5,6,7,8,11,12,13) |
| | | Medium Close Shot | 3 shots (6,9,10) |
| | | Long Shot | 2 shots (1&14) |
| | Distance | Close personal distance | 5 shots (3,4,5,6,8) |
| | | Far personal distance | 5 shots (2,9,10,11,12) |
| | | Far social distance | 3 shots (1,13,14) |
| | Angle | Oblique angle | 14 shots (1-14) |
| | Color | Low saturation | 8 shots (1-8) |
| | | Modulation | 6 shots (9-14) |
| Compositional meaning | Information Value | Left | Guy |
| | | Right | Millie |
| | Saliency | Guy | |

5. Rebellion scene

| Camera | No | Image Track | Dialogue/ Sound track |
|-------------------|----|--|---------------------------------|
| Camera stationary | 1 |  | Guy: Now, you know me, I'm Guy. |

| | | | |
|-------------------|---|--|---|
| Camera stationary | 2 |  | Guy: What I'm about to say may be hard to understand. |
| Camera stationary | 3 |  | Guy: But, are you sick of living in the background? |
| Camera stationary | 4 |  | Guy: Aren't you sick of being shot at? |
| Camera stationary | 5 |  | Buddy: Enough. Guy: Taken hostage? Buddy: No more. |
| Camera stationary | 6 |  | Guy: Run over? Guy: Robbed? Stabbed? Used as a human shield? |
| Camera stationary | 7 |  | Buddy: We are tired of being stabbed! |

| | | | |
|-------------------|----|--|---|
| Camera stationary | 8 |  | <p>Guy: I'm tryin' to say that things in this city don't have to be this way.</p> <p>Things can be different.</p> |
| Camera stationary | 9 |  | <p>Guy: The point is, we don't have to be spectators to our own lives.</p> <p>We can be whatever we want.</p> |
| Camera stationary | 10 |  | <p>NPC: We can't all be you, Guy.</p> |
| Camera dollying | 11 |  | <p>Guy: That's not true.</p> <p>What's inside of me is inside of you, too.</p> |
| Camera stationary | 12 |  | <p>Guy: It's inside of each and every one of you.</p> |

| | | | |
|-------------------|----|--|--|
| Camera stationary | 13 |  | <p>Guy: If I could just make it out past that water...</p> <p>there's a world out there</p> <p>where we can be free.</p> |
| Camera stationary | 14 |  | <p>Guy: Where we get to decide who we wanna be.</p> |
| Camera dollying | 15 |  | <p>Guy: Where we can matter.</p> <p>But we have to fight for it</p> |
| Camera stationary | 16 |  | <p>Guy: We have to fight together.</p> |
| Camera panning | 17 |  | <p>Guy: Huddle up!</p> <p>Here's what we're going to do!</p> <p>Everyone in!</p> |
| Camera stationary | 18 |  | <p>Player: Where the hell is everybody? Hello?</p> |













| | | | |
|-------------------|----|--|---------------------------------|
| Camera stationary | 19 |  | Player: Where are all the NPCs? |
| Camera stationary | 20 |  | |
| Camera stationary | 21 |  | |
| Camera stationary | 22 |  | |
| Camera stationary | 23 |  | |

Table.5 the results of the analysis of visual elements of rebellion scene

| | | | |
|--------------------------|-----------------|-------------------|--|
| Representational meaning | Participants | Actor | Guy and Millie |
| | | Goal | NPCs |
| | Process | Narrative | Action |
| | Circumstance | Locative | Garden |
| Interactive meaning | Camera Movement | Camera Stationary | 21 shots (1,2,3,4,5,6,7,8,9,10,12, 13,14,16,18,19,20,21,22, 23) |

| | | | |
|-----------------------|-------------------|-------------------------|--|
| | | Camera dollying | 2 shots (11&15) |
| | | Camera panning | 1 shot (17) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 6 shots (3,6,8,9,11,15) |
| | | Medium Close Shot | 9 shots (2,4,5,7,10,13,11,14,20,22) |
| | | Medium Long Shot | 4 shots (1,12,16,17) |
| | | Long shot | 2 shots (18&19) |
| | | Very Long Shot | 2 shots (21&23) |
| | Distance | Close Personal distance | 23 shots (1-23) |
| | Angle | Oblique Angle | 13 shots (3,4,5,6,7,8,9,10,11,13,14 15,20) |
| | | Low Angle | 3 shots (18,21,22) |
| | | High Angle | 7 shots (1,2,12,16,17,19,23) |
| | | Color | Modulation |
| | Value | | 2 shots (21 & 22) |
| | Transparency | | 1 shot (23) |
| Compositional meaning | Information Value | Bottom | NPCs |
| | | Top | Guy and Millie |
| | Salience | Guy and Millie | |

