



**THE REPRESENTATION OF FEMINISM IN *THE
INCREDIBLES 2*: A MULTIMODAL CRITICAL DISCOURSE
ANALYSIS (MMCDA)**

THESIS

Written by

Leli Rima Putri Lestari
NIM 150110101069

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER
2020**



THE REPRESENTATION OF FEMINISM IN *THE INCREDIBLES 2*: A MULTIMODAL CRITICAL DISCOURSE ANALYSIS (MMCDA)

THESIS

presented to the English Department, Faculty of Humanities, Universitas Jember
as one of the requirements to achieve Sarjana Sastra Degree

Written by

Leli Rima Putri Lestari
NIM 150110101069

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER
2020**

DEDICATION

This thesis is dedicated to:

1. My beloved mother and father, Sujati and Mudjilin, who always love and support me through thick and thin;
2. my two beloved sisters, Meida Ikawati, S. T. and Septi Dwi Fifianti, S. Si. who always encourage me;
3. my two brothers in law, Emil Sugiarto and Marzuli;
4. my teachers and lecturers;
5. my best friends, Mela Diah Lupita, Fatma Nur Prastika, Marica Falasensia, Inayatul Fauziyah, S.S., Rizki Nur Widiati and Anistya Sirin who always cheer me up during writing this thesis;
6. my seniors, Chrisdianto Wibowo Kamandoko, S.S., Nur Meyra P. Y., S.S., Ilma Makhrifah, S.S. for their supports and suggestion in writing my thesis;
7. the discourse squad, Abdul Haris Nusabela, S.S., Riska Ayu Anjasari, S.S., Hilda Ima Maulani and Navyta Yuli, S.S. for their supports and ideas in writing my thesis;
8. my second family in PSM Melodi Sastra;
9. all my friends in English Department, Faculty of Humanities, Universitas Jember;
10. my Alma Mater.

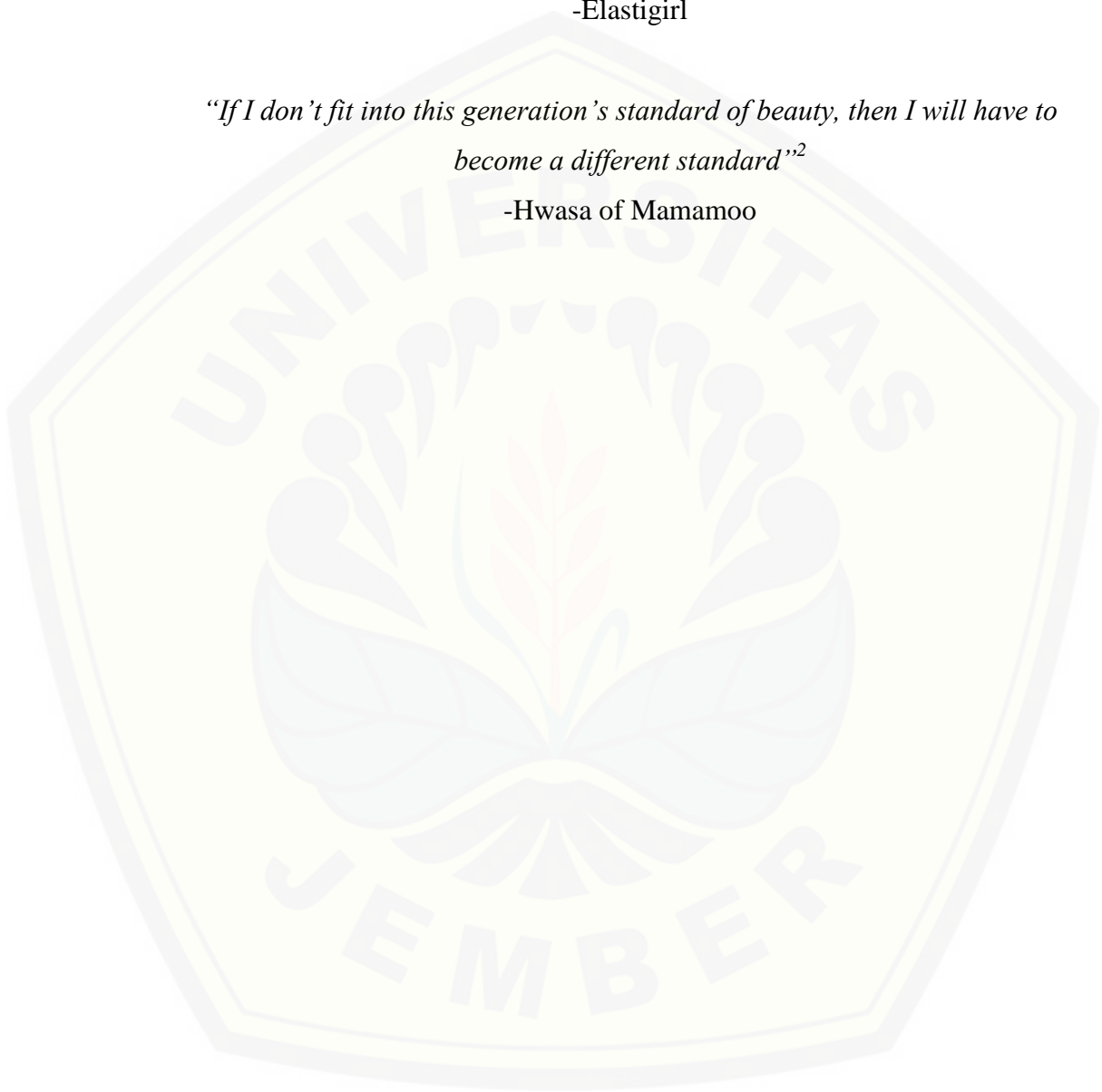
MOTTO

“Your identity is your most valuable possession. Protect it.”¹

-Elastigirl

“If I don’t fit into this generation’s standard of beauty, then I will have to become a different standard”²

-Hwasa of Mamamoo



¹ Pixar Animation Studios. 2004. The Incredibles

² Hwasa. 2019. 4 Season Concert

DECLARATION

I hereby state that this thesis entitled “**The Representation of Feminism in The in *The Incredibles 2*: A Multimodal Critical Discourse Analysis (MMCDA)**” is and original writing. I declare this thesis has never been submitted to any degrees or publications.

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

Jember, 13 January 2020

The Writer

Leli Rima Putri Lestari
NIM. 150110101069

THESIS

**THE REPRESENTATION OF FEMINISM IN *THE
INCREDIBLES 2*: A MULTIMODAL CRITICAL DISCOURSE
ANALYSIS**

By

LELI RIMA PUTRI LESTARI

NIM 150110101069

Supervisor

Supervisor : Drs. Albert Tallapessy, M.A., Ph.D

Co-Supervisor : Sabta Diana, S.S., M.A.

ADVISORY APPROVAL SHEET

This thesis entitled “The Representation of Feminism in *The Incredibles 2*: A Multimodal Critical Discourse Analysis (MMCDA)” has been approved on:

Day, Date : Monday, 13 January 2020

Place : English Department, Faculty of Humanities,
Universitas Jember

Supervisor,

Co-Supervisor,

Drs. Albert Tallapessy, M.A., Ph.D
NIP. 196304111988021001

Sabta Diana, S.S., M.A
NIP. 197509192006042001

APPROVAL SHEET

Approved and received by the examination committee of the English Department,
Faculty of Humanities, Universitas Jember.

Name : Leli Rima Putri Lestari
Student Number : 150110101069
Title : The Representation of Feminism in *The Incredibles 2*: A
Multimodal Critical Discourse Analysis (MMCDA)
Day, Date : Monday, 13 January 2020
Place : English Department, Faculty of Humanities,
Universitas Jember

1st Examiner,

2nd Examiner,

Prof. Dr. Samudji, M.A.
NIP. 780018002

Indah Wahyuningsih, S.S., M.A.
NIP. 196801142000122001

Approved by the Dean

Prof. Dr. Akhmad Sofyan, M.Hum
NIP. 196805161992011001

ACKNOWLEDGMENT

All praises and gratitude are given to Allah the Almighty for His blessings. Without His blessings and guidance, I will never be able to finish this thesis. This study has been completed with the involvement and assistance of many people. Therefore, I present my deep appreciation and gratitude to:

1. Prof. Dr. Akhmad Sofyan, M.Hum, the Dean of Faculty of Humanities, Universitas Jember and Dr. Ikwan Setiawan, M.A., the Head of English Department;
2. Drs. Albert Tallapessy, M.A., Ph.D., and Sabta Diana., S.S., M.A., my supervisors for their valuable times, patience, supports, ideas and suggestion during the process of writing this thesis;
3. Prof. Dr. Samudji, M.A., and Indah Wahyuningsih, S.S., M.A., my examiners for their suggestion in improving this thesis;
4. Prof. Dr. Sukarno, M.Litt., my academic advisor who always gives valuable advices during my study;
5. the lecturers of Faculty of Humanities who have taught me important knowledge during my study;
6. those who cannot be mentioned one by one.

Jember, 13 January 2020

Leli Rima Putri Lestari

SUMMARY

The Representation of Feminism in *The Incredibles 2*: A Multimodal Critical Discourse Analysis (MMCDA); Leli Rima Putri Lestari; 150110101069; 2019; 76 pages; English Department, Faculty of Humanities, Universitas Jember

This thesis investigates the representation of feminism in “The Incredibles 2” movie. This study applies Critical Discourse Analysis (CDA) by Fairclough (1992), Systemic Functional Linguistics by Halliday (2004), Grammar of Visual Design by Kress and Van Leeuwen (2006), theory of representation by Hall (1997) and theories of feminism by Hooks (2000), Gamble (1998) and Madsen (2000).

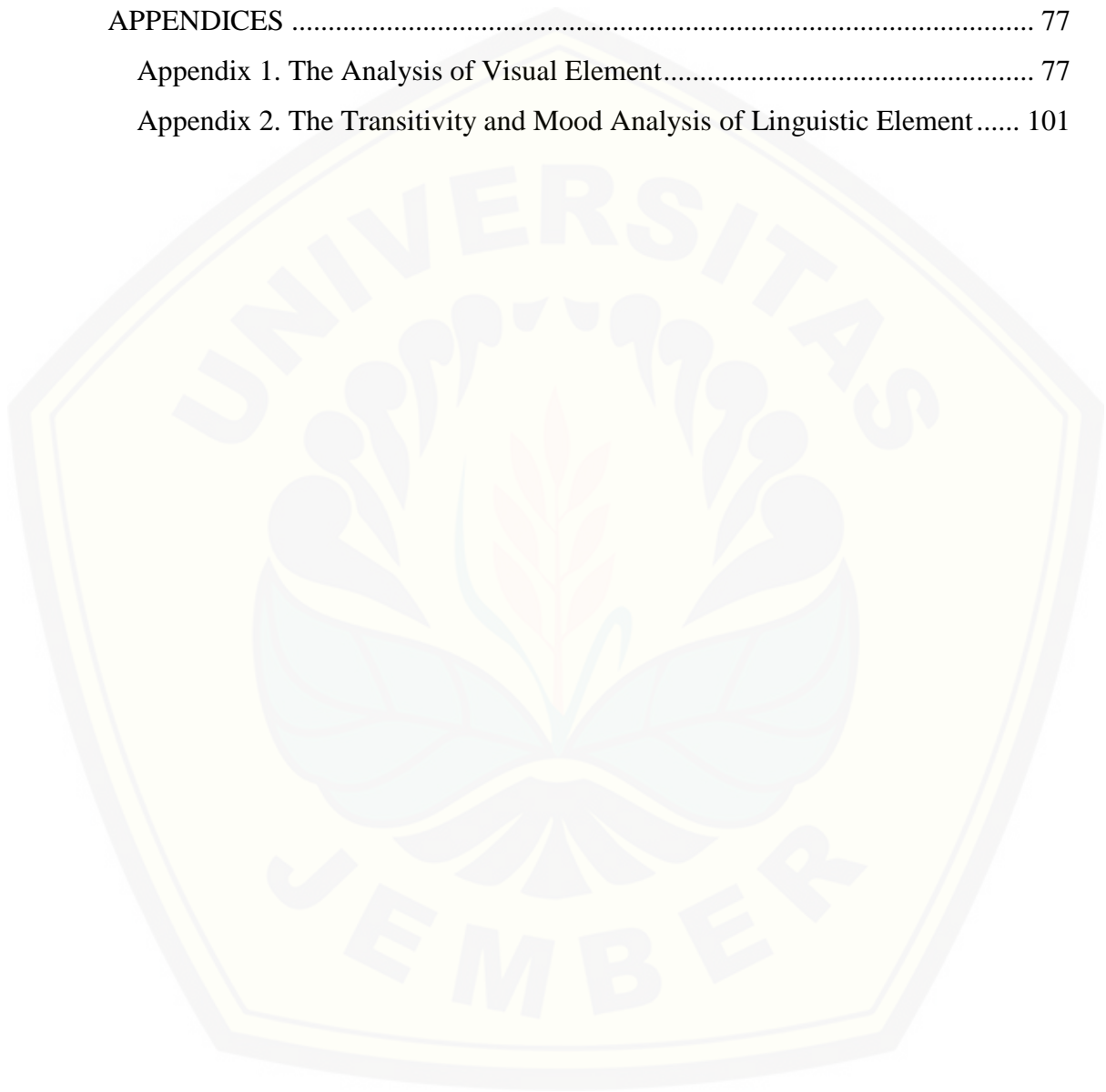
The data used in this study were collected from movie scenes. Specifically, the structure of the movie was found and analyzed by using Generic Structure Potential (GSP) by Halliday and Hasan. Furthermore, the data were processed by using Systemic Functional Linguistics by Halliday (2004) and Grammar of Visual Design by Kress and Van Leeuwen (2006) to analyze the linguistic and visual elements of the movie.

The findings of this study show that the movie represents feminism. It can be seen in the relationship between linguistic and visual elements. The linguistic elements which represent feminism in *The Incredibles 2* movie can be described and proven through the Transitivity and Mood analysis. The dominant process used by Helen is Material process where she appears as the Actor of the process. Additionally, in the visual element, Helen (Elastigirl) mostly appears on the center position which means that she is the nucleus of the information. Helen (Elastigirl) also appears mostly as the Salient participant who is the focus of the scenes. Thus, the movie proves that Elastigirl or Helen represented feminism idea. However, in some cases, the representation of feminism is not fully achieved because male domination still exists in the movie. Therefore, this movie does not completely succeed in representing feminism.

TABLE OF CONTENTS

TITLE PAGE	i
DEDICATION	ii
MOTTO	iii
DECLARATION	iv
ADVISORY APPROVAL SHEET	vi
APPROVAL SHEET	vii
ACKNOWLEDGMENT	viii
SUMMARY	ix
TABLE OF CONTENTS	x
LIST OF TABLES	xii
LIST OF FIGURES	xiv
CHAPTER 1. INTRODUCTION	1
1.1 The Background of The Study	1
1.2 The Research Topic	3
1.3 The Research Problems	3
1.4 The Research Questions	4
1.5 The Purposes of Study	4
CHAPTER 2. LITERATURE REVIEW	5
2.1 Previous Study	5
2.2 Theoretical Framework	7
CHAPTER 3. RESEARCH METHOD	25
3.1. Type of Research	25
3.2. Data Collection	25
3.3. Data Processing	26
3.4. Data Analysis	27
CHAPTER 4. RESULT AND DISCUSSION	28
4.1 Result and Discussion of Visual and Linguistic Element	28
4.2 Discursive Analysis in <i>The Incredibles 2</i> movie	62

4.3 The Socio and Cultural Context of Feminism Representation in <i>The Incredibles 2</i>	67
CHAPTER 5. CONCLUSION	72
REFERENCES	74
APPENDICES	77
Appendix 1. The Analysis of Visual Element.....	77
Appendix 2. The Transitivity and Mood Analysis of Linguistic Element.....	101



