

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language plays an essential role in human life, not only as a medium of communication but also as a way to represent experience and convey meaning. Through language, individuals describe actions, express thoughts and feelings, and share perceptions about the world around them. Halliday (1994) explains that language can be seen as a network of choices that speakers and writers make to construct different types of meaning in social contexts. One of the most influential frameworks for understanding how language functions is Systemic Functional Linguistics (SFL).

Systemic Functional Linguistics describes language as performing several metafunctions at the same time. Among these metafunctions, the ideational metafunction is concerned with how language represents reality and experience. Halliday & Matthiessen (2014) state that the ideational metafunction enables people to encode processes, participants, and circumstances within the grammar of the clause. According to Thompson (2014), this metafunction allows speakers to answer questions such as what is happening, who is involved, and under what conditions the event occurs. In this way, language becomes a means for construing and sharing experiences.

The ideational metafunction is realized through the transitivity system, which is the central focus of this study. Transitivity refers to the way clauses are structured to express different kinds of processes, such as actions, thoughts, descriptions, and events. Eggins (2004) explains that transitivity analysis identifies six main types of processes: material, mental, relational, behavioral, verbal, and existential. Each process type involves specific participant roles and may include additional circumstances that provide further context and detail. Bloor (2013) emphasize that analyzing transitivity can reveal how speakers choose to highlight certain aspects of experience while backgrounding others.

Derived from the ideational metafunction is ideational meaning, which refers to the concrete representation of experience or reality constructed through linguistic choices in a specific text or clause. Halliday (1994) states that the ideational

metafunction has two components: experiential meaning and logical meaning. Experiential meaning is concerned with how experiences are represented inside individual clauses. Logical meaning deals with how clauses are connected to express relationships such as cause, sequence, or condition. However, this study only focuses on experiential meaning, because it is directly related to the analysis of transitivity and the research objectives. Thompson (2014) describes experiential meaning as the way language encodes our experiences of the world by mapping processes, participants, and circumstances onto the grammar of the clause. Through this mapping, speakers can represent events, actions, thoughts, emotions, and states. This representation is not neutral: the selection of processes and participants reflects how the speaker or writer chooses to construe reality.

Film dialogue provides a valuable source of data for studying transitivity because it consists of language that has been carefully crafted to develop characters, build relationships, and convey experiences to an audience. The use of different process types, participants, and circumstances in a character's speech can illustrate how meaning is constructed and how perspectives are presented. According to Khajati (2013), analyzing transitivity in texts helps researchers uncover patterns that reflect the ways speakers and writers represent reality.

Jojo Rabbit is a film that portrays the interactions between a young boy and an imaginary version of Adolf Hitler. Although the character is fictionalized and presented in a humorous manner, his dialogue contains a variety of expressions and statements that can be examined to identify how experience is represented through language. This film offers a relevant context for applying transitivity analysis because the character's speech reflects various process types, such as commands, descriptions, and statements about actions and feelings.

This research aims to identify the types of transitivity processes used in the clauses spoken by the character Hitler and to explain how these processes construct ideational meaning in the film dialogue. By applying the framework of transitivity analysis, the study is expected to provide insights into how language functions as a resource for representing experience, constructing relationships, and creating perspectives in audiovisual texts. The findings of this research may also

demonstrate that film dialogue can be systematically analyzed to reveal patterns of meaning that contribute to the overall narrative.

1.2 Research Question

1. What types of transitivity processes are found in the clauses spoken by the character Hitler in *Jojo Rabbit* Movie?
2. How does the process represent ideational meaning in the film *Jojo Rabbit*?

1.3 Objectives of the Study

1. To identify the types of transitivity processes found in the clauses spoken by the character Hitler in *Jojo Rabbit*.
2. To explain how these processes represent ideational meaning in the character's speech.

1.4 Significance of the Study

This study is very important because it offers useful contributions both for academic knowledge and for practical use. It shows how much impact word choices have in creating meaning, especially in detailed conversations like those found in movie dialogue.

Theoretically, this research gives a clear example of how Systemic Functional Linguistics (SFL), particularly the transitivity system by Halliday & Matthiessen (2014), can be used to study film dialogue. As Eggins (2004) explains, transitivity analysis is a helpful way to understand how language shapes experience by choosing different actions, people involved, and situations. So, this study can be a good guide for students who are learning about how ideas are shown through language ("ideational meaning") and how grammar helps create meaning in communication.

Practically, this study offers real benefits to different groups of people. It aims to help general readers, movie fans, and language learners see that movie dialogue is more than just entertainment. It's a carefully put-together way of communicating that actively shows how experiences and viewpoints are built. By understanding how transitivity works in movie language, people can become better at noticing how specific word choices shape meaning and send messages in different situations. This helps them appreciate the power of language in media even more.

1.5 Scope and Limitation of the Study

The scope of this study is primarily focused on linguistic analysis within the framework of Systemic Functional Linguistics (SFL), as proposed by Halliday & Matthiessen (2014). Specifically, it delves into the ideational metafunction, emphasizing how language constructs experience through choices made within the transitivity system. This system analyzes clauses by identifying three core elements: the process (the action, event, or state), the participants (the entities involved), and the circumstances (situational details like time, place, or manner). The study particularly classifies processes into six types material, mental, relational, verbal, behavioral, and existential and aims to explain how these choices represent ideational meaning. The empirical data for this analysis is confined to 20 purposively sampled clauses spoken by the imaginary character Adolf Hitler in the 2019 film *Jojo Rabbit*.

This study has several limitations. It exclusively focuses on the ideational metafunction of SFL, without exploring other crucial metafunctions like the interpersonal or textual, which also contribute to meaning-making. Furthermore, the analysis relies on a purposively sampled set of 20 clauses from a fictional character's dialogue, which, while chosen for significance, may not fully represent all linguistic variations and limits direct generalizability to real-life discourse or other media forms. Lastly, the study primarily focuses on linguistic components and does not integrate a comprehensive multimodal analysis of visual or auditory elements, which are vital for meaning in film.