A MULTIMODAL DISCOURSE ANALYSIS ON THE REPRESENTATION OF RACISM IN THE FILM *"ARMAGEDDON TIME"*

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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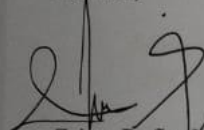
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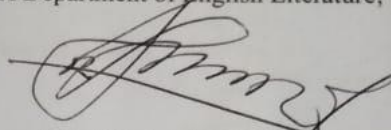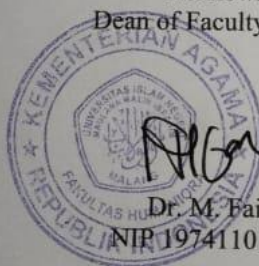
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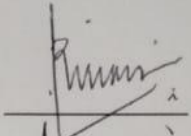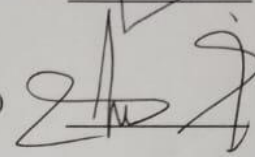Acknowledged by
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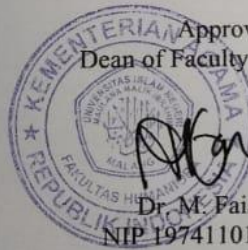
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MOTTO

"None of us is responsible for the complexion of his skin. This fact of nature offers no clue to the character or quality of the person underneath."

(Marian Anderson)

DEDICATION

My thesis is dedicated to my beloved parents and my family, especially to my mother who always supports and reminds me to keep going and never give up.

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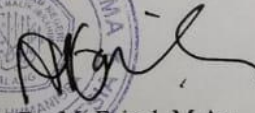Alhamdulillahirrobbil'alamin, praise and deep gratitude to Allah swt., for the presence of plenty of mercy and his grace so that I can complete the thesis with the title "A Multimodal Discourse Analysis on the Representation of Racism in the Film Armageddon Time". May sholawat and salam to the Prophet Muhammad SAW, his family and his followers.

I would like to extend my sincerest thanks to all the wonderful people who have helped and supported me in this study. I would like to express my gratitude to Dr. M. Faisol, M,Ag., the Dean of the Faculty of Humanities, and Ribut Wahyudi, M.Ed, Ph.D., as the Head of English Literature Department. I am intended to my thesis supervisor, Zainur Rofiq, M.A., who always encouraged and helped me patiently finishing this thesis by giving suggestion, guidance, and correction until the completion of this thesis. I owe a lot to my Proposal Writing Lecturer, Dr. Rohmani Nur Indah, M.Pd., and Lestari Kasih, S.S., for kindly giving her time and valuable input to my thesis proposal. Last, I would like to thank my examiners, Rina Sari, M.Pd. and Dr. Agus Eko Cahyono, M.Pd, for providing constructive feedback.

ABSTRACT

Nurlina. (2023). *A Multimodal Analysis on the Representation of Racism in the Film "Armageddon Time"*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Zainur Rofiq, M.A.

Keywords: Metafunctions, Multimodal Discourse Analysis, Racism

Racism has long been an intriguing topic for debate. Racism can be defined as a disparaging attitude toward people from specific groups or races based on the belief that their race is superior to other races. Unwitting acts of racism are frequently depicted in the media, particularly in films. One of the film industries that often shows the gait between white and black races is the American film industry. Armageddon Time is one of James Gray's films with the theme of racism. This study aims to discover what types of verbal and visual elements are presented in the film Armageddon Time and how these two elements are interconnected in the construction of racist messages. To answer these problems, the researcher used the metafunction theory of language proposed by Halliday and Matthiessen (2004) and the theory of representation and visual interaction proposed by Kress and van Leeuwen (2006). The results of the research show that the verbal elements embodied in the form of clauses include six categories: (1) relational processes, (2) material processes, (3) behavioral processes, (4) mental processes, (5) verbal processes, and (6) existential processes. Sequentially, each of these processes is used to express activities or physical actions that have been carried out by each participant in the film. On the other hand, visual elements are used to make verbal elements more specific and strengthen the message to be conveyed in the film.

ABSTRAK

Nurlina. (2023). *Analisis Multimodal pada Representasi Rasisme dalam Film "Armageddon Time".* Skripsi. Program Studi Sastra Inggirs, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Zainur Rofiq, M.A

Kata kunci: Metafungsi, Analisis Wacana Multimodal, Rasisime

Rasisme selalu menjadi topik yang menarik untuk dibahas. Rasisme bisa didefinisikan sebagai sikap merendahkan terhadap orang lain dari grup atau ras tenrtentu karena perspektif bahwa ras mereka lebih unggul daripada ras yang lain. Tanpa disadari tindakan rasisme seringkali digambarkan dalam sebuah media, khususnya dalam sebuah film. Salah satu industri perfilman yang seringkali menunjukkan kiprah antara ras kulit putih dan kulit hitam adalah industri perfilman Amerika. Armageddon Time menjadi salah satu film karya James Gray yang mengangkat tema rasisme. Studi ini bertujuan untuk mengetahui jenis elemen verbal dan visual yang direpresentasikan dalm film Armageddon Time dan bagaimana kedua elemen tersebut saling berhubungan dalam mengkonstruksi pesan rasisme. Untuk menjawab pertanyan penelitian tersebut, peneliti menggunakan teori metafungsi bahasa dari Halliday and Matthiessen (2004) dan teori representasi dan interaksi dari Kress dan van Leeuwen (2006). Hasil penelitian menunjukkan bahwa elemen verbal yang terwujud dalam bentuk klausa mencakup enam kategori: (1) proses relational, (2) proses material, (3) proses bahavioural, (4) proses mental, (5) proses verbal, dan (6) proses existential. Secara berurutan, setiap proses digunakan untuk mengekspresikan aktivitas dan tindakan fisik yang dilakukan oleh setiap partisipan dalm film. Di sisi lain, elemen-elemen visual digunakan untuk membuat elemen-elemen verbal lebih spesifik dan memperkuat pesan yang disampaikan dalam film tersebut.

مستخلص البحث

نورلينا، (2023). تحليل متعدد الوسائط لتمثيل العنصرية في فيلم "Armageddon Time". أُطرُوحَة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف : الدكتور زينور رفيق، الماجستير

الكلمات المفتاحية