



**A SYSTEMIC FUNCTIONAL ANALYSIS ON THE GENERIC  
STRUCTURE IN *THE KING'S SPEECH* MOVIE SCRIPT**

**THESIS**

**Written by:**

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**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
JEMBER UNIVERSITY  
2013**



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STRUCTURE IN *THE KING'S SPEECH* MOVIE SCRIPT**

**THESIS**

A thesis presented to the English Department, Faculty of Letters,  
Jember University as one of the requirements to obtain  
the award of Sarjana Sastra Degree  
in English Studies

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## **DEDICATION**

This thesis is dedicated, with profound thanks, to:  
My beloved mom, Susiana, and the strongest dad, Sawari.

## **MOTTO**

Surely there is ease after hardship. *Aye*, surely there is ease after hardship.

[Al Qur'an. *Al Insyirah*: 6-7]

## DECLARATION

I hereby state that the thesis entitled “A Systemic Functional Analysis on the Generic Structure in The King’s Speech Movie Script” is an original piece of writing. I certify to the best of my knowledge that the analysis and the research described in the thesis have never been submitted for any other degree or any publications.

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

Jember, May 23rd, 2013

The Candidate,

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## APPROVAL SHEET

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Jember, May 23<sup>rd</sup>, 2013

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## SUMMARY

*“A Systemic Functional Analysis on the Generic Structure in The King’s Speech Movie Script”*; Tri Susilo Pramono, 070110101008; 2012: 42 pages; English Department, Faculty of Letters, University of Jember.

This thesis analyses three selected texts: *complication text*, *evaluation text*, and *resolution text* of the generic structure in *The King’s Speech* movie script. Systemic Functional Analysis is conducted in this study by applying systemic functional linguistics proposed by Halliday. This thesis aims to know how a language works toward its meaning in text. Firstly, the text in which derived from the three texts based on the Generic Structure of *The King’s Speech* movie script are discussed through lexicogrammatical patterns consisting of Transitivity, Mood, and Theme. Second, the lexicogrammatical patterns realize semantic components that present experiential meaning, interpersonal meaning, and textual meaning. Finally, Field, Tenor, and Mode as the situational dimension are reflected. Particularly, it is proved that there is connectivity among lexicogrammatical patterns, semantic components, and context of situation.



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