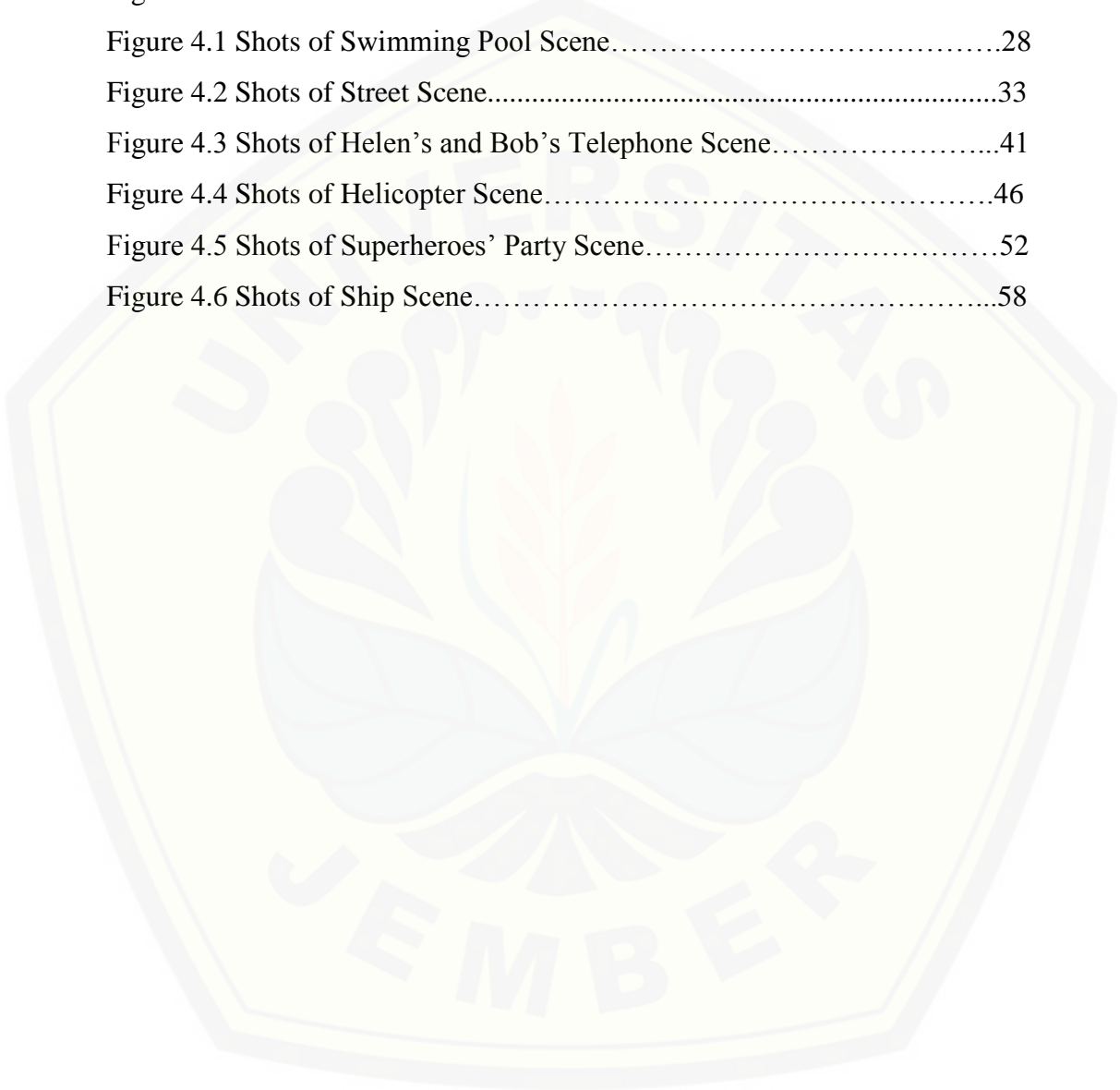
LIST OF TABLES

Table 2.1 Type of Process in Ideational Metafunction.....	11
Table 2.2 Examples of Material Process as the Sole Participant.....	11
Table 2.3 Examples of Material Process with Actor and Goal.....	11
Table 2.4 Examples of Material Process in the Form of Passive.....	12
Table 2.5 Example of Material Process with Beneficiary.....	12
Table 2.6 Example of Material Process with Range.....	12
Table 2.7 Examples of Behavioral Process.....	12
Table 2.8 Example of Mental Process.....	13
Table 2.9 Example of Mental Process with Embedded Clause.....	13
Table 2.10 Example of Verbal Process.....	13
Table 2.11 Example of Verbal Process with Embedded Clause.....	13
Table 2.12 Example of Verbal Process Projecting Direct Speech as Separate Clause.....	13
Table 2.13 Example of Verbal Process Projecting Indirect Speech as Separate Clause.....	14
Table 2.14 Example of Verbal Process with Receiver.....	14
Table 2.15 Example of Verbal Process with Target.....	14
Table 2.16 Examples of Existential Process.....	14
Table 2.17 Examples of Relational Process.....	14
Table 2.18 Example of Relational Identifying Process.....	15
Table 2.19 Example of Giving or Demanding, Good and Services or Information.....	15
Table 2.20 Mood Analysis.....	16
Table 4.1 The Result of the Visual Analysis of Scene 1.....	30
Table 4.2 The Results of Transitivity Process in Scene 1.....	31
Table 4.3 The Results of Mood Analysis in Scene 1.....	32
Table 4.4 The Results of Visual Analysis in Scene 2.....	36
Table 4.5 The Results of Transitivity Process in Scene 2.....	38

Table 4.6 The Results of Mood Analysis in Scene 2.....	49
Table 4.7 The Results of Visual Analysis in Scene 3.....	44
Table 4.8 The Results of Transitivity Process in Scene 3.....	45
Table 4.9 The results of Mood Analysis in Scene 3.....	45
Table 4.10 The Results of Visual Analysis in Scene 4.....	49
Table 4.11 The Results of Transitivity Process in Scene 4.....	51
Table 4.12 The Results of Mood Analysis in Scene 4.....	51
Table 4.13 The Results of Visual Analysis in Scene 5.....	54
Table 4.14 The Results of Transitivity Process in Scene 5.....	55
Table 4.15 The Results of Mood Analysis in Scene 5.....	56
Table 4.16 The Results of Visual Analysis in Scene 6.....	59
Table 4.17 The Results of Transitivity Process in Scene 6.....	61
Table 4.18 The Results of Mood Analysis in Scene 6.....	61

LIST OF FIGURES

Figure 2.1 Fairclough’s Three Dimensional Conception of Discourse.....	8
Figure 3.1 Movie Structure.....	25
Figure 4.1 Shots of Swimming Pool Scene.....	28
Figure 4.2 Shots of Street Scene.....	33
Figure 4.3 Shots of Helen’s and Bob’s Telephone Scene.....	41
Figure 4.4 Shots of Helicopter Scene.....	46
Figure 4.5 Shots of Superheroes’ Party Scene.....	52
Figure 4.6 Shots of Ship Scene.....	58



CHAPTER 1. INTRODUCTION

This chapter consists of the background of the study that explains the general definition about feminism, the subject of the research and the reason why this research is worth to conduct. Furthermore, this chapter also provides the research topic, the research problems, the research questions and the purposes of study.

1.1 The Background of The Study

Language is used as a means of communication in daily life. It is a medium through which concepts, feelings thoughts and ideas are represented (Hall, 1997: 1). Consequently, language deals with representation. Representation is the way how meaning is produced and shared to the people. Moreover, language can be used to represent real or imaginary things. According to Hall (1997: 1), language can function as a “representational system”. Thus, the use of language as representational system can be in the form of movie.

Movie is one of the popular media to tell or show an important message. The message is presented through the language use and the visual appearance of the characters. The characters can represent social issue, power, ideology, etc. One of the ideologies which can be presented by the characters is the representation of feminism. It can be depicted through the storyline, the language of the characters and the visual elements. Therefore, movie can be seen as a medium to tell the idea of feminism.

Feminism is a social movement to empower women (Annapurany, 2016). The history of feminism can be seen from the appearance of the three waves of feminism which reflects the phases of feminism. The first wave feminism occurred in 19th and 20th century as a struggle to fight women’s rights in properties and opportunities which focuses on suffrage. Then, the second wave feminism occurred in 1960s and 1970s that was indicated by a critique against patriarchy in constructing the identity of women. Lastly, the third waves of

feminism occurred in the mid-90s involves academics which includes the issue of language writing, sexuality, representation, etc. The third wave of feminism is characterized by the freedom of choice and equality without authority.

One movie that is assumed to contain the representation of feminism in this research is *The Incredibles 2*. This movie is a sequel of the first movie entitled *The Incredibles* which talks about Bob Parr as Mr. Incredible who was banned by the government as a hero. Then, he searched his own adventure in a mission to cope with the cruelest villain. After that, Mr. Incredible was trapped, but he was saved by his own family who is also superhero. The family members consist of his wife (Helen Parr also known as Elastigirl), his daughter (Violet), and his son (Dash). This movie is directed by Brad Bird, an American movie director who is also the writer of this movie and produced by Pixar Animation Studios. *The Incredibles 2* talks about the continuance of the superhero family. Helen Parr (Elastigirl) was out saving the world to restore the superheroes' names which were banned by the government, while Bob Parr (Mr. Incredibles) stayed at home to take care of the kids.

In addition, according to Kermode (2018), a movie critic, *The Incredibles 2* has a hi-tech adventure which makes him drool over. The movie also deals with gender inequality, family stress and modern triumph of salesmanship which make middle-aged audiences interested. Moreover, according to Dargis (2018), the animation looks sharper and more fine-grained. It can be seen from the detail of the movie characters, architecture, furniture and shiny outfits. The story of the movie concerned with the free enterprise, government, women working outside the home and feminism. Since this movie gets a good review, it is also interesting to investigate the message that is portrayed in the movie. Furthermore, the reason why this movie is chosen is because it portrays feminism as the social issue which depicts the situation in America. As depicted in the movie, feminism is depicted by the female characters "Helen Parr as Elastigirl". The female character tends to switch roles with the man and has freedom to have a choice as the basic idea of feminism. She has to save the world to restore superheroes' names. In order to

prove how this issue exists in the movie, the way how Helen Parr delivers feminism should be revealed.

To reveal feminism in the movie, the three dimensional frameworks proposed by Fairclough (1992: 73) will be used. According to Fairclough (1992: 73), the three dimensional frameworks is concerning with texts, discursive practice and social practice. Therefore, in text analysis, Halliday's Systemic Functional Linguistics (SFL) is used to analyze the movie subtitle. The analysis examines the hidden message by using the transitivity process and interaction which occur in the conversation of the characters. Furthermore, multimodality and the grammar of visual design are used to analyze the movie shots. Moreover, the concept of representation and feminism will be used in the level of discursive practice as the supporting theories. In addition, the socio-cultural context is used in the level of social practice to reveal the representation of feminism in *The Incredibles 2*.

Therefore, based on the background and reasons, this study is worth to investigate because it contributes the readers and audiences a better understanding about feminism. By using several supporting theories, the hidden concept of feminism in *The Incredibles 2* can be revealed. By doing this research, we also know the application of feminism in daily life. Therefore, the readers and audiences are able to understand feminism and how it is represented in the media, especially in movie.

1.2 The Research Topic

This study concerns with the Multimodal Critical Discourse Analysis (MMCDA). It focuses on analyzing the representation of feminism in *The Incredibles 2*.

1.3 The Research Problems

The appearance of the female character in *The Incredibles 2* is an interesting thing. As a superhero and as a mother, Helen Parr (also known as Elastigirl) plays the important role in the movie. She switches role with her

husband (Mr. Incredible or also known as Bob Parr) in taking care of the children. While, generally, women should take care of the children and men should earn a living for their family. It can be seen that the movie tries to tell us something about the switching role of the women and men. In addition, the female character also tried to save the world in order to bring back all superheroes' names which are banned by the government. She uses her power to fight against the villain who threatens the people and makes the people and media believe that superheroes should be legal again. Moreover, it reflects the female character who tries to fix the social problem occurring in the society. The female character is assumed to represent feminism in the movie. Therefore, this research focuses on revealing the representation of feminism in *The Incredibles 2*.

1.4 The Research Questions

Based on the background of the study, there are some research questions which I tried to answer, they are:

1. How do Systemic Functional Linguistic focusing on Transitivity and Mood analysis and the Grammar of Visual Design reveal the representation of feminism in *The Incredibles 2*?
2. How is feminism represented through the relationship between linguistic elements and visual elements in *The Incredibles 2*?

1.5 The Purposes of Study

Based on the research questions, the purposes of the study are mentioned as follows:

1. to know how Systemic Functional Linguistics focusing on Transitivity and Mood analysis and the Grammar of Visual Design reveal the representation of feminism in *The Incredibles 2*;
2. to know how feminism is represented through the relationship between linguistic elements and visual elements in *The Incredibles 2*.

CHAPTER 2. LITERATURE REVIEW

This chapter provides the preview of the theories used in this research. It contains two subchapters which are previous study and the theoretical framework. The previous studies are used to give contribution in this research. Moreover, the theoretical frameworks are used to provide the supporting theories used in this research which are Critical Discourse Analysis (CDA), Systemic Functional Linguistics (SFL), Multimodality, Grammar of Visual Design, Theory of Representation, Theory of Feminism and Social and Cultural Context.

2.1 Previous Study

This research uses Multimodal Critical Discourse Analysis as an approach to investigate the issue of feminism in the movie. It is used to identify how feminism is represented in the movie. Meanwhile, there are three previous studies used in this research. Generally, they give perspective in analyzing feminism by using Multimodal Critical Discourse Analysis as the framework. The first previous study is written by Woloshyn et al (2013) who investigated how characters in *The Hunger Games* trilogy were portrayed related to Connell's gendered discourses. She used Feminist discourse analysis by Lazar (2005) to investigate in which gender was enacted through some main characters in the movie. Moreover, she used comparative method by Glaser and Strauss (1967) to negotiate the research objectives, text structure, and genre. The finding of this research showed that the female character named Katniss represented the combination between femininity and masculinity. Meanwhile, the male character Gale and Peeta represented hegemonic masculinity and marginal masculinity.

In addition, Kiren and Awan (2017) analyzed the feminism problem in Jane Austen's novel "Pride and Prejudice". They investigated the role of women in education and in society within the novel. They used Critical Discourse Analysis by Fairclough (1992) and Systemic Functional Grammar by Halliday (1985) to analyze the selected statement in the novel. Moreover, they used qualitative method which is based on the theory of CDA. They selected the data

which were assumed to contain feminism issue. The finding of this research showed that the feminist aspect of the novel was not directly delivered by the character's personality and statement. However, it is indirectly stated through the character's attitude and behavior.

Similarly, Yundha (2018) investigated the hidden feminism in a movie entitled *Wonder Woman*. It used Generic Structure by Halliday and Hasan to find the element of the structure in the movie. It also used Systemic Functional Visual Element by Kress and Van Leeuwen (2006) to analyze the visual elements in the movie. Meanwhile, the linguistics elements were analyzed by using Halliday's Systemic Functional Linguistics (2004) focusing on transitivity, mood, and modality system. Moreover, Critical Discourse Analysis (CDA) by Fairclough was used as a bridge in connecting the hidden issue with the socio-cultural context which occurs in the society. The finding of this research showed that feminism issue is represented in the movie by the female character. The female character tried to bring feminism in her own perspective. The character represented that women will not stop struggling. However, the movie fails to illustrate feminism.

Related to this research, there are several similarities in the use of supporting theories. The previous studies used feminism, Critical Discourse Analysis and multimodality. They illustrated how feminism was represented in novels and movie. Therefore, the previous studies contribute in theory, frameworks and better understanding about Critical Discourse Analysis, Multimodality and Feminism. Although the previous studies contribute a lot to this research, the two previous studies only offer the motionless semiotic resources which are novels. Meanwhile, the last previous study deals with feminism in the movie which becomes the concern of the recent study. Therefore, in the recent study, the data used are movie which is the moving semiotic resource entitled *The Incredibles 2*. Since this recent study deals with movie, it is necessary to use multimodal critical discourse analysis to reveal the representation of feminism in the movie.

2.2 Theoretical Framework

There are several theories used in this study. They are Critical Discourse Analysis (CDA), Systemic Functional Linguistics (SFL), Multimodality, Grammar of Visual Design, Theory of Feminism, Theory of Representation and Social and Cultural Context.

2.2.1. Critical Discourse Analysis (CDA)

The term Critical Discourse Analysis is used to reveal its role in society. Critical Discourse Analysis (CDA), according to Van Dijk (1995: 17), is an approach in investigating language used of the study of text and talk. Therefore, CDA can be used to investigate or identify social issues which occur in society.

Similarly, according to Fairclough (1995: 7), discourse is language use in the form of social practice and discourse analysis aims to explore and investigate how the language works in the sociocultural practice. It is used to identify and investigate how such discursive practices, events, and texts are shaped by social and cultural structures. Moreover, according to Lazar (2005: 2), CDA concerns with social inequality and injustice.

Moreover, according to Fairclough (1992: 12), discourse is shaped by power and ideologies. Therefore, ideologies are strongly related to power. This is in line with Fairclough (2001: 2) who stated that:

“Ideologies are closely linked to power because the nature of the ideological assumptions embedded in particular conventions, and so the nature of those conventions themselves, depends on the power relations which underlie the conventions; and because they are a means of legitimizing existing social relations and differences of power, simply through the recurrence of ordinary, familiar ways of behaving which take this relations and power differences for granted.”

In relation to the notion, this study investigates how ideology, which is feminism, is constructed and represented in the movie. Similarly, according to Lazar (2005: 10), the way how power is produced through textual representation and interactional talk are examined through feminist CDA. Feminist CDA is concerned with how the interrelationship of gender, power and ideology is used

and applied in discourse. Therefore, the focus of feminist CDA is gender ideology, gendered power and dominance in the social practice.

In relation to this, Fairclough (1992: 72) stated that:

“The three dimensional conception of discourse are the tradition of close textual and linguistic analysis within linguistics, the macrosociological tradition of analyzing social practice in relation to social structures, and the interpretivist or microsociological tradition of seeing social practice as something which people actively produce and make sense of on the basis of shared commonsense procedures.”

Since CDA is connected to the social and cultural practice, in this study, CDA is used to investigate the social problem which is feminism. It investigates the way how feminism is represented in the movie by examining the linguistic elements and the visual elements. In addition, CDA is used to connect the role of language use and the social and cultural context in the movie.

Furthermore, in investigating the social and cultural practice, CDA needs to apply three dimensional conception suggested by Fairclough (1992: 73). It is represented in the figure below.

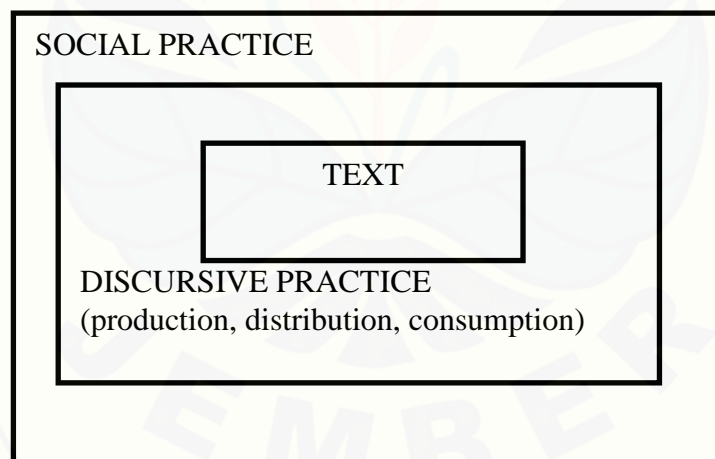


Figure 2.1 Fairclough's three dimensional conception of discourse (Fairclough, 1992: 73)

In line with the figure above, Fairclough (1995: 2) stated that:

“CDA is consolidated here as a ‘three-dimensional’ framework where the aim is to map three separate forms of analysis onto one another: analysis of (spoken or written) language texts, analysis of discourse practice (processes of text production, distribution, and consumption) and analysis of discursive events as instances of sociocultural practice.”

This notion means that the aim of CDA is to draw the analysis of the three-dimensional framework suggested by Fairclough. The three-dimensional framework refers to the text, discursive practice, and the sociocultural practice. The discourse practice refers to how the producers and interpreters of the text illustrate the social resources that is being raised within the text. Then, the sociocultural practice refers to the social and cultural issue that occurs in the area of the discourse practice. It means that the discourse practice is related to the sociocultural practice.

Based on the three-dimensional framework suggested by Fairclough (1995), in the level of text analysis, CDA is used as an approach in revealing feminism depicted by the female character named Helen Parr (Elastigirl) based on the language use and the movie scenes. Since CDA is related to hidden issue, it is used to investigate the way how feminism is represented through the female character in the movie by examining the linguistic elements as well as semiotic sources (movie shots). Moreover, in the level of discursive practice, the interpretation of the linguistic elements and the visual elements are needed. The interpretation of meaning can be obtained from the linguistic elements and the visual elements to reveal the hidden meaning in the movie. In addition, in the level of social practice, the social and cultural context will help to reveal feminism by relating it to the social and cultural context and how feminism is shaped by the society.

In conclusion, CDA is used to identify and uncover the issue of feminism in the movie. Therefore, the linguistic tools and visual elements are needed to help in revealing feminism. Hence, SFL and multimodality can be used to be collaborated with CDA.

2.2.2. Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics (SFL) is a functional theory of language. It is developed by M. A. K. Halliday. It concerns with language function in context. It means that SFL puts function of language as a central position. However, it is not only concerns with language function. It is also concerns with the analysis of language (Halliday, 2004: 30). Therefore, to investigate the function of language, the context is needed to be understood.

According to Halliday (2004: 31), the term 'metafunction' was adopted to suggest that function was an integral component within the overall theory. Metafunction is a group of semantic systems which make meaning of a related kind. Language is used to construe human experience and enact the personal and social relationships with the other people around us. Therefore, in this study, SFL is used as supporting theories to reveal the issue of feminism which is portrayed through the language use.

In addition, in SFL, there are three types of metafunction. They are Ideational metafunction, Interpersonal metafunction, and Textual metafunction. However, this research will only use Ideational metafunction and Interpersonal metafunction.

a. Ideational Metafunction

Ideational metafunction or Experiential metafunction is used as a way in construing human experience. The corresponding status of Ideational metafunction in clause is clause as representation. In this study, Ideational metafunction can help to reveal feminism because it helps to understand the representation of characters' experience. In addition, Ideational metafunction associated with transitivity process. It is concerned with the Actor or Agent and who is affected by the actions. In addition, transitivity process has six types. They are Material process, Existential process, Relational process, Verbal process, Mental process, and Behavioral process. These types will become a tool on finding the dominant process used by the characters. Making decision and taking action are strongly related to revealing feminism (Mills, 1995: 112). Therefore,

the Agents or Actors and the one who is affected by the actions have to be considered. Here is the table which shows the relation among those processes.

Table 2.1 Type of Process in Ideational Metafunction

Process Type	Participants
Material	Actor, Goal, Beneficiary
Behavioral	Behaver, Phenomenon
Mental	Senser, Phenomenon
Verbal	Sayer, Receiver, Vebiage
Relational:	
1. Attributive	Carrier, Attribute
2. Identifying	Token, Value
Existential	Existent

1. Material Process

According to Butt et. al (2003: 52), Material processes is the process of doing. It means that Material process deals with ‘something’ which the X does. X here is the Actor or the doer of the process which becomes the key participant. Meanwhile, the term ‘Goal’ which is suggested by Butt (2003) is the thing affected by the process. Therefore, the Goal has to be considered. Here are the examples of Material process.

Table 2.2 Examples of Material Process as the Sole Participant

Anna	Runs	
Actor	Process: Material	
She	teaches	in the classroom
Actor	Process: Material	Circumstance

Table 2.3 Examples of Material Process with Actor and Goal

Jack	reads	a book
Actor	Process: Material	Goal
She	was making	a cake
Actor	Process: Material	Goal

Meanwhile, the Material process can be in the form of passive voice. Here is the example.

Table 2.4 Examples of Material Process in the Form of Passive

A book	was read	by John
Goal	Process: Material	Actor
A cake	was being made	by her
Goal	Process: Material	Actor

Table 2.5 Example of Material Process with Beneficiary

She	wrote	a letter	to her family
Actor	Process: Material	Goal	Beneficiary: Recipient
Anna	made	a cake	for her parents
Actor	Process: Material	Goal	Beneficiary: Client

Table 2.6 Example of Material Process with Range

Robert	is painting	the wall
Actor	Process: Material	Range

2. Behavioral Process

Behavioral process is the process of physiological or psychological behavior (Butt et. al., 2003: 54). It is in the middle of Material and Mental process. The main participant is called Behavior. Meanwhile, the term Behaviour is used to extend the Behavioral process. Here is the example of Behavioral process.

Table 2.7 Examples of Behavioral Process

Jim	grinned	
Behaver	Process: Behavioral	
He	woke up	in the middle of the night
Behaver	Process: Behavioral	Circumstance
She	laughed	so hard
Behaver	Process: Behavioral	Behavior

3. Mental Process

According to Butt et. al. (2003: 55), Mental process refers to the process of cognition, perception, inclination which must be realized by the conscious

participant. The participant in Mental process is called Senser. Meanwhile, the term Phenomenon is used to call the thing that is being thought, wanted, perceived, or liked/disliked (Butt et. al., 2003). Here is the example of the Mental process.

Table 2.8 Example of Mental Process

She	remembers	Me
Senser	Process: Mental: cognition	Phenomenon
They	hate	Him
Senser	Process: Mental: affect	Phenomenon
Anne	saw	the girl
Senser	Process: Mental: perception	Phenomenon

Table 2.9 Example of Mental Process with Embedded Clause

He	knows	what they are talking about
Senser	Process: mental: cognition	Phenomenon

4. Verbal Process

Verbal process is the process of what is said or thought (Butt et. al., 2003: 56). The participant is called Sayer as the doer of the process. Receiver is the addressee of the process. Meanwhile, Target is the participant which becomes the target of the process and Verbiage is the thing that is being said. Here is the example of the Verbal process.

Table 2.10 Example of Verbal Process

Jason	said	something
Sayer	Process: Verbal	Verbiage

Table 2.11 Example of Verbal Process with Embedded Clause

She	said	what they had told her
Sayer	Process: Verbal	Verbiage

Table 2.12 Example of Verbal Process Projecting Direct Speech as Separate Clause

Robbie	asked	'Where were they?'
Sayer	Process: Verbal	Projected clause

Table 2.13 Example of Verbal Process Projecting Indirect Speech as Separate Clause

She	said	that she was busy
Sayer	Process: Verbal	Projected clause

Table 2.14 Example of Verbal Process with Receiver

Betty	asked	the information	to her best friend
Sayer	Process: Verbal	Verbiage	Receiver

Table 2.15 Example of Verbal Process with Target

She	mocked	Anna
Sayer	Process: Verbal	Target

5. Existential Process

According to Butt et. al. (2003), Existential processes construe being as simple existence. It only has one participant known as the Existent and it is preceded by 'there'. Here is the example of Existential process.

Table 2.16 Examples of Existential Process

There	Are	several people
	Process: Existential	Existent

6. Relational Process

According to Halliday (2004: 170), Relational process is related to the process of identifying and classifying. Meanwhile, according to Butt et. al. (2003: 58), the main characteristic of Relational process related to the connection of participant and its identity or description. Therefore, there are two types of Relational process. They are Relational Attributive and Relational Identifying. Relational Attributive relates the participant to its general description. Meanwhile, Relational Identifying relates the participant to its identity, role or meaning. Here is the example of Relational process.

Table 2.17 Examples of Relational process

He	Seems	so lucky
Carrier	Process: Relational Attributive	Attribute
The girls	Are	popular
Carrier	Process: Relational Identifying	Identified

On the other hand, according to Butt et. al. (2003: 59) the other function of Relational Identifying process take the form of token and value. The participant roles for this process is Token (the form) and Value (the function). Here is the example of Relational Identifying process.

Table 2.18 Example of Relational Identifying Process

Peter	is	the new chairman
Token	Process: Relational Identifying	Value

a. Interpersonal Metafunction

The Interpersonal metafunction deals with the social relationships. It is used to enact the personal and social relationships with the other people around. According to Halliday (2004: 106), the Interpersonal metafunction involved speaker, or writer and audience. The corresponding status of Interpersonal metafunction in clause is clause as exchange. Interpersonal metafunction encompasses two areas which are the type of interaction taking place and the kind of commodity being exchanged (Butt et. al., 2003: 86). The type of interaction taking place is the difference between demanding and giving. Meanwhile, the kind of commodity being exchanged is concerning with the difference between using language to exchange information or goods and services. Similarly, we can demand information or good and services and give information or good and services. Here are the examples of giving or demanding, goods and services or information.

Table 2.19 Example of Giving or Demanding, Good and Services or Information (Halliday, 2004: 107)

Role in exchange	Commodity exchanged	
	Goods and services	Information
Giving	‘offer’ Would you like this teapot?	‘statement’ He’s giving her the teapot
Demanding	‘command’ Give me that teapot!	‘question’ What is he giving her?

Furthermore, in analyzing the clause as exchange, Interpersonal metafunction deals with the Mood analysis. It consists of two parts which are subject and finite. The subject belongs to nominal group and the finite belongs to

verbal group. Meanwhile, the remaining process of the analysis is called as Residue. Residue can be in the form of predicator, complement and adjunct. In addition, there are three types of Mood which are Declarative Mood, Interrogative Mood and Imperative Mood. According to Butt et al (2000: 86), Declarative Mood is the way of giving information in the form of statement; the Interrogative Mood is the way of demanding information in the form of question; the Imperative Mood is the way of demanding goods and services in the form of command or order. However, the way of giving goods and services is not linguistically straightforward. Here are the examples of Mood analysis.

Table 2.20 Mood Analysis

Declarative Mood giving information	He	cannot	speak	English
	Subject	Finite	Predicator	Complement
	Mood: Declarative			Residue
Interrogative Mood demanding information	Can	he	speak	English?
	Finite	Subject	Predicator	Complement
	Mood: Interrogative			Residue
Imperative Mood demanding goods and services			Open	the window!
	No subject	No finite	Predicator	Complement
	Mood: Imperative			Residue

In relation to this study, Interpersonal metafunction focusing on Mood system can be a tool in investigating the meaning of text and can help to reveal feminism in the movie. Interpersonal metafunction is used because it expresses the writer's consideration and opinions about feminism.

2.2.3. Multimodality

According to Kress and Van Leeuwen (2006: 20), multimodality refers to the semiotic approach. It means that it does not only concern with one mode to construe the meaning in a text. The other modes have to take into consideration and it has to be combined. According to O'Halloran (2011), images, scientific symbolism, gesture, action, music, and sound have to be combined with the linguistic elements to construe the hidden message in a discursive practice.

In addition, since multimodality has a strong relation to semiotic approach, the role of semiotics has to be considered. According to Bateman and Schmidt (2012: 34), the role of semiotic system is to relate text with communicative genres, ideologies and communities. Semiotics is related to codes that are considered to be system of rules and it is assumed to be able to operate similar with syntax and grammar (Bateman and Schmidt, 2012: 40). It means that semiotics can be used to reveal the hidden ideology in the movie. In addition, since semiotics as the approach to multimodality can operate in ways similar to grammar as in linguistic theory, the approach to reveal the hidden ideology in visual image can be gained from the Grammar of Visual Design which are adopted from linguistic theory.

In relation to the recent study, linguistic and visual elements help to reveal feminism in the movie. Multimodality is used to analyze the visual elements. Meanwhile the linguistic elements are analyzed by using SFL. By combining these theories, the issue of feminism can be revealed.

2.2.4. Grammar of Visual Design

According to Bateman and Schmidt (2012: 5), we can get the hidden issue by using three broad types of meaning proposed within the linguistic theory namely metafunctions. It means that in identifying the visual images in movie, we adopted the use of the linguistic theory proposed by Halliday which is metafunctions. Therefore, in analyzing the issue in the movie, the metafunctions are used.

a. The Ideational Metafunction

According to Bateman and Schmidt (2012: 5), the Ideational metafunction is related to the worlds of activities, events, people and objects and their various inter-connections. This is in line with Kress and Van Leeuwen (2006:42) who stated that any semiotic mode has to be able to represent objects and the relation of the aspects in the world as it is experienced by human. Bateman and Schmidt (2012: 5) stated that:

“The ideational is involved in representations or mental models of the world, information generally taken to include knowledge of the form that people talking to each other are spatially and temporally co-located, as are observers and the things being observed, or that after going into a restaurant, one sits at a table, or that going up to the door of a building is followed by being inside that building, and so on.”

The notion means that the Ideational metafunction is used to investigate human experience and its relation to the world of the story. Meanwhile, the Ideational metafunction in linguistic theory and the Ideational metafunction used in visual image are used in a different way. In visual communication, two objects can be represented in a process of interaction.

In addition, the Ideational metafunction has two processes. They are Action process and Reactional process. In Action process, the action is the Participant from which the vector comes. In images, Actor is the most Salient participant. Kress and Van Leeuwen (2006: 63) stated that:

“When images or diagrams have only one participant, this participant is usually the Actor. The resulting structure we call *non-transactional*. The action in a *non-transactional* process has no ‘Goal’, is not ‘done to’ or ‘aimed at’ anyone or anything. The non-transactional process is therefore analogous to the intransitive verb in language.”

This notion means that non-transactional process does not need an object. The object here is the goal. Therefore, it usually uses an Actor as the participant.

In the other hand, when there are two participants, one is the Actor and the other is the ‘Goal’. According to Kress and Van Leeuwen (2006: 64), this process is called *Transactional* process. This kind of process has Goal. Moreover, it is equal with the transitive verb in language. Therefore, it needs an object. The object is the Goal.

The other kind of Ideational metafunction is Relational process which is formed by an eyeline. Relational process is equivalent with Transactional process. In Relational process, the Actor is equivalent with the Reactor, while the Goal is equivalent with the Phenomena.

b. The Interpersonal Metafunction

In analyzing visual elements, the relations between the producer of a sign and the reproducer or the receiver of the sign are needed. This is called Interpersonal metafunction. According to Bateman and Schmidt (2012: 5), the Interpersonal metafunction is concerned with representing interaction and evaluation and with appraisal, expressing emotion and its responses. The Interpersonal metafunction refers to the affect. It means that the Interpersonal metafunction deals with emotion expressed by the character or the narration. This kind of metafunction is in line with the Interpersonal metafunction which is proposed by Halliday (2004).

There are three elements which are analyzed in Interpersonal metafunction. They are Mood, Size of Frame, and Distance. Mood deals with offer and demand. Meanwhile, Size of Frame deals with size of shots. The size of shots includes Close-up shot, Medium shot, Long shot, etc. Lastly, distance has several kinds of distance. They are Close Personal Distance, Far Social Distance, Close Social Distance, Far Personal Distance, and Public needs.

c. The Textual Metafunction

The Textual metafunction is equivalent with the Textual metafunction proposed by Halliday (2004). Thus, the Textual metafunction deals with the coherence of the sign in visual images and the context. According to Bateman and Schmidt (2012: 5), “the Textual metafunction is the ‘second-order’ phenomenon of deploying patterns from the other areas to build coherent and cohesive ‘textual’ wholes”. It also reveals the operation of how films make the meaning.

In addition, Textual metafunction can be seen in zooming technique. Bateman and Schmidt (2012: 6) stated that:

“The particular use of the technical feature of the zoom necessarily groups the collection of shots together into a larger unit: i.e., no viewer can sensibly fail to see that these shots combine and, in some sense, are making a ‘single statement’. This is carried quite explicitly by the continuous zoom, over and above the particular world of the story depicted, and so is committed to by the film in the sense we are introducing.”

The notion means that zooming feature can create textual units. It is also used to interpret the meaning of the shown story events. In addition, Bateman and Schmidt (2012: 11) also stated that the camera position and changes in image quality are used to lead to the textual focus and also make the viewers familiar with the inferences. It means that we have to consider camera position and changes to gain the textual meaning of the story. Therefore, the zooming feature and the camera position have to be considered in investigating the interpretation of the shot.

2.2.5. Theory of Representation

According to Hall (1997: 1), language is a medium to produce and exchange meanings. It is used to 'make sense of things'. Hall (1997: 1) also stated that "language is able to construct meaning because it operates as a representational system." It means that language can be used to represent our concepts, ideas and feelings through signs and symbols. Those sign and symbols can be in the form of written words, electronically produced images, music and objects. Therefore, representation concerned with the process in which meaning is produced.

Representation, according to Hall (1997: 15), deals with meaning which is produced and exchanged between members of a culture. Therefore, it is strongly related to the culture in which the meaning is produced. In addition, it involves the use of language, sign and images to represent things.

Moreover, the thing that is being represented will be processed in our mind in the form of word that we used to represent the thing. The word can represent the concept and can be used as a reference for a real object in the world or imaginary object. This is in line with Hall's statement (1997: 17):

"Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people or events."

Therefore, language, representation and meaning are strongly related.

Additionally, meaning is constructed and produced. It is the result of signifying practice in which it produces meaning (Hall, 1997). Therefore, there are three approaches of representation which show how representation of meaning works through language. They are reflective approach (in which meaning relies on the object, person, idea in the real world and language is used to reflect the meaning as it already exists in the real world), intentional approach (in which meaning depends on the speaker or the author who imposes his or her meaning through language) and constructionist approach (in which the material world, where things and people exist, and the language system also matters in constructing meaning). The constructionist approach deals with discursive practice which concerns with language and practice. Discursive practice concerns with how ideas are put into practice and used to control the others (Hall, 1997: 29). Therefore, meaning is constructed within discursive practice.

2.2.6. Feminism and Gender

According to its history, feminism experienced some development. The women were so pressured by the men's rules which considered as an inequality. Therefore, the women tend to fight the men's domination and start to defend their rights. Later, the term feminism appeared. According to Hooks (2000: 1), feminism is a belief of women's movement to end sexism, sexist exploitation and oppression. It means that feminism is seen as a movement in gender equality. More specifically, according to Gamble (1998: 47), feminism promotes gender equality and emancipation. Therefore, feminism concerns with both genders where women mostly participate and partake in gender equality movements. On the other hand, Annapurany (2016) stated that feminism is a social movement to empower women. It means that although feminism concerns with both genders, it tends to empower women to have the same rights and opportunities as men.

In relation to gender equality, gender itself is shaped by gender and power relation (Gamble, 1998: 52). Gender is defined by masculinity and femininity. According to Gamble (1998), masculinity is empowered by the act of looking which takes the subject position. Meanwhile, femininity is disempowered by the

act of being looked at which takes the object position. In relation to this, women who were mostly identified as feminine gender consider themselves as being the object of men's desire and obsessions in which men took the subject positioning. Therefore, the term feminism appeared as the protest against gender inequality where women were seen as the object of men's obsessions and desires.

The development of feminism from time to time is marked by the waves of feminism which becomes the phases of feminist development. The first wave feminism occurred in 19th and 20th century as a struggle to fight women's rights in properties and opportunities which focuses on suffrage. Suffrage is the right to vote in political elections. According to Annapurany (2016), the first wave feminist fought against chattel marriages and political and economic equality. It leads to the radical feminism which fights against patriarchy system and men domination in public media. Then, the second wave feminism occurred in 1960s and 1970s that was indicated by a critique against patriarchy in constructing the women's identity. It fights against discrimination in the society which gives impact to the development of feminism. The focus of this phase is the women's legal rights including the fair distinction between women's domestic and men's public sphere. In addition, according to Gamble (1998: 29), second wave feminism leads men to give social and economic emancipation to women. Therefore, in this era, women have the opportunity to get social and economic equality. Lastly, the third waves of feminism occurred in the mid-90s involves academics which includes the issue of language writing, sexuality, representation, etc. The third wave of feminism is characterized by the freedom of choice and equality without authority. Consequently, it leads to the feminism which is called postfeminism.

The postfeminism believes that women are free to decide their choices. The appearance of postfeminism is a response against the first wave feminism (Nurka, 2018). It is led by the appearance of the third wave of feminism. In this type of feminism, the women are free to choose whether they want to have emancipatory or domestic position. The personal choice of the women is really supported. Thus, according to Gamble (1998: 36), postfeminism is a flexible

ideology which matches with individual needs and desire. According to Gill (2007), notions of choice, of being oneself and pleasing oneself are central to the postfeminism sensibility that involves western media culture. It means that the freedom of choice become the central of postfeminism. Women are free to follow their own desire to feel good without pushing away men's place. It means that men are still seen as lovers, husbands and fathers as well as friends (Gamble, 1998: 36).

Thus, the freedom of choice that women have in postfeminism leads to the liberation in the workforce and operating technological equipment. Work and technological equipment open up the possibility for female emancipation (Gamble, 1998: 67). Additionally, the characteristics of postfeminism also concern with female solidarity. It is called sisterhood. In feminist movement, sisterhood is powerful. It creates the context of female bonding (Hooks, 2000: 15). It means that women bond to protect their interest, but they do not bond against men.

By understanding feminism especially postfeminism, the researcher will reveal the representation of feminism in *The Incredibles 2* which is depicted by the female character (Helen Parr). In this movie, Helen Parr is assumed to represent feminism. Therefore, the ideology of feminism needs to be understood clearly in order to get a better understanding in analyzing the movie.

2.2.7. Social and Cultural Context

In doing Critical Discourse Analysis (CDA), social and cultural context cannot be separated from the discourse. Therefore, in conducting this research, social and cultural context are needed in order to explain and connect the issue in the movie with the social and cultural context occurred in the real life. It also concerns with how feminism is shaped and represented by the society.

The Incredibles 2 is written and directed by Brad Bird, an American movie director. Brad Bird is known for his animated and action film. On the other hand, *The Incredibles 2* is produced by Pixar Animation Studios which collaborated with Walt Disney Pictures. Pixar Animation Studio is a subsidiary company of

Disney Company. It promotes computer-animated films in the late 20th and early 21st century. The company is located in Emeryville, California.

This movie talks about the continuance of the superhero family. Helen Parr (Elastigirl) was out saving the world to restore the superheroes' names which were banned by the government, while Bob Parr (Mr. Incredibles) stayed at home to take care of the kids. In this movie, Helen and Bob switched role. Helen who used to take care of the kids is offered to save the world. Helen is chosen to lead a campaign to bring back the superheroes into the spotlight. She is expected to be able to change the public perception about superheroes for better. Hence, she uses her superpower to fight the dangerous villain named The Screenslaver. Meanwhile, Bob who used to go to work as a superhero takes care of the kids and the house. He has to manage the household on his own. Meanwhile, when Helen is away, baby Jack-Jack got his power. He can be seen as the most powerful member of the Parr's family.

The setting of the movie occurred around 1960s, which can be seen from the vehicles used in the movie, when the era of protest against racism occurred. In this era, female activist demanded women's right in society, including having abortion and pursuing their own careers. This is in line with the movie where Helen Parr chose to save the world instead of staying home and taking care of the children and doing house works. She is out saving the world to make all superheroes legal again. Therefore, she fights for all superheroes to bring back their rights to be legal again. On the other hand, the movie takes place in New Urbem which is depicted as a city which has a high level of crime. The design of New Urbem is inspired by the condition of the Times Square in New York in the late 1950.

In addition, since this movie occurred during the era of protest, it is assumed that the movie represents feminism. The female character (Helen Parr) is assumed to be feminist. It can be seen from the switching role between Hellen and her husband and how she fights for all superheroes to make them legal again. Therefore, the context that has been explained above helps the researcher in conducting this research.

CHAPTER 3. RESEARCH METHOD

This chapter contains the type of research, data collection, data processing and data analysis. These subchapters are needed to complete this research since the method is needed in conducting this research.

3.1. Type of Research

The type of this research is qualitative research. Qualitative research concerns with words and visual images in which the meaning of the data involves a process of interpretation (Denscombe, 2007: 286). Therefore, qualitative research is suitable for this study because it provides the description and interpretation in revealing feminism represented in the movie based on the linguistic and visual elements of the movie.

3.2. Data Collection

The data of this research were the selected clauses (linguistic elements) and movie shots (visual elements). This movie was downloaded from Grandxxi accessed on November 3rd 2018 at 4 p.m. The movie subtitle was downloaded from yifysubtitles. Furthermore, the structure of the movie was found and analyzed by using Generic Structure by Halliday and Hasan. The structure of the movie found was drawn in the figure below.



GS: EX^CO^CX^FA^R^TS

Figure 3.1 Movie structure

Each symbol can be identified as follows:

GS : Generic Structure

EX : Exposition

CO : Conflict

CX : Climax

FA : Falling Action

R : Resolution

T : Title Sequence

After finding the structures of the movie, the main data were taken from each elements of the movie. Then, the linguistic and the visual elements which are relevant to the topic of the research were chosen. There were 6 scenes that were analyzed. There were 12 shots from the Exposition element, 81 shots from Conflict element, 70 shots from Climax element and 7 shots from Falling Action element. Thus, there were 170 shots that were analyzed in this data. In conversation, there were 113 utterances by Helen Parr, 39 utterances by Bob Parr, 31 utterances by Evelyn, 8 utterances by Dash, 2 utterances by Violet, 5 utterances by Winston Deavor, 5 utterances by the ambassador, 1 utterance by the officer, 1 utterance by a man in the train, 3 utterances by the reporter, 2 utterances by the bodyguards and 1 utterance by Frozone. Therefore, there were 209 clauses that were analyzed in this data.

3.3. Data Processing

The collected data were processed as follows:

1. The utterances were broken down into clauses.
2. The clauses were labeled by using Transitivity process (Ideational metafunction) by Halliday (2004).
3. The clauses were labeled by using Mood analysis (Interpersonal metafunction) by Halliday (2004).
4. The selected shots were labeled by using Grammar of Visual Design by Kress and Van Leeuwen (2006), spesifically by using the three metafunctions (Ideational metafunction, Interpersonal metafunction, and Textual metafunction).

3.4. Data Analysis

In this research, the data were analyzed by using descriptive and interpretative methods. According to Fairclough (1989), the steps in analyzing the data were:

1. Describing the linguistic data which used SFL (Transitivity and Mood system) by Halliday (2004) and the visual data which used Grammar of Visual Design by Kress and Van Leeuwen (2006).
2. Interpreting the results with the help of the supporting theories which are the theory of representation and feminism to reveal the hidden issue in the movie.
3. Explaining the interpretation by using social and cultural context.
4. Drawing the conclusion based on the findings and the discussion.

Therefore, the aim of the research could be fulfilled.

CHAPTER 5. CONCLUSION

This chapter contains the conclusion of the entire analysis in chapter 4 which is textual analysis, discursive practice and socio and cultural practice in *The Incredibles 2* movie. This chapter discusses the answers of the research questions mentioned in chapter one.

This research analyses the representation of feminism in *The Incredibles 2* (2018) movie by using Critical Discourse Analysis (CDA). It specifically analyses the visual and linguistic elements by using Grammar of Visual Design and Transitivity analysis as well as Mood analysis to reveal feminism represented in the movie. Furthermore, the theories of representation and feminism are used to reveal the ideology of feminism represented in *The Incredibles 2* (2018) which produced by Pixar Animation as the discourse maker.

Based on the research finding and discussion, the conclusion of this research can be obtained. The linguistic elements which represent feminism in *The Incredibles 2* movie can be described and proven through the transitivity and mood analysis. According to the findings and discussions, the dominant process used by Helen (Elastigirl) is Material process where she appears mostly as the actor of the process. Meanwhile, the dominant process used by Mr. Incredible is Material process where he mostly appears as the Actor of the process and Elastigirl as the Goal of the process. It showed that Mr. Incredible still has power over Elastigirl. Additionally, the Interpersonal metafunction of the linguistic elements shows that mostly Helen (Elastigirl), Bob (Mr. Incredible) and Evelyn use Declarative mood which provides information.

Furthermore, the Ideational metafunction in visual analysis shows that Helen (Elastigirl) mostly appears as the actor who does the action. Meanwhile, the Interpersonal metafunction of the visual element shows that the dominant camera movement is camera stationary which focuses on the character's expression. Moreover, the image act shown in the visual analysis is offer since the characters offer items of information to the viewers. The perspective shown is mostly eye-

level angle which means that there is no power difference between the characters. The distance presents in the movie is mostly close social distance where the impersonal business occurs. In addition, in Textual metafunction of the visual analysis, Helen (Elastigirl) mostly appears on the center position which means that she is the nucleus of the information. Helen (Elastigirl) also appears mostly as the Salient participant who is the focus of the scenes.

After the analysis of the visual and linguistic elements, it can be proven that feminism does exist in the movie. Related to the socio and cultural context of the movie, as the female character, Helen (Elastigirl) represents feminism which encompasses the switch role between husband and wife, the liberation in the workplace, the act of sisterhood and the liberation in technological equipment. Helen (Elastigirl) presents as a caring mother and wife as well as tough, smart and strong heroine. She can solve her own hero problems without the help of her husband.

Although, *The Incredibles 2* movie shown the feminist values, Pixar Animation does not completely succeed in representing feminism in the character of Helen (Elastigirl). Helen (Elastigirl) does not have the full liberation in doing work outside the house. It can be seen when she is busy doing superhero works and Dash calls her to find Dash's belongings. This means that Helen (Elastigirl) still has to do domestic sphere. Additionally, the idea of the female character (Helen) who supports the male character's existence shows that this movie still supports patriarchy. Therefore, Helen (Elastigirl) is not fully represented feminism in present times.

In conclusion, this research focuses on revealing the representation of feminism in *The Incredibles 2* movie by using Critical Discourse Analysis as the framework which is supported by the other theories such as Systemic Functional Linguistics, Grammar of Visual Design, Theory of Representation as well as Feminism Theories, along with social and cultural context of the movie. Lastly, this research is expected to give contribution and better understanding to the readers about the real concept of feminism and how it is constructed in the media.

REFERENCES

- Annapurany, K. 2016. A Prospective Study of Feminism Waves, Phases, Issues and Critical Analysis. *International Journal of Applied Research*. Vol. 2(5), pp. 424 – 426.
- Bateman, J. and Schmidt, K. 2012. *Multimodal Film Analysis How Films Mean*. New York: Taylor & Francis Group.
- Butt, David, et al. 2003. *Using Functional Grammar: An Explorer's Guide*. Sydney: Macquarie University.
- Cauchon, D. 2013. An American Role-reversal: Women The New Breadwinners. <https://www.usatoday.com/story/news/nation/2013/03/24/female-breadwinners/2015559>. [Accessed on December 1, 2019]
- Dargis, M. 2018. Review: 'Incredibles 2' Is a Fast Blast (With Red Flag). <https://www.nytimes.com/2018/06/13/movies/incredibles-2-review-disney-pixar.html>. [Accessed on April 29 2019].
- Denscombe, M. 2007. *The Good Research Guide: for small-scale social research projects*. 3rd ed. Open University Press.
- Fairclough, N. 1992. *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, N. 1995. *Critical Discourse Analysis: The Critical Study of language*. London and New York: Longman.
- Fairclough, N. 2001. *Language and Power: Second Edition*. London: Taylor and Francis Group.
- Gamble, S. 1998. *The Routledge Companion to Feminism and Postfeminism*. London: Icon Books Ltd.
- Gill, R. 2007. *Postfeminist Media Culture Elements of a Sensibility*. *European Journal of Cultural Studies*. vol 10(2), pp. 147 – 166.
- Grandxxi. 2018. *Incredibles 2 (2018)*. <https://grandxxi.tv/incredibles-2-2018/>. [Accessed on November 3, 2018].
- Halliday, M. A. K. and Hasan, R. 1989. *Language, Context, and Text: Aspect of Language in Social-semiotic Perspective*. Oxford: Oxford University Press.

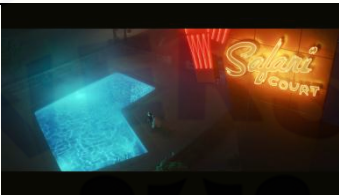

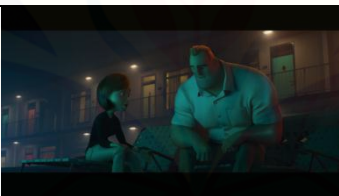
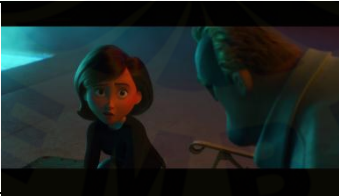


- Halliday, M. A. K. and Matthiessen, C. M. I. M. 2004. *An Introduction to Functional Grammar*. 3rd ed. London: Arnold.
- Hall, S. 1997. *Representation*. London: Sage Publication Ltd.
- Hooks, B. 2000. *Feminism for Everybody*. Cambridge: South End Press.
- Hornby, A.S. 1995. *Oxford: Advanced Learner's Dictionary*. Oxford: Oxford University Press.
- Kemp, S., and Brandwein, R. 2010. Feminisms and Social Work in the United States: An Intertwined History. *Journal of Women and Social Work*. vol. 25(4), pp. 341 – 364.
- Kermode, M. 2018. *Incredibles 2 Review – Sequel Outshines The Original*. <https://www.theguardian.com/film/2018/jul/15/incredibles-2-review-mark-kermode>. [Accessed on April 29, 2019].
- Kiren, A. and Awan, A. 2017. Critical Discourse Analysis of Jane Austen's Novel "Pride and Prejudices". *Global Journal of Management, Social Sciences and Humanity*. 3(3), pp. 482 – 498.
- Kress, G. 2010. *Multimodality: A Social Approach to Contemporary Communication*. Britain: Routledge.
- Kress, G., and Leeuwen, T. V. 2006. *Reading Images: The Grammar of Visual Design*. Canada: Routledge.
- Lazar, M. 2005. *Feminist Critical Discourse Analysis: Gender, Power and Ideology in Discourse*. New York: Palgrave McMillan.
- Lussier, G. 2018. *The Incredibles' Brad Bird Threw Out Almost Three Movies' Worth of Material to Make The Sequel*. <https://io9.gizmodo.com/the-incredibles-brad-bird-threw-out-almost-three-movies-1826737772>. [Accessed on December 1, 2019]
- Madsen, D., 2000. *Feminist Theory and Literary Practice*. London: Pluto Press.
- Nurka, C., 2018. Postfeminism. *The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies*. DOI: 10.1002/9781118663219.wbegs238.
- O'Halloran, K. L. 2008. Systemic Functional-Multimodal Discourse Analysis (SF-MDA): Construing ideational meaning using language and visual imagery. *Visual Communication*, vol. 7, pp. 443-475.







- Schnall, M. 2017. 2018 Will Be The Year of Women. <https://www.cnn.com/2017/12/14/opinions/2018-will-be-the-year-of-women-schnall/index.html>. [Accessed on December 1, 2019]
- Van Dijk, T. 1995. Aims of Critical Discourse Analysis. *Japanese Discourse*, vol. 1, pp. 17- 27.
- Van Dijk, T. 1998. *Ideology and Discourse*. Barcelona: Pompeu Fabra University.
- Walsh, K. 2010. The 1960s: A Decade of Change for Women. <https://www.usnews.com/news/articles/2010/03/12/the-1960s-a-decade-of-change-for-women>. [Accessed on November 5, 2019].
- Woloshyn, V., et al. 2013. Discourses of Masculinity and Femininity in The Hunger Games: “Scarred”, “Bloody”, and “Stunning”. *International Journal of Social Science Studies*. vol. 1(1), pp. 150 – 160.
- Yts-subs. 2018. *Incredibles 2* (2018). <https://yts-subs.com/movie-imdb/tt3606756>. [Accessed on November 3, 2018].
- Yundha, N. M. P. 2018. *Feminism in Wonder Woman*. Unpublished Thesis.

APPENDICES


Appendix 1. The Analysis of Visual Element




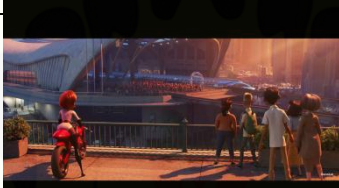

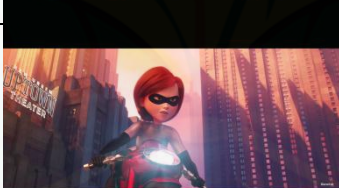
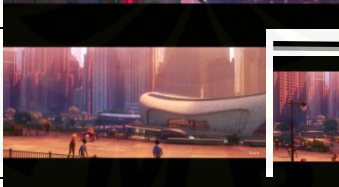


1. Swimming Pool Scene

Camera	Shot	Image Track	Dialogue/Sound Track
Camera Stationary	1		[water sound]
Camera Stationary	2		Helen : What are we gonna do? Bob : I don't know. Maybe Dicker will find something. Helen : Dicker is done, Bob.
Camera Stationary	3		Helen : Any thought about being supers again is fantasy. One of us has gotta get a job. Bob : One of us?
Camera Stationary	4		You did a long stint at Insuricare.
Camera Stationary	5		Bob : Hated every minute of it. Helen : I know it was hard on you.
Camera Stationary	6		Maybe it's my turn in the private sector and you take care of the kids.


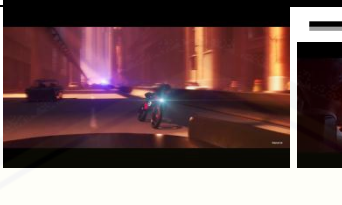






Camera Stationary	7		No, I'm doing this. I need to do this. You know where my suit and ties are?
Camera Stationary	8		Burned up when [say together] the jet destroyed our house.
Camera Stationary	9		[Chuckle] yeah. We can't count on anyone else now, Bob.
Camera Stationary	10		It's just us. We can't wait for...[the sound of the door closed]
Camera Stationary	11		[atmospheric sound]
Camera Stationary	12		[atmospheric sound]


2. Street Scene








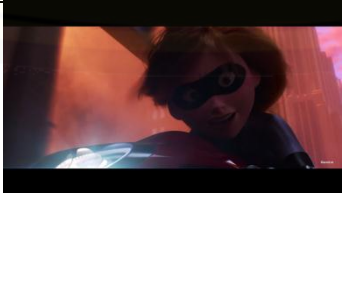
Camera	Shot	Image Track	Dialogue/Sound Track
Camera dollyng	1		Wait. The train has stopped.


<p>Camera Stationary 2</p>		<p>[screaming sound]</p>
<p>Camera Stationary 3</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 4</p>		<p>It's going the wrong direction.</p>
<p>Camera Stationary 5</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 6</p>		<p>It's going the wrong way.</p>
<p>Camera Stationary 7</p>		<p>I'm going after it.</p>
<p>Camera dollyng 8</p>		<p>[atmospheric sound]</p>
<p>Camera dollyng 9</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 10</p>		<p>This thing's really moving.</p>

<p>Camera Stationary 11</p>		<p>100 and climbing. How much track is built?</p>
<p>Camera Dolly 12</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 13</p>		<p>About 25 miles.</p>
<p>Camera Panning 14</p>		<p>[atmospheric sound]</p>
<p>Camera Dolly 15</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 16</p>		<p>[atmospheric sound]</p>
<p>Camera Panning 17</p>		<p>[atmospheric sound]</p>
<p>Camera Dolly 18</p>		<p>No one can shut this thing down?</p>

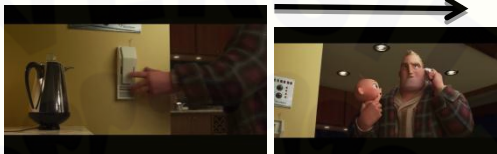




<p>Camera Stationary 19</p>		<p>They've tried. No. Go.</p>
<p>Camera Panning 20</p>		<p>Is that Elastigirl?</p>
<p>Camera Dollying 21</p>		<p>[atmospheric sound]</p>
<p>Camera Panning 22</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 23</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 24</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 25</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 26</p>		<p>[atmospheric sound]</p>


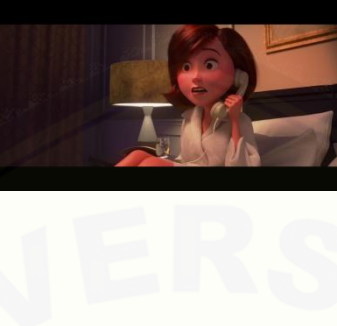
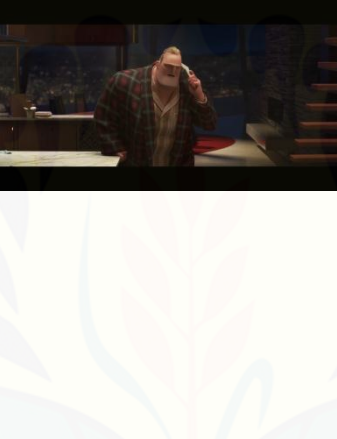
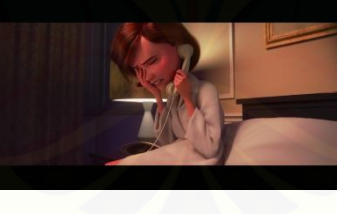
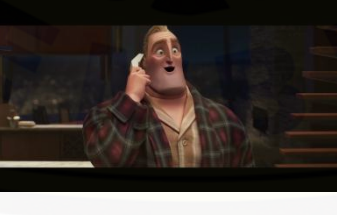

<p>Camera Stationary 27</p>		<p>Overrides.</p>
<p>Camera Stationary 28</p>		<p>They're locked out of the system.</p>
<p>Camera Stationary 29</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 30</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 31</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 32</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 33</p>		<p>[atmospheric sound]</p>
<p>Camera Dollyng 34</p>		<p>[atmospheric sound]</p>


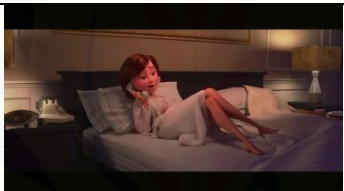


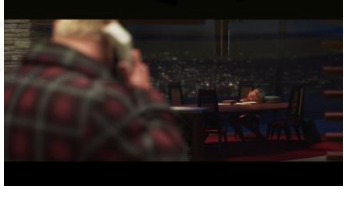
<p>Camera Panning 35</p>		<p>[atmospheric sound]</p>
<p>Camera Panning 36</p>		<p>Elastigirl: What about a fail-safe? Evelyn: Not enough time.</p>
<p>Camera Dollying 37</p>		<p>[atmospheric sound]</p>
<p>Camera Stationary 38</p>		<p>Someone's calling. Switching over.</p>
<p>Camera Stationary 39</p>		<p>Hey mom. I can't find my high tops and dad can't find them either.</p>
<p>Camera Stationary 40</p>		<p>But he won't call you and ask. So I am.</p>
<p>Camera Stationary 41</p>		<p>Do not call your mother.</p>
<p>Camera Stationary 42</p>		<p>Dash, Honey. Can't talk right now, but look under your bed. Okay? How much time?</p>




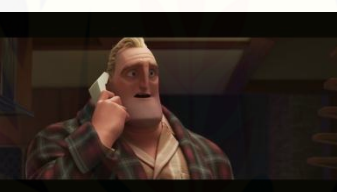
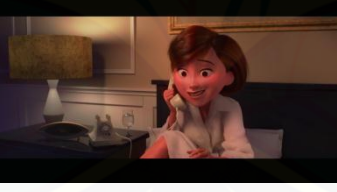



Camera Dollying	43		Less than two minutes.
------------------------	----	---	------------------------








3. Helen's and Bob's Telephone Scene




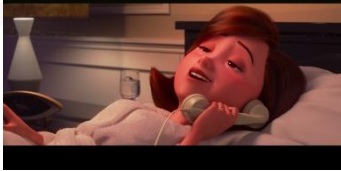
Camera	Shot	Image track	Dialogue/sound track
Camera panning from left to right	1		[telephone ringing sound] Bob: Hello? Helen: Hey, honey.
Camera stationary	2		Helen: You weren't gonna call me? Bob: Oh, hey.
Camera stationary	3		No. I mean, yes, yeah. I just didn't wanna wake you.
Camera tilting	4		The strangest thing just happened out in the yard.
Camera stationary	5		Sounds like I just woke you up.

Camera 6 Stationary		No, no. It's just Jack-jack ...
Camera 7 stationary		He had an accident. I knew it. I'm coming home right now. I never should have –
Camera 8 stationary		No accident. Stay there and finish your mission. You never should – what? You don't think I can do this?
Camera 9 stationary		No, no. Sorry. I misspoke. Do you need me to come back?
Camera 10 stationary		No, no, no. I've got this. Everything's great.
Camera 11 stationary		What happened with Jack-jack?

<p>Camera 12 panning from right to left then go back to right</p>		<p>Bob: Nothing. He's in excellent health.</p> <p>Helen: Well, that's good. How was Violet's date?</p> <p>Bob: Uh...</p> <p>Helen: That was tonight, right?</p> <p>Bob: Yes. Good. All fine and good.</p>
<p>Camera 13 stationary</p>		<p>And Jack-jack went down with no trouble?</p>
<p>Camera 14 panning from right to left</p>		<p>Fine. Yes. No trouble.</p>
<p>Camera 15 stationary</p>		<p>And Dash got his homework done?</p>
<p>Camera 16 panning from left to right</p>		<p>All done.</p>


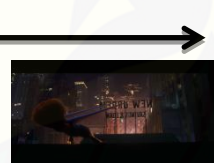



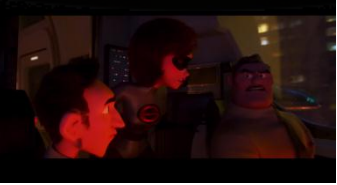
<p>Camera 17 stationary</p>		<p>So, things haven't spiraled out of control the moment I left?</p>
<p>Camera 18 stationary</p>		<p>Amazing as it may seem, it has been quite uneventful in fact.</p>
<p>Camera 19 stationary</p>		<p>Bob: How about you? Helen: I saved a runaway train.</p>
<p>Camera 20 stationary</p>		<p>It was so great</p>
<p>Camera 21 stationary</p>		<p>The mayor was there to cut the ribbon on this new train.</p>
<p>Camera 22 stationary</p>		<p>Elastigirl pursued the train</p>
<p>Camera 23 stationary</p>		<p>and was able to successfully activate ...</p>
<p>Camera 24 stationary</p>		<p>Blah, blah blah. He says a few words, cuts the</p>










			ribbon and the train starts pulling out of the station backwards.
Camera stationary	25		[sound of news in television]
Camera stationary	26		Thanking Elastigirl.
Camera stationary	27		[sound of news in television]
Camera stationary	28		[sound of news in television]
Camera stationary	29		Boom! No casualties.
Camera stationary	30		[sound of news in television]
Camera zoom	31		Helen: And suddenly I go after it. I'm telling you, honey. It was a

			saga. Bob: That's fantastic, honey.
Camera dollying	32		And on your first night. I am so proud of you. really.
Camera stationary	33		I'm proud of you, honey. I know you want to get out there and you will soon. And you'll be amazing. I couldn't have done this if you hadn't taken over so well. Thanks for handling everything.
Camera stationary	34		It's nothing.
Camera stationary	35		I love you, honey. I'll be back soon. Sweet dreams.

Camera stationary	36		Sweet dreams, honey.
Camera stationary	37		[atmospheric sound]
Camera panning from left to right	38	 	[atmospheric sound]

4. Helicopter Scene




Camera	Shot	Image track	Dialogue/sound track
Camera panning, following the character from left to right, then upwards.	1	 	Which one?
Camera panning from left to right	2		[atmospheric sound]
Camera panning from right to left	3	 	[the sound of glass breaking]
Camera stationary	4		The Bodyguard: Elastigirl, what are you doing here? Elastigirl: The ambassador is in danger. Which chopper

			is she – Look out!
Camera stationary	5		
Camera stationary	6		[atmospheric sound]
Camera panning from right to left	7		Follow them and get me close.
Camera stationary	8		[atmospheric sound]
Camera panning from left to right	9		Get out of the sky and touch down safely!
Camera tilting	10		[atmospheric sound]
Camera dollying	11		[atmospheric sound]
Camera stationary	12		Stand down! It's Elastigirl
Camera tilting	13		Stay in your seat, ma'am!




Camera stationary	14		[the sound of door clicking]
Camera stationary	15		[the sound of gunshot]
Camera dollying	16		[the sound of glass breaking]
Camera stationary	17		We're under attack.
Camera stationary	18		Quick! Go! Protect the ambassador!
Camera stationary	19		[crash sound]
Camera stationary	20		[atmospheric sound]
Camera stationary	21		[the sound of helicopter]





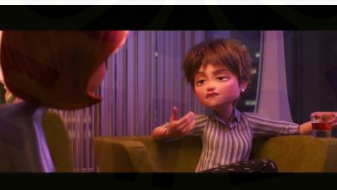

<p>Camera stationary 22</p>		<p>Elastigirl: Open the door! The Ambassador: Do as she says!</p>
<p>Camera stationary 23</p>		<p>[helicopter sound]</p>
<p>Camera stationary 24</p>		<p>[atmospheric sound]</p>
<p>Camera stationary 25</p>		<p>Can you all swim?</p>
<p>Camera stationary 26</p>		<p>The bodyguards: Yes. The Ambassador: No.</p>
<p>Camera panning from left to right 27</p>		<p>[kick sound]</p>
<p>Camera tilting 28</p>		<p>[screaming]</p>
<p>Camera tilting 29</p>		<p>[atmospheric sound]</p>
<p>Camera panning from right to left 30</p>		<p>[atmospheric sound]</p>







Camera stationary	31		[crash sound]
Camera panning from right to left	32		[growling]
Camera stationary	33		[atmospheric sound]
Camera panning from left to right	34		[growling]
Camera stationary	35		We're gonna have to sling shot. Hang on!
Camera panning	36		[screaming]
Camera stationary	37		[atmospheric sound]
Camera stationary	38		[the sound of explosion]






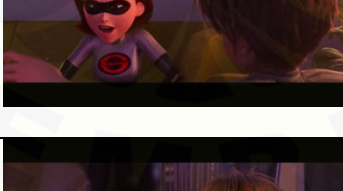

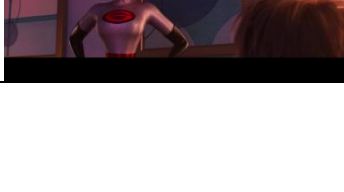
Camera stationary	39		[screaming]
Camera tilting	40		[screaming]
Camera stationary	41		Elastigirl: Are you alright ma'am? The Ambassador: I'm perfectly fine.




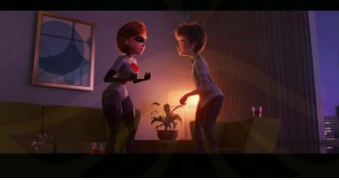
5. Superheroes' Party Scene

Camera	Shot	Image track	Dialogue/sound track
Camera panning	1		Winston: Yes, that is impressive. Keep practicing. Ouch! Well, I'm beat. Congratulations. Big day. Good night, ladies. I will see you tomorrow. Evelyn: Good night
Camera Stationary	2		Must be nice for you. Being out front after all this time.
Camera Stationary	3		Out front?


<p>Camera 4 Stationary</p>		<p>Well, it's been a while since your superhero days and even then, you were kind of in Mr. Incredible's shadow.</p>
<p>Camera 5 Stationary</p>		<p>Nah, I beg to differ.</p>
<p>Camera 6 Stationary</p>		<p>I'm not...I'm not saying you weren't big. No, you were and are a superstar, but you have the stage to yourself now. And people have to pay attention</p>
<p>Camera 7 Stationary</p>		<p>Oh, you mean "It's a man's world" and all that? Well, what world do you live in? Your brother runs DEVTECH.</p>
<p>Camera 8 Stationary</p>		<p>I don't want his job. I invent, he sells. I ask you, which of us has the greater influence?</p>
<p>Camera 9 Stationary</p>		<p>Which side of me are you asking? The believer or the cynic?</p>


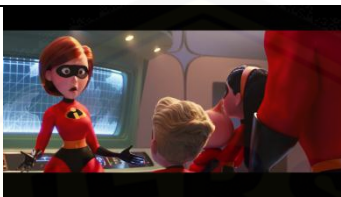

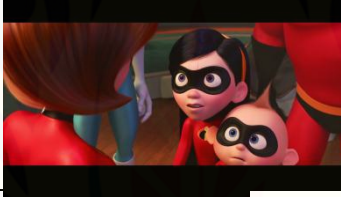
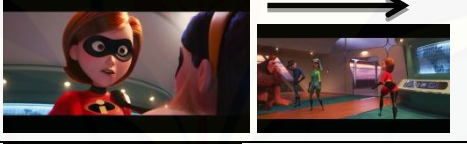
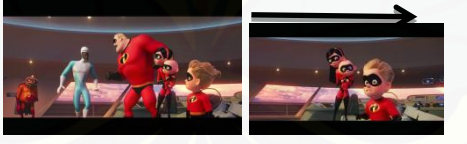
Camera Stationary	10		The cynic.
Camera Stationary	11		<p>Would say selling is more important because the best sellers have the most buyers. Doesn't matter what you're selling. It only matters what people buy.</p>
Camera Stationary	12		<p>This is true. If I discovered the origin of the universe, my brother would find a way to market it as a, uh, foot massager.</p>
Camera Stationary	13		[laughing]
Camera Stationary	14		<p>So, what would the believer say?</p>
Camera Stationary	15		<p>The believer would tell you to make your mark. Don't wait for permission, assert yourself and impose your will on the status quo.</p>

Camera Stationary	16		Evelyn: Sounds like my brother. Elastigirl: what? Evelyn: you sound like my brother.
Camera Stationary	17		Well, he's not wrong. There is an art to getting a reaction. Oh! I know how to get him.
Camera Stationary	18		My brother?
Camera Stationary	19		No. Screenslaver. You're tech-savvy.
Camera Stationary	20		I need to lock onto a signal and trace its origin.
Camera Stationary	21		How fast can you slap something together and meet me at the airport?
Camera Stationary	22		Airport?
Camera Stationary	23		Need to get out of town, pronto.

Camera Tilting	24		I can get your contraption together by 5:00 a.m.
Camera Stationary	25		I need to get on TV. Chad!
Camera Stationary	26		I'll get my brother to set up an exclusive with him tonight on the newscast.
Camera Stationary	27		Finish our interview by phone.
Camera Stationary	28		Promote the hell out of it.
Camera Stationary	29		Elastigirl: Independence from Screenslavery. Evelyn: Chad tonight. Both: Boom!

6. Ship Scene

Camera	Shot	Image Track	Dialogue/Sound Track
Camera dollying	1		[engine sound]

<p>Camera 2 panning from left to right</p>		<p>Elastigirl: Evelyn, she's escaping. Mr. Incredibles: Well, go after her. Finish your mission.</p>
<p>Camera 3 stationary</p>		<p>I can't just go. What about the kids, Jack-jack. Who's gonna –</p>
<p>Camera 4 stationary</p>		<p>Mom!</p>
<p>Camera 5 stationary</p>		<p>Go. We've got this.</p>
<p>Camera 6 panning from right to left</p>		<p>Voyd, come with me.</p>
<p>Camera 7 dollyng</p>		<p>Mr. Incredible: I'll go shut down the engine. Frozone: I'll try to slow the ship from the bow. Dash: Wait. Someone's missing. Where's the crusher guy?</p>

Appendix 2. The Transitivity and Mood Analysis of Linguistic Element

|||What are we gonna do?|||

Table 1 The analysis of clause 1 in swimming pool scene

What	are	we	gonna	do
WH-Question	Process:...	Actor	...Material	
	Finite	Subject	Predicator	
	Mood: Interrogative		Residue	

|||I don't know|||

Table 2 The analysis of clause 2 in swimming pool scene

I	don't	know
Senser	Process: Mental of cognition	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||Maybe Dicker will find something|||

Table 3 The analysis of clause 3 in swimming pool scene

Maybe	Dicker	will	find	something
	Actor	Process: Material		Goal
	Subject	Finite	Predicator	Complement
	Mood: Declarative		Residue	

|||Dicker is done, Bob|||

Table 4 The analysis of clause 4 in swimming pool scene

Dicker	is	done	Bob
Actor	Process: Material		
Subject	Finite	Predicator	
Mood: Declarative		Residue	

|||Any thought about being supers again is fantasy|||

Table 5 The analysis of clause 5 in swimming pool scene

Any thought about being supers again	is		fantasy
Carrier	Process: Attributive	Relational	Attribute
Subject	Finite		Adjunct
Mood: Declarative			Residue

|||One of us has gotta get a job|||

Table 6 The analysis of clause 6 in swimming pool scene

One of us	has	gotta	get	a job
Actor	Process: Material			Goal
Subject	Finite	Predicator		Adjunct
Mood: Declarative		Residue		

|||One of us?|||



|||You did a long stint at Insuricare|||

Table 7 The analysis of clause 7 in swimming pool scene

You	did	a long stint	at Insuricare
Actor	Process: Material	Goal	Circumstance
Subject	Finite	Complement	Adjunct
Mood: Declarative		Residue	

|||(I) hated every minute of it|||

Table 8 The analysis of clause 8 in swimming pool scene

I	hated		every minute of it
Senser	Process: emotion	Mental	of Phenomenon
Subject	Finite		Adjunct
Mood: Declarative			Residue

|||I know (that) it was hard on you|||

Table 9 The analysis of clause 9 and 10 in swimming pool scene

I	know	that	it	was	hard	on	you
Senser	Process: Mental of cognition		Phenomenon				
Subject	Finite	Complement					
Mood: Declarative		Residue					
		Carrier	Process: Relational Attributive	Attribute	Circumstance		
		Subject	Finite	Adjunct			
		Mood: Declarative		Residue			

|||Maybe it's my turn in the private sector|||

Table 10 The analysis of clause 11 in swimming pool scene

Maybe	it	's	my turn	in the private sector
	Token	Process: Relational Identifying	Value	Circumstance
	Subject	Finite	Adjunct	
	Mood: Declarative		Residue	

and you take care of the kids|||

Table 11 The analysis of clause 12 in swimming pool scene

and	you	take care	of	the kids
	Actor	Process: Material		Goal
	Subject	No finite	Predicator	Adjunct Complement
	Mood: Imperative		Residue	

|||No, I'm doing this|||

Table 12 The analysis of clause 13 in swimming pool scene

No	I	'm	doing	this
	Actor	Process: Material		Goal
	Subject	Finite	Predicator	Complement
	Mood: Declarative		Residue	

|||I need to do this|||

Table 13 The analysis of clause 14 in swimming pool scene

I	need to	do	this
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

|||(do) you know where my suits and ties are?|||

Table 14 The analysis of clause 15 and 16 in swimming pool scene

do	you	know	where	my suits are and ties
Process: ...	Senser	...Mental of cognition	Phenomenon	
Finite	Subject	Predicator	Complement	
Mood: Interrogative		Residue		
			Attribute	Carrier
			Process: Relational Attributive	
			Complement	Subject
			Residue	Mood: Declarative

|||(Your suites and ties are) burned up when the jet destroyed our house|||

Table 15 The analysis of clause 17 and 18 in swimming pool scene

Your suits and ties	are	burned up	when	the jet	destroyed	our house
Goal	Process: Material		Actor			
Subject	Finite	Predicator	Complement			
Mood: Declarative		Residue		Actor	Process: Material	Goal
				Subject	Finite	Complement
				Mood: Declarative		Residue

|||Yeah|||



|||We can't count on anyone else now, Bob|||

Table 16 The analysis of clause 19 in swimming pool scene

We	can't	count on	anyone else	now	Bob
Actor	Process: Material		Goal	Circumstance	
Subject	Finite	Predicator	Complement	Adjunct	
Mood: Declarative		Residue			

|||It's just us|||

Table 17 The analysis of clause 20 in swimming pool scene

It	's	just	us
Token	Process: Relational Identifying	Circumstance	Value
Subject	Finite	Adjunct	Complement
Mood: Declarative		Residue	

|||We can't wait for ...|||

Table 18 The analysis of clause 21 in swimming pool scene

We	can't	wait for
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||Wait|||

Table 19 The analysis of clause 1 in street scene

	Wait
	Process: Material
No subject	No finite
Mood: Imperative	
	Predicator
	Residue

|||The train has stopped|||

Table 20 the analysis of clause 2 in street scene

The train	has	stopped
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||It's going the wrong direction|||

Table 21 The analysis of clause 3 in street scene

It	's	going	the wrong direction
Actor	Process: Material		Range
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

|||It's going the wrong way|||

Table 22 The analysis of clause 4 in street scene

It	's	going	the wrong way
Actor	Process: Material		Range
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

|||I'm going after it|||

Table 23 The analysis of clause 5 in street scene

I	'm	going	after	it
Actor	Process: Material			Goal
Subject	Finite	Predicator	Adjunct	Complement
Mood: Declarative		Residue		

|||This thing's really moving|||

Table 24 The analysis of clause 6 in street scene

This thing	's	really	moving
Actor	Process:...		...Material
Subject	Finite	Mood Adjunct	Predicator
Mood: Declarative		Residue	

|||(The train is moving) 100||

Table 25 The analysis of clause 7 in street scene

(The train	is	moving)	100
Actor	Process: Material		Circumstance
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

and (it is) climbing|||

Table 26 The analysis of clause 8 in street scene

And	it	is	climbing
	Actor	Process: Material	
	Subject	Finite	Predicator
	Mood: Declarative		Residue

|||How much track is built?|||

Table 27 The analysis of clause 9 in street scene

How much	track	is	built?
WH-Question	Goal	Process: Material	
	Subject	Finite	Predicator
	Mood: Interrogative		Residue

|||(The track is) about 25 miles|||

Table 28 The analysis of clause 10 in street scene

[The track	is]	About 25 miles	
Carrier	Process: Atributive	Relational	Circumstance
Subject	Finite	Adjunct	
Mood: Declarative		Residue	

|||No one can shut this thing down?|||

Table 29 The analysis of clause 11 in street scene

No one	can	shut	this thing	down?
Actor	Process:		GoalMaterial
Subject	Finite	Predicator	Complement	Adjunct
Mood: Interrogative		Residue		

|||They've tried|||

Table 30 The analysis of clause 12 in street scene

They	've	tried	
Actor	Process: Material		
Subject	Finite	Predicator	
Mood: Declarative		Residue	

|||No, (they can't shut it down)|||

Table 31 The analysis of clause 13 in street scene

No,	(they	can't	shut	it	down
Negative	Actor	Process:...		Goal	...Material
Polarity	Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative			Residue		

|||Go|||

Table 32 The analysis of clause 14 in street scene

			Go
-			Process: Material
No Subject	No Finite		Predicator
Mood: Imperative			Residue

|||Is that Elastigirl?|||

Table 33 The analysis of clause 15 in street scene

Is		that	Elastigirl?
Process: Identifying	Relational	Carrier	Identified
Finite		Subject	Complement
Mood: Interrogative			Residue

Overrides!



|||They're locked out of the system|||

Table 34 The analysis of clause 16 in street scene

They	're	locked out of	the system
Goal	Process: Material		Circumstance
Subject	Finite	Predicator	Adjunct
Mood: Declarative			Residue

|||What (do you think) about a fail-safe?|||

Table 35 The analysis of clause 17 in street scene

What	do	you	think	about	a fail-safe?
WH- Question	Process:...	Senser	...Mental of perception	Circumstance	Phenomenon
	Finite	Subject	Predicator	Adjunct	Complement
	Mood: Interrogative		Residue		

|||(There is) not enough time|||

Table 36 The analysis of clause 18 in street scene

There	is not	enough	time
	Process: Existential	Existent	
Subject	Finite	Complement	
Mood: Declarative		Residue	

|||Someone's calling|||

Table 37 The analysis of clause 19 in street scene

Someone	's	calling
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||Switching over!|||

Table 38 The analysis of clause 20 in street scene

Switching over!		
Process: Material		
No Subject	No Finite	Predicator
Mood: Imperative		Residue

Hey mom



||I can't find my high-tops||

Table 39 The analysis of clause 21 in street scene

I	can't	find	my high-tops
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

and dad can't find them either||

Table 40 The analysis of clause 22 in street scene

and	Dad	can't	find	them	either
	Actor	Process: Material		Goal	Circumstance
	Subject	Finite	Predicator	Complement	Adjunct
	Mood: Declarative		Residue		

but he won't call you||

Table 41 The analysis of clause 23 in street scene

but	he	won't	call	you
	Actor	Process: Material		Goal
	Subject	Finite	Predicator	Complement
	Mood: Declarative		Residue	

and (he won't) ask|||

Table 42 The analysis of clause 24 in street scene

and	(he	won't)	ask
	Sayer	Process: Verbal	
	Subject	Finite	Predicator
	Mood: Declarative		Residue

||So I am (asking)|||

Table 43 The analysis of clause 25 in street scene

so	I	am	(asking)
	Sayer	Process: Verbal	
	Subject	Finite	Predicator
	Mood: Declarative		Residue

|||Do not call your mother!|||

Table 44 The analysis of clause 26 in street scene

	Do not	call	your mother!
	Process: Material		Goal
No Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

Dash, Honey.



|||(I) can't talk right now ||

Table 45 The analysis of clause 27 in street scene

(I)	can't	talk	right now
Sayer	Process: Verbal		Circumstance
Subject	Finite	Predicator	Adjunct
Mood: Declarative		Residue	

but look under your bed|||

Table 46 The analysis of clause 28 in street scene

but	Look	under	your bed
	Process: Mental perception	of Circumstance	Phenomenon
No Subject	Finite	Adjunct	Complement
Mood: Imperative		Residue	

Okay?



|||How much time (do the train need to go)?|||

Table 47 The analysis of clause 29 in street scene

How much	time	do	the train	need to go?
WH- Question	Range Complement	Process: ... Finite	Behavior SubjectBehavioral Predicator
	Resi-	Mood: Interrogative		-due

||(The time is) less than two minutes||

Table 48 The analysis of clause 30 in street scene

(The time	is)		less than two minutes
Carrier	Process: Attributive	Relational	Attribute
Subject	Finite		Adjunct
Mood: Declarative			Residue

Hello?



Hey, honey



||You weren't gonna call me?||

Table 49 The analysis of clause 1 in Helen's and Bob's Telephone Scene

You	weren't	gonna	call	me
Actor	Process: Material			Goal
Subject	Finite		Predicator	Complement
Mood: Declarative			Residue	

Oh, hey



No



|||I mean (that), yes, yeah, (I was going to call you)|||

Table 50 The analysis of clause 2 and 3 in Helen’s and Bob’s Telephone Scene

I	mean	(that)	yes, yeah	I	was	going to	call	you
Sayer	Process: Verbal	Verbiage						
Subject	Finite	Complement						
Mood: Declarative	Residue	Positive polarity	Actor	Process: Material	Goal			
			Subject	Finite	Predicator	Complement		
			Mood: Declarative		Residue			

|||I just didn’t wanna wake you|||

Table 51 The analysis of clause 4 in Helen’s and Bob’s Telephone Scene

I	just	didn’t	wanna	wake	you
Actor	Process: Material			Goal	
Subject	Finite			Predicator	Complement
Mood: Declarative				Residue	

|||The strangest thing just happened out in the yard|||

Table 52 The analysis of clause 5 in Helen’s and Bob’s Telephone Scene

The thing	strangest	just	happened	out in the yard	
Goal	Process: Material			Circumstance	
Subject	Finite			Adjunct	
Mood: Declarative				Residue	

|||(it) sounds like I just woke you up|||

Table 53 The analysis of clause 6 and 7 in Helen’s and Bob’s Telephone Scene

It	sounds	like	I	just	woke	you	up
Senser	Process: Mental of perception	Phenomenon					
Subject	Finite	Complement					
Mood: Declarative			Residue	Actor	Process: ...	Goal	...Material
				Subject	Finite	Complement	Adjunct
					Mood: Declarative		
					Residue		

|||No, no (you did not wake me up)|||

Table 54 The analysis of clause 8 in Helen’s and Bob’s Telephone Scene

No, no	you	did not	wake	me	up
Negative polarity	Actor	Process: ...		Goal	...Material
		Subject	Finite	Predicator	Complement
			Mood: Declarative		
			Residue		

|||It’s just Jack-jack|||

Table 55 The analysis of clause 9 in Helen’s and Bob’s Telephone Scene

It	‘s	just	Jack-jack
Token	Process: Relational Identifying		Value
Subject	Finite		Complement
Mood: Declarative		Residue	

|||He had an accident|||

Table 56 The analysis of clause 10 in Helen's and Bob's Telephone Scene

He	had	an accident	
Carrier	Process: Relational	Attributive	Attribute
Subject	Finite	Complement	
Mood: Declarative			Residue

|||I knew it|||

Table 57 The analysis of clause 11 in Helen's and Bob's Telephone Scene

I	knew	it	
Senser	Process: Mental cognition	of	Phenomenon
Subject	Finite	Complement	
Mood: Declarative			Residue

|||I'm coming home right now|||

Table 58 The analysis of clause 12 in Helen's and Bob's Telephone Scene

I	'm	coming	home	right now
Actor	Process: Material		Range	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

|||I never should have –|||



|||(there is) no accident|||

Table 59 The analysis of clause 13 in Helen's and Bob's Telephone Scene

There	is	no accident	
	Process: Existential	Existent	
Subject	Finite	Complement	
Mood: Declarative			Residue

|||Stay there||

Table 60 The analysis of clause 14 in Helen’s and Bob’s Telephone Scene

		stay	there
		Process: Material	Circumstance
No subject	No finite	Predicator	Adjunct
Mood: Imperative		Residue	

and finish your mission|||

Table 61 The analysis of clause 15 in Helen’s and Bob’s Telephone Scene

and		finish	your mission
		Process: Material	Goal
	No subject	No finite	Predicator
	Mood: Imperative		Complement
		Residue	

|||You never should – |||



|||what (do you mean)?|||

Table 61 The analysis of clause 16 in Helen’s and Bob’s Telephone Scene

What	do	you	mean?
WH-Complement	Process: ...	Sayer	... Verbal
	Finite	Subject	Predicator
Re-	Mood: Interrogative		-sidue

|||You don't think (that) I can do this?|||

Table 62 The analysis of clause 17 and 18 in Helen's and Bob's Telephone Scene

You	don't	think	that	I	can	do	this
Senser	Process: Mental of cognition		Phenomenon				
Subject	Finite	Predicator	Complement				
Mood: Declarative	Residue	Subordinate	Actor	Process: Material		Goal	
			Subject	Finite	Predicator	Complement	
			Mood: Declarative		Residue		

|||No, no, (I do not think about that)|||

Table 63 The analysis of clause 19 in Helen's and Bob's Telephone Scene

No, no	I	do not	think	about	that
Negative polarity	Senser	Process: cognition	Mental of	Circumstance	Phenomenon
	Subject	Finite	Predicator	Adjunct	Complement
	Mood: Declarative		Residue		

|||(I'm) sorry|||

Table 64 The analysis of clause 20 in Helen's and Bob's Telephone Scene

I	'm	sorry
Carrier	Process: Attributive	Relational Attribute
Subject	Predicator	Complement
Mood: Declarative		Residue

|||I misspoke|||

Table 65 The analysis of clause 21 in Helen's and Bob's Telephone Scene

I	misspoke	
Sayer	Process: Verbal	
Subject	Finite	Predicator
Mood: Declarative	Residue	

|||Do you need me to come back?|||

Table 66 The analysis of clause 22 in Helen's and Bob's Telephone Scene

Do	you	need	me	to	come back?
Process: ...	Senser	...Mental inclination	of	Projected clause	
Finite	Subject	Predicator	Complement	Adjunct	
Mood: Interrogative	Residue				

|||No, no, no (you do not need to come back)|||

Table 67 The analysis of clause 23 in Helen's and Bob's Telephone Scene

No, no, no	you	do not	need to	come	back
Negative polarity	Actor	Process: Material		Circumstance	
	Subject	Finite	Predicator	Adjunct	
	Mood: Declarative		Residue		

|||I've got this|||

Table 68 The analysis of clause 24 in Helen's and Bob's Telephone Scene

I	've	got	this
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative	Residue		

|||Everything's great|||

Table 69 The analysis of clause 25 in Helen's and Bob's Telephone Scene

Everything	's	great
Carrier	Process: Attributive	Relational Attribute
Subject	Finite	Complement
Mood: Declarative	Residue	

|||What happened with Jack-jack?|||

Table 70 The analysis of clause 26 in Helen's and Bob's Telephone Scene

What	happened	with	Jack-jack?
WH-Subject	Process: Material	Circumstance	
	Finite	Predicator	Adjunct
			Complement
Mood: Interrogative		Residue	

|||Nothing (happened with Jack-jack)|||

Table 71 The analysis of clause 27 in Helen's and Bob's Telephone Scene

Nothing	happened	with	Jack-jack
Goal	Process: Material	Circumstance	
Subject	Finite	Adjunct	Complement
Mood: Declarative		Residue	

|||He's in excellent health|||

Table 72 The analysis of clause 28 in Helen's and Bob's Telephone Scene

He	's	in excellent health	
Carrier	Process: Attributive	Relational	Attribute
Subject	Finite	Complement	
Mood: Declarative		Residue	

|||Well, that's good|||

Table 73 The analysis of clause 29 in Helen's and Bob's Telephone Scene

Well	that	's	good
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite	Complement
	Mood: Declarative		Residue

|||How was Violet's date?|||

Table 74 The analysis of clause 30 in Helen's and Bob's Telephone Scene

How	was	Violet's date	
WH-Complement	Process: Attributive	Relational	Carrier
	Finite	Subject	
Residue	Mood: Interrogative		

Uh...



|||That was tonight, right?|||

Table 75 The analysis of clause 31 in Helen's and Bob's Telephone Scene

That	was	tonight	right
Token	Process: Relational Identifying	Value	
Subject	Finite	Complement	
Mood: Declarative		Residue	Mood tag

|||Yes, (that was tonight)|||

Table 76 The analysis of clause 32 in Helen's and Bob's Telephone Scene

Yes	that	was	tonight
Positive Polarity	Token	Process: Relational Identifying	Value
	Subject	Finite	Complement
	Mood: Declarative		Residue

|||(It was) good|||

Table 77 The analysis of clause 33 in Helen's and Bob's Telephone Scene

It	was	good
Carrier	Process: Relational Attributive	Attribute
Subject	Finite	Complement
Mood: Declarative		Residue

|||All (is) fine and good|||

Table 78 The analysis of clause 34 in Helen's and Bob's Telephone Scene

All	is	fine and good
Carrier	Process: Relational Attributive	Attribute
Subject	Finite	Complement
Mood: Declarative		Residue

|||And (did) Jack-jack (went/go) down with no trouble?|||

Table 79 The analysis of clause 35 in Helen's and Bob's Telephone Scene

And	(did)	Jack-jack	(went/go) down	with no trouble
	Process: ... finite	Actor Subject	...Material Predicator	Circumstance Adjunct
	Mood: Interrogative		Residue	

|||(he is) fine|||

Table 80 The analysis of clause 36 in Helen's and Bob's Telephone Scene

He	is		fine
Carrier	Process: Attributive	Relational	Attribute
Subject	Finite		Complement
Mood: Declarative			Residue

|||Yes, (there is) no trouble|||

Table 81 The analysis of clause 37 in Helen's and Bob's Telephone Scene

Yes	there	is	no trouble
Positive polarity		Process: Existential	Existent
	Subject	Finite	Complement
Mood: Declarative			Residue

|||And (did) Dash (got/get) his homework done?|||

Table 82 The analysis of clause 38 in Helen's and Bob's Telephone Scene

And	(did)	Dash	(got/get)	his homework	done
	Process: ...	Actor		Goal ...Material	
	Finite	Subject	Predicator	Complement	Predicator
Mood: Interrogative			Residue		

|||All (is) done|||

Table 83 The analysis of clause 39 in Helen's and Bob's Telephone Scene

All	is	done
Goal	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||So, (do) things haven't spiraled out of control the moment I left?|||

Table 84 The analysis of clause 40 and 41 in Helen's and Bob's Telephone Scene

So	(do)	things	haven't	spiraled	out of the	I	left
				control	moment		
Process: Goal		...Material		Circumstance			
...							
Finite	Subject	Predicator		Adjunct			
Mood: Interrogative		Residue		Actor		Process: Material	
				Subject		Finite	Predicator
				Mood: Declarative		Residue	

|||(things are) amazing as it may seem|||

Table 85 The analysis of clause 42 and 43 in Helen's and Bob's Telephone Scene

Things	are	amazing	as	it	may	seem
Carrier	Process: Relational Attributive	Attribute	Circumstance			
Subject	Finite	Complement	Adjunct			
Mood: Declarative		Residue	Phenomenon		Process: Mental of perception	
				Subject	Finite	Predicator
				Mood: Declarative		Residue

it has been quite uneventful in fact|||

Table 86 The analysis of clause 44 in Helen's and Bob's Telephone Scene

It	has	been	quite	in fact
			uneventful	
Carrier	Process: Attributive	Relational	Attribute	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

|||How (is) about you?|||

Table 87 The analysis of clause 45 in Helen's and Bob's Telephone Scene

How	is	about	you
WH-Complement	Process: Relational Attributive	Circumstance	Carrier
	Finite	Adjunct	Subject
Re-	Mood: ...	-sidue	...Interrogative

|||I saved a runaway train|||

Table 88 The analysis of clause 46 in Helen's and Bob's Telephone Scene

I	saved	a runaway train
Actor	Process: Material	Goal
Subject	Finite	Complement
Mood: Declarative		Residue

|||It was so great|||

Table 89 The analysis of clause 47 in Helen's and Bob's Telephone Scene

It	was	so great
Carrier	Process: Attributive	Relational Attribute
Subject	Finite	Complement
Mood: Declarative		Residue

|||The mayor was there to cut the ribbon on this new train|||

Table 90 The analysis of clause 48 in Helen's and Bob's Telephone Scene

The mayor	was	there	to cut the ribbon	on this new train
Carrier	Process: Relational Attributive	Attribute	Circumstance	
Subject	Finite	Complement	Adjunct	
Mood: Declarative		Residue		

|||Elastigirl pursued the train||

Table 91 The analysis of clause 49 in Helen’s and Bob’s Telephone Scene

Elastigirl	pursued	the train
Actor	Process: Material	Goal
Subject	Finite	Complement
Mood: Declarative		Residue

and (Elastigirl) was able to successfully activate ...|||

Table 92 The analysis of clause 50 in Helen’s and Bob’s Telephone Scene

and	Elastigirl	was	able	to successfully activate
	Carrier	Process: Relational Attributive	Attribute	Circumstance
	Subject	Finite	Complement	Adjunct
	Mood: Declarative		Residue	

Blah, blah blah



|||He says a few words||

Table 93 The analysis of clause 51 in Helen’s and Bob’s Telephone Scene

He	says	a few words
Sayer	Process: Verbal	Verbiage
Subject	Finite	Complement
Mood: Declarative		Residue

(he) cuts the ribbon||

Table 94 The analysis of clause 52 in Helen’s and Bob’s Telephone Scene

he	cuts	the ribbon
Actor	Process: Material	Goal
Subject	Finite	Complement
Mood: Declarative		Residue

and the train starts pulling out of the station backwards|||

Table 95 The analysis of clause 53 in Helen's and Bob's Telephone Scene

and	the train	starts	pulling out	of the station	backwards
	Actor	Process: Material		Goal	Circumstance
	Subject	Finite	Predicator	Complement	Adjunct
	Mood: Declarative		Residue		

||(we are) thanking Elastigirl|||

Table 96 The analysis of clause 54 in Helen's and Bob's Telephone Scene

we	are	thanking	Elastigirl
Sayer	Process: Verbal		Target
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

|||Boom|||



||(there are) no casualties|||

Table 97 The analysis of clause 55 in Helen's and Bob's Telephone Scene

there	are	no casualties
	Process: Existential	
Subject	Finite	Complement
Mood: Declarative		Residue

|||And suddenly I go after it|||

Table 98 The analysis of clause 56 in Helen's and Bob's Telephone Scene

and	suddenly	I	go	after	it
		Actor	Process: Material		Goal
		Subject	Finite	Adjunct	Complement
		Mood: Declarative		Residue	

|||I'm telling you, honey|||

Table 99 The analysis of clause 57 in Helen's and Bob's Telephone Scene

I	'm	telling	you	honey
Sayer	Process: Verbal		Target	
Subject	Finite	Predicator	Complement	
Mood: Declarative		Residue		

|||It was a saga|||

Table 100 The analysis of clause 58 in Helen's and Bob's Telephone Scene

It	was		a saga
Token	Process: Identifying	Relational	Value
Subject	Finite	Complement	
Mood: Declarative			Residue

|||That's fantastic, honey|||

Table 101 The analysis of clause 59 in Helen's and Bob's Telephone Scene

That	's	fantastic	honey
Carrier	Process: Relational Attributive		Attribute
Subject	Finite	Complement	
Mood: Declarative		Residue	

|||And (you do it) on your first night|||

Table 102 The analysis of clause 60 in Helen's and Bob's Telephone Scene

and	you	do	it	on your first night
	Actor	Process: Material	Goal	Circumstance
	Subject	Finite	Complement	Adjunct
	Mood: Declarative		Residue	

|||I am so proud of you, really|||

Table 103 The analysis of clause 61 in Helen's and Bob's Telephone Scene

I	am	so proud	of	you	really
Carrier	Process: Relational Attributive	Attribute	Circumstance		
Subject	Finite	Complement	Adjunct		
Mood: Declarative		Residue			

|||I'm proud of you, honey|||

Table 104 The analysis of clause 62 in Helen's and Bob's Telephone Scene

I	'm	proud	of you	honey
Carrier	Process: Relational Attributive	Attribute	Circumstance	
Subject	Finite	Complement	Adjunct	
Mood: Declarative		Residue		

|||I know (that) you want to get out there||

Table 105 The analysis of clause 63 and 64 in Helen's and Bob's Telephone Scene

I	know	that	you	want to	get out	there
Senser	Process: Mental of cognition	Phenomenon				
Subject	Finite	Complement				
Mood: Declarative		Residue	Actor	Process: Material	Circumstance	
			Subject	Finite	Predicator	Adjunct
			Mood: Declarative		Residue	

and you will (get out) soon|||

Table 106 The analysis of clause 65 in Helen's and Bob's Telephone Scene

and	you	will	get out	soon	
		Actor	Process: Material	Circumstance	
		Subject	Finite	Predicator	Adjunct
			Mood: Declarative		Residue

|||And you'll be amazing|||

Table 107 The analysis of clause 66 in Helen's and Bob's Telephone Scene

And	you	'll	be	amazing
	Carrier	Process: Relational		Attributive Attribute
	Subject	Finite	Predicator	Complement
Mood: Declarative			Residue	

|||I couldn't have done this|||

Table 108 The analysis of clause 67 in Helen's and Bob's Telephone Scene

I	couldn't	have	done	this
Actor	Process: Material			Goal
Subject	Finite	Predicator		Complement
Mood: Declarative			Residue	

if you hadn't taken over so well|||

Table 109 The analysis of clause 68 in Helen's and Bob's Telephone Scene

if	you	hadn't	taken over	so well
	Actor	Process: Material		Circumstance
	Subject	Finite	Predicator	Adjunct
Mood: Declarative			Residue	

|||Thanks for handling everything|||



|||It's nothing|||

Table 110 The analysis of clause 69 in Helen's and Bob's Telephone Scene

It	's	nothing	
Token	Process: Identifying	Relational	Value
Subject	Finite	Complement	
Mood: Declarative			Residue

|||I love you, honey|||

Table 111 The analysis of clause 70 in Helen’s and Bob’s Telephone Scene

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

|||I’ll be back soon|||

Table 112 The analysis of clause 71 in Helen’s and Bob’s Telephone Scene

I	’ll	be	back	soon
Carrier	Process: Attributive	Relational	Attribute	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

|||Sweet dreams|||



|||Sweet dreams, honey|||



|||Which one (is the helicopter)?|||

Table 113 The analysis of clause 1 in helicopter scene

Which one	(is	the helicopter)?
WH-Question	Process: Identifying	Relational Identified
	Finite	Subject
Residue	Mood: Interrogative	

|||Elastigirl, what are you doing here?|||

Table 114 The analysis of clause 2 in helicopter scene

Elastigirl	what	are	you	doing	here?
WH-Question	Process:...	Actor	...Material	Circumstance	
	Finite	Subject	Predicator	Adjunct	
	Mood: Interrogative		Residue		

|||The Ambassador is in danger|||

Table 115 The analysis of clause 3 in helicopter scene

The ambassador	is	in	danger
Carrier	Process: Relational Attributive		Attribute
Subject	Finite	Circumstance	
Mood: Declarative		Residue	

|||Which chopper is she – |||

Table 116 The analysis of clause 4 in helicopter scene

Which	chopper	is	she?
WH-Question	Value	Process: Relational Identifying	Token
	Circumstance	Finite	Subject
	Residue	Mood: Interrogative	

|||Look out|||

Table 117 The analysis of clause 5 in helicopter scene

		Look out		
		Process:	Mental	of
No Subject	No Finite	perception		
		Predicator		
Mood: Imperative		Residue		

|||Follow them|||

Table 118 The analysis of clause 6 in helicopter scene

		Follow	them
		Process: Material	Goal
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

and get me close|||

Table 119 The analysis of clause 7 in helicopter scene

and		get	me	close
		Process: Material	Goal	Circumstance
No subject	No finite	Predicator	Complement	Adjunct
Mood: Imperative		Residue		

|||Get out of the sky||

Table 120 The analysis of clause 8 in helicopter scene

		Get out	of	the sky
		Process: Material	Circumstance	Goal
No subject	No finite	Predicator	Adjunct	Complement
Mood: Imperative		Residue		

and touch down safely|||

Table 121 The analysis of clause 9 in helicopter scene

and			touch down	safely
			Process: Material	Circumstance
No subject	No finite	Predicator	Adjunct	
Mood: Imperative		Residue		

|||Stand down|||

Table 122 The analysis of clause 10 in helicopter scene

			Stand down	
			Process: Material	
No subject	No finite	Predicator		
Mood: Imperative		Residue		

|||It's Elastigirl|||

Table 123 The analysis of clause 11 in helicopter scene

It	's	Elastigirl
Identified	Process: Identifying	Relational Identifier
Subject	Finite	Complement
Mood: Declarative		Residue

|||Stay in your seat, ma'am|||

Table 124 The analysis of clause 12 in helicopter scene

	Stay	in	your seat	ma'am
	Process: Material	Circumstance	Goal	
No subject	No finite	Predicator	Adjunct	Complement
Mood: Imperative		Residue		

|||We're under attack|||

Table 125 The analysis of clause 13 in helicopter scene

We	're	under	attack
Carrier	Process: Relational Attributive	Circumstance	Attribute
Subject	Finite	Adjunct	Complement
Mood: Declarative		Residue	

|||(be) Quick|||

Table 126 The analysis of clause 14 in helicopter scene

	(be)	quick
	Process: Relational Attributive	Attribute
No subject	No finite	Predicator
Mood: Imperative		Residue

|||Go|||

Table 127 The analysis of clause 15 in helicopter scene

		Go
		Process: Material
No subject	No finite	Predicator
Mood: Imperative		Residue

|||Protect the ambassador|||

Table 128 The analysis of clause 16 in helicopter scene

		Protect	the ambassador
		Process: Material	Goal
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

|||Open the door|||

Table 129 The analysis of clause 17 in helicopter scene

		Open	the door
		Process: Material	Goal
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

|||Do as she says|||

Table 130 The analysis of clause 18 and 19 in helicopter scene

		Do	as	she	says
		Process: Material	Goal		
No subject	No finite	Predicator	Complement		
Mood: Imperative		Residue		Sayer	Process: Verbal
				Subject	Finite
				Mood: Declarative	

|||Can you all swim?|||

Table 131 The analysis of clause 20 in helicopter scene

Can	you	all	swim
Process: ...	Actor		...Material
Finite	Subject		Predicator
Mood: Interrogative			Residue

|||Yes, (I can swim)|||

Table 132 The analysis of clause 21 in helicopter scene

Yes	I	can	swim
Positive polarity	Actor	Process: Material	
	Subject	Finite	Predicator
Mood: Declarative			Residue

|||No, (I cannot swim)|||

Table 133 The analysis of clause 22 in helicopter scene

No	I	cannot	swim
Negative polarity	Actor	Process: Material	
	Subject	Finite	Predicator
Mood: Declarative			Residue

|||We're gonna have to sling shot|||

Table 134 The analysis of clause 23 in helicopter scene

We	're	gonna have to	sling shot
Actor	Process: Material		
Subject	Finite	Predicator	
Mood: Declarative		Residue	

|||Hang on|||

Table 135 The analysis of clause 24 in helicopter scene

			Hang on
			Process: Material
No subject	No finite		Predicator
Mood: Imperative			Residue

|||Are you alright, ma'am?|||

Table 136 The analysis of clause 25 in helicopter scene

Are	you	alright	ma'am
Process: Relational Attributive	Carrier	Attribute	
Finite	Subject	Complement	
Mood: Interrogative		Residue	

|||I'm perfectly fine|||

Table 137 The analysis of clause 26 in helicopter scene

I	'm	perfectly	fine
Carrier	Process: Relational Attributive	Circumstance	Attribute
Subject	Finite	Adjunct	Complement
Mood: Declarative		Residue	

|||Yes, that is impressive|||

Table 138 The analysis of clause 1 in superheroes' party scene

Yes	that	is	impressive
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite	Complement
Mood: Declarative		Residue	

|||Keep practicing|||

Table 139 The analysis of clause 2 in superheroes' party scene

		Keep	practicing
		Process: Material	
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

Ouch!

██████████

|||Well, I'm beat|||

Table 140 The analysis of clause 3 in superheroes' party scene

Well	I	'm	beat
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite	Complement
Mood: Declarative		Residue	

Congratulations

██████████

||(It is) big day||

Table 141 The analysis of clause 4 in superheroes' party scene

It	is		big day
Token	Process: Identifying	Relational	Value
Subject	Finite		Complement
Mood: Declarative			Residue

Good night, ladies

██████████

||I will see you tomorrow||

Table 142 The analysis of clause 5 in superheroes' party scene

I	will	see	you	tomorrow
Senser	Process: Mental of perception		Phenomenon	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

Good night

██████████

||(It) must be nice for you||


Table 143 The analysis of clause 6 in superheroes' party scene

It	must	be	nice	for	you
Carrier	Process: Attributive	Relational	Attribute	Circumstance	
Subject	Finite	Predicator	Complement	Adjunct	
Mood: Declarative		Residue			

||(You are) being out front after all this time||

Table 144 The analysis of clause 7 in superheroes' party scene

You	are	being	out front	after	all this time
Carrier	Process: Attributive	Relational	Attribute	Circumstance	
Subject	Finite	Predicator	Complement	Adjunct	
Mood: Declarative		Residue			

Out front?


||Well, it's been a while since your superhero days||

Table 145 The analysis of clause 8 in superheroes' party scene

Well	it	's	been	a while	since	your superhero days
	Carrier	Process: Attributive	Relational	Attribute	Circumstance	
	Subject	Finite	Predicator	Complement	Adjunct	
Mood: Declarative			Residue			

and even then, you were kind of in Mr. Incredible's shadow||

Table 146 The analysis of clause 9 in superheroes' party scene

and then	even	you	were	kind of	in	Mr. Incredible's shadow
	Token	Process: Identifying	Relational	Value	Circumstance	
	Subject	Finite	Predicator	Complement	Adjunct	
Mood: Declarative			Residue			

|||Nah, I beg to differ|||

Table 147 The analysis of clause 10 in superheroes' party scene

Nah	I	beg	to	differ
	Senser	Process: Mental affection	of	Phenomenon
	Subject	Finite		Adjunct
	Mood: Declarative			Residue

|||I'm not saying (that) you weren't big|||

Table 148 The analysis of clause 11 and 12 in superheroes' party scene

I	'm not	saying	(that)	you	weren't	big
Sayer	Process: Verbal		Projected clause			
Subject	Finite	Predicator	Complement			
Mood: Declarative		Residue	Carrier	Process: Relational Attributive	Attribute	
			Subject	Finite	Complement	
			Mood: Declarative		Residue	

|||No, you were and are a superstar||

Table 149 The analysis of clause 13 in superheroes' party scene

No	you	were and are	a superstar
	Token	Process: Relational Identifying	Value
	Subject	Finite	Complement
	Mood: Declarative		Residue

but you have the stage to yourself now||

Table 150 The analysis of clause 14 in superheroes' party scene

but	you	have	the stage	to yourself	now
	Carrier	Process: Relational Attributive	Attribute	Circumstance	
	Subject	Finite	Complement	Adjunct	
	Mood: Declarative		Residue		

and people have to pay attention|||

Table 151 The analysis of clause 15 in superheroes’ party scene

and	people	have to	pay	attention
	Senser	Process: Mental of cognition		
	Subject	Finite	Predicator	Complement
	Mood: Declarative		Residue	

|||Oh, (do) you mean “It’s a man’s world” and all that?|||

Table 152 The analysis of clause 16 and 17 in superheroes’ party scene

Oh	do	you	mean	it	’s	A man’s world and all that
	Process: ...	Sayer	... Verbal	Projected clause		
	Finite	Subject	Predicator	Complement		
	Mood: Interrogative		Residue	Token	Process: Relational Identifying	Value
				Subject	Finite	Complement
				Mood: Declarative		Residue

|||Well, what world do you live in?|||

Table 153 The analysis of clause 18 in superheroes’ party scene

Well	what world	do	you	live in?
	WH-Question	Process: ...	Behavior	... Behavioral
		Finite	Subject	Predicator
		Mood: Interrogative		Residue

|||Your brother runs DEVTECH|||

Table 154 The analysis of clause 19 in superheroes’ party scene

Your brother	runs	DEVTECH
Actor	Process: Material	Goal
Subject	Finite	Complement
Mood: Declarative		Residue

|||I don't want his job|||

Table 155 The analysis of clause 20 in superheroes' party scene

I	don't	want	his job
Senser	Process: Mental of inclination		Phenomenon
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

|||I invent||

Table 156 The analysis of clause 21 in superheroes' party scene

I	invent		
Actor	Process: Material		
Subject	Finite	Predicator	
Mood: Declarative			Residue

he sells|||

Table 157 The analysis of clause 22 in superheroes' party scene

he	sells		
Actor	Process: Material		
Subject	Finite	Predicator	
Mood: Declarative			Residue

|||I ask you||

Table 158 The analysis of clause 23 in superheroes' party scene

I	ask	you	
Sayer	Process: Verbal	Target	
Subject	Finite	Complement	
Mood: Declarative			Residue

which of us has the greater influence?|||

Table 159 The analysis of clause 24 in superheroes' party scene

which of us	has	the greater influence?	
WH-Subject	Process: Attributive	Relational	Attribute
Finite			Complement
Mood: Interrogative			Residue

|||Which side of me are you asking?|||

Table 160 The analysis of clause 25 in superheroes' party scene

Which side of me	are	you	asking?
WH-Complement	Process: ...	Sayer	...Verbal
	Finite	Subject	Predicator
Res-	Mood: Interrogative		-idue

|||(Is it) the believer or the cynic?|||

Table 161 The analysis of clause 26 in superheroes' party scene

Is	it	the believer or the cynic?	
Process: Identifying	Relational	Token	Value
Finite	Subject		Complement
Mood: Interrogative			Residue

|||(It is) the cynic|||

Table 162 The analysis of clause 27 in superheroes' party scene

It	is	the cynic	
Token	Process: Identifying	Relational	Value
Subject	Finite	Complement	
Mood: Declarative			Residue

|||(The cynic) would say (that) selling is more important||

Table 163 The analysis of clause 28 and 29 in superheroes' party scene

The cynic	would	say	that	selling	is	more important
Sayer	Process: Verbal		Phenomenon			
Subject	Finite	Predicator	Complement			
Mood: Declarative		Residue	Carrier	Process: Relational	Attribute	
				Subject	Finite	Complement
				Mood: Declarative		Residue

because the best sellers have the most buyers|||

Table 164 The analysis of clause 30 in superheroes' party scene

because	the best sellers	have	the most buyers
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite	Complement
	Mood: Declarative		Residue

|||(It) doesn't matter what you're selling|||

Table 165 The analysis of clause 31 and 32 in superheroes' party scene

It	doesn't	matter	what	you	're	selling
Carrier	Process: attributive	Relational	Attribute			
Subject	Finite	Predicator	Complement			
Mood: Declarative		Residue		Actor	Process: Material	
				Subject	Finite	Predicator
				Mood: Declarative		Residue

|||It only matters what people buy|||

Table 166 The analysis of clause 33 and 34 in superheroes' party scene

It	only matters	what	people	buy
Carrier	Process: Relational attributive	Attribute		
Subject	Finite	Complement		
Mood: Declarative		Residue	Actor	Process: Material
			Subject	Finite
			Mood: Declarative	Residue

|||This is true|||

Table 167 The analysis of clause 35 in superheroes' party scene

This	is	true
Carrier	Process: Attributive	Relational Attribute
Subject	Finite	Complement
Mood: Declarative		Residue

|||If I discovered the origin of the universe||

Table 168 The analysis of clause 36 in superheroes' party scene

If	I	discovered	the origin of the universe
	Actor	Process: Material	Goal
	Subject	Finite	Complement
	Mood: Declarative		Residue

my brother would find a way to market it as a, uh, foot massager||

Table 169 The analysis of clause 37 in superheroes' party scene

my brother	would	find	a way	To market it as a, uh, foot massager
Actor	Process: Material		Goal	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

|||So, what would the believer say?||

Table 170 The analysis of clause 38 in superheroes' party scene

So	what	would	the believer	say?
	WH-Complement	Process: ... Finite	Sayer Subject	... Verbal predicator
	Res-	Mood: Interrogative		-idue

|||The believer would tell you to make your mark||

Table 171 The analysis of clause 39 in superheroes' party scene

The believer	would	tell	you	to make your mark
Sayer	Process: Verbal		Target	Verbiage
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

|||Don't wait for permission||

Table 172 The analysis of clause 40 in superheroes' party scene

	Don't	wait	for	permission
	Process: Material			Goal
No subject	Finite	Predicator		Complement
Mood: Imperative		Residue		

assert yourself||

Table 173 The analysis of clause 41 in superheroes' party scene

		assert	yourself
		Process: Material	Goal
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

and impose your will on the status quo|||

Table 174 The analysis of clause 42 in superheroes' party scene

and		impose	your will	on the status quo
		Process: Material	Goal	Circumstance
	No subject	No finite	Predicator	Complement
	Mood: Imperative		Residue	Adjunct

|||(it) sounds like my brother|||

Table 175 The analysis of clause 43 in superheroes' party scene

It	sounds	like	my brother
Senser	Process: perception	Mental	of Phenomenon
Subject	Finite	Adjunct	Complement
Mood: Declarative		Residue	

|||what (do you mean)?|||

Table 175 The analysis of clause 44 in superheroes' party scene

what	do	you	mean?
WH-Question	Process: ...	Senser	...Mental of cognition
WH-Complement	Finite	Subject	Predicator
Res-	Mood: Interrogative		-idue

|||you sound like my brother|||

Table 177 The analysis of clause 45 in superheroes' party scene

you	sound	like	my brother
Senser	Process: Mental of perception		Phenomenon
Subject	Finite	Adjunct	Complement
Mood: Declarative		Residue	

|||Well, he's not wrong|||

Table 178 The analysis of clause 46 in superheroes' party scene

Well	he	's not	wrong
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite	Complement
Mood: Declarative		Residue	

|||There is an art to getting a reaction|||

Table 179 The analysis of clause 47 in superheroes' party scene

There	is	an art	to getting a reaction
	Process: Existential	Existent	Circumstance
Subject	Finite	Complement	Adjunct
Mood: Declarative		Residue	

Oh!



|||I know how to get him|||

Table 180 The analysis of clause 48 in superheroes' party scene

I	know	how to get him
Senser	Process: Mental of cognition	Phenomenon
Subject	Finite	Complement
Mood: Declarative		Residue

||(is it) my brother?||

Table 181 The analysis of clause 49 in superheroes' party scene

Is	it	my brother?
Process: Identifying	Relational Token	Value
Finite	Subject	Complement
Mood: Interrogative		Residue

||No, (it is not your brother)||

Table 182 The analysis of clause 50 in superheroes' party scene

No	it	is not	your brother
Negative polarity	Token	Process: Relational Identifying	Value
	Subject	Finite	Complement
Mood: Declarative			Residue

||(It is) screenslaver||

Table 183 The analysis of clause 51 in superheroes' party scene

It	is	Screenslaver
Token	Process: Identifying	Relational Value
Subject	Finite	Complement
Mood: Declarative		Residue

||You're tech-savvy||

Table 184 The analysis of clause 52 in superheroes' party scene

You	're	tech-savvy
Token	Process: Identifying	Relational Value
Subject	Finite	Complement
Mood: Declarative		Residue

||I need to lock onto a signal||

Table 185 The analysis of clause 53 in superheroes' party scene

I	need to	lock	onto a signal
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

and (I need to) trace its origin|||

Table 186 The analysis of clause 54 in superheroes' party scene

and	I	need to	trace	its origin
	Actor	Process: Material		Goal
	Subject	Finite	Predicator	Complement
	Mood: Declarative		Residue	

|||How fast can you slap something together||

Table 187 The analysis of clause 55 in superheroes' party scene

How fast	can	you	slap	something	together
WH-Adjunct	Process: ...	Actor	...Material	Goal	Circumstance
	Finite	Subject	Predicator	Complement	Adjunct
Res-	Mood: Interrogative		-idue		

and (how fast can you) meet me at the airport?|||

Table 188 The analysis of clause 56 in superheroes' party scene

and	how fast	can	you	meet	me	at the airport?
	WH-Adjunct	Process: ...	Actor	...Material	Goal	Circumstance
		Finite	Subject	Predicator	Complement	Adjunct
	Res-	Mood: Interrogative		-idue		

Airport?



|||(I) need to get out of town, pronto|||

Table 189 The analysis of clause 57 in superheroes' party scene

I	need to	get out	of town	pronto
Actor	Process: Material		Circumstance	
Subject	Finite	Predicator	Adjunct	
Mood: Declarative		Residue		

|||I can get your contraption together by 5:00 a.m.|||

Table 190 The analysis of clause 58 in superheroes' party scene

I	can	get	your contraption	together	by	5:00 a.m.
Actor	Process: Material		Goal	Circumstance		
Subject	Finite	Predicator	Complement	Adjunct		
Mood: Declarative		Residue				

|||I need to get on TV|||

Table 191 The analysis of clause 59 in superheroes' party scene

I	need to	get on	TV
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

Chad



|||I'll get my brother to set up an exclusive with him tonight on the newscast|||

Table 192 The analysis of clause 60 in superheroes' party scene

I	'll	get	my brother	to set up an exclusive	with him	tonight
Actor	Process: Material		Goal	Circumstance		
Subject	Finite	Predicator	Complement	Adjunct		
Mood: Declarative		Residue				

|||(we will) finish our interview by phone|||

Table 193 The analysis of clause 61 in superheroes' party scene

we	will	finish	our interview	by phone
Actor	Process: Material		Goal	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

|||Promote the hell out of it|||

Table 194 The analysis of clause 62 in superheroes' party scene

	Promote	the hell out	of it
	Process: Material	Goal	Circumstance
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

|||(It will be) Independence from Screenslavery|||

Table 195 The analysis of clause 63 in superheroes' party scene

It	will	be	Independence	from Screenslavery
Token	Process: Identifying	Relational	Value	Circumstance
Subject	Finite	Predicator	Complement	Adjunct
Mood: Declarative		Residue		

Chad tonight



Boom!



|||Evelyn, she's escaping|||

Table 196 The analysis of clause 1 in Ship scene

Evelyn, she	's	escaping
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||Well, go after her|||

Table 197 The analysis of clause 2 in Ship scene

Well	go	after	her
	Process: Material		Goal
No subject	No finite	Predicator	Adjunct
Mood: Imperative		Residue	

|||Finish your mission|||

Table 198 The analysis of clause 3 in Ship scene

		Finish	your mission
		Process: Material	Goal
No subject	No finite	Predicator	Complement
Mood: Imperative		Residue	

|||I can't just go|||

Table 199 The analysis of clause 4 in Ship scene

I	can't	just	go
Actor	Process: Material		
Subject	Finite	Predicator	
Mood: Declarative		Residue	

|||What (do you think) about the kids, Jack-jack?|||

Table 200 The analysis of clause 5 in Ship scene

What	do	you	think	about	the kids, Jack-jack
WH- Question	Process: ...	Senser	...Mental of cognition	Phenomenon	
	Finite	Subject	Predicator	Adjunct	Complement
	Mood: Interrogative		Residue		

|||Who's gonna –|||

Table 201 The analysis of clause 6 in Ship scene

Who	's	gonna
WH-Subject	Process: Material	
	Finite	Predicator
Mood: Interrogative		Residue

Mom!



|||Go|||

Table 202 The analysis of clause 7 in Ship scene

		Go
		Process: Material
No subject	No finite	Predicator
Mood: Imperative		Residue

|||We've got this|||

Table 203 The analysis of clause 8 in Ship scene

We	've	got	this
Actor	Process: Material		Goal
Subject	Finite	Predicator	Complement
Mood: Declarative		Residue	

|||Voyd, come with me|||

Table 204 The analysis of clause 9 in Ship scene

Voyd		come	with	me
		Process: Material	Goal	
	No subject	No finite	Predicator	Adjunct
Mood: Imperative		Residue		

|||I'll go shut down the engine|||

Table 205 The analysis of clause 10 in Ship scene

I	'll	go	shut down	the engine
Actor	Process: Material			Goal
Subject	Finite	Predicator	Complement	
Mood: Declarative		Residue		

|||I'll try to slow the ship from the bow|||

Table 206 The analysis of clause 11 in Ship scene

I	'll	try	to slow	the ship	from the bow
Actor	Process: Material			Goal	Circumstance
Subject	Finite	Predicator	Complement	Adjunct	
Mood: Declarative		Residue			

|||Wait|||

Table 207 The analysis of clause 12 in Ship scene

		Wait
		Process: Material
No subject	No finite	Predicator
Mood: Imperative		Residue

|||Someone's missing|||

Table 208 The analysis of clause 13 in Ship scene

Someone	's	missing
Actor	Process: Material	
Subject	Finite	Predicator
Mood: Declarative		Residue

|||Where's the crusher guy?|||

Table 209 The analysis of clause 14 in Ship scene

Where	's	the crusher guy
WH-Complement	Process: Relational	Carrier
	Attributive	
	Finite	Predicator
Residue	Mood: Interrogative	