6. Out of the zone scene

| Camera | No | Image Track | Dialogue/ Sound track |
|-------------------|----|--|---|
| Camera stationary | 1 |  | |
| Camera stationary | 2 |  | Buddy: You get to that build. You show them we matter. |
| Camera dollying | 3 |  | |
| Camera stationary | 4 |  | |
| Camera stationary | 5 |  | |
| Camera dollying | 6 |  | |
| Camera stationary | 7 |  | |

| | | | |
|-------------------|----|--|------------------|
| Camera stationary | 8 |  | |
| Camera stationary | 9 |  | |
| Camera stationary | 10 |  | |
| Camera panning | 11 |  | |
| Camera stationary | 12 |  | |
| Camera dollying | 13 |  | NPCs: you did it |

Table 6 the results of the analysis of visual elements of out of the zone scene

| | | | |
|--------------------------|--------------|-----------|---------------|
| Representational meaning | Participants | Actor | Guy and Buddy |
| | | Goal | NPCs |
| | Process | Narrative | Action |
| | Circumstance | Locative | Ocean |

| | | | |
|-----------------------|-------------------|-------------------------|----------------------------------|
| Interactive meaning | Camera Movement | Camera Stationary | 9 shots (1,2,4,5,7,8,9,10,12) |
| | | Camera dollying | 3 shots (3,6,13) |
| | | Camera panning | 1 shot (11) |
| | Image act | Offer | |
| | Size of frame | Medium Close Shot | 5 shots (3,5,6,8,13) |
| | | Medium Long Shot | 4 shots (1,7,9,11) |
| | | Long Shot | 2 shots (2&10) |
| | | Very Long Shot | 2 shots (4&12) |
| | Distance | Close personal distance | 4 shots (5,8,10,13) |
| | | Far personal distance | 2 shots (1&2) |
| | | Public distance | 7 shots (3,4,6,7,9,11,12) |
| | Angle | Oblique angle | 4 shots (1,2,6,7) |
| | | Low angle | 6 shots (3,5,9,11,12,13) |
| | | High angle | 3 shots (4,8,10) |
| | Color | Low saturation | 2 shots (5&8) |
| | | Purity | 3 shots (1,3,4) |
| | | Luminosity | 5 shots (9,10,1,12,13) |
| Transparency | | 3 shots (2,6,7) | |
| Compositional meaning | Information Value | - | |
| | Salience | NPCs | |

7. Free life scene





| Camera | No | Image Track | Dialogue |
|-------------------|----|--|--|
| Camera stationary | 1 |  | |
| Camera stationary | 2 |  | |
| Camera stationary | 3 |  | Guy: Hey, Millie. |
| Camera stationary | 4 |  | Guy: Hey, guys. |
| Camera stationary | 5 |  | Millie: So, what are you going to do? |
| Camera stationary | 6 |  | Guy: Anything I want. Thanks to you. I'm not stuck in a loop anymore. |

Table 7 the results of the analysis of visual elements of Free life scene

| | | | |
|--------------------------|-------------------|----------------------------|--------------------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Millie |
| | Process | Narrative | Action |
| | Circumstance | Locative | Free city |
| Interactive meaning | Camera Movement | Camera Stationary | 6 shots (1,2,3,4,5,6) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 2 shots (5&6) |
| | | Medium Long Shot | 1 shot (4) |
| | | Medium Close Shot | 1 shot (3) |
| | | Very Long Shot | 2 shots (1&2) |
| | Distance | Close Personal Distance | 4 shots (3,4,5,6) |
| Angle | Oblique angle | 6 shots (1-6) | |
| | Color | Modulation | 6 shots (1-6) |
| Compositional meaning | Information Value | - | |
| | Saliency | New condition in Free Life | |

8. Freedom scene

| Camera | No | Image Track | Dialogue |
|-------------------|----|--|----------------------------------|
| Camera stationary | 1 |  | Buddy: Hey, so where's the bank? |






| | | | |
|-------------------|---|--|---------------------------|
| Camera stationary | 2 |  | Guy: There is no bank. |
| Camera stationary | 3 |  | Buddy: So, what do we do? |
| Camera stationary | 4 |  | Guy: Whatever we want. |
| Camera stationary | 5 |  | |
| Camera stationary | 6 |  | |

Table 8 the results of the analysis of visual elements of freedom scene

| | | | |
|--------------------------|-----------------|-------------------|----------------------|
| Representational meaning | Participants | Actor | Guy |
| | | Goal | Buddy |
| | Process | Narrative | Action |
| | Circumstance | Locative | Free city |
| Interactive meaning | Camera Movement | Camera Stationary | 6 shots (1-6) |
| | Image act | Offer | |
| | Size of frame | Close Shot | 4 shots (1,2,3,4) |

| | | | |
|-----------------------|-------------------|----------------------------|------------------------|
| | | Medium Long Shot | 1 shot (5) |
| | | Long Shot | 1 shot (6) |
| | Distance | Close Personal Distance | 5 shots (1,2,3,4,5) |
| | | Far social Distance | 1 shot (6) |
| | Angle | Oblique angle | 4 shots (1,2,3,4) |
| | | High Angle | 2 shots (5&6) |
| | Color | Modulation | 6 shots (1-6) |
| Compositional meaning | Information Value | Left | Buddy |
| | | Right | Guy |
| | Saliency | New condition in Free city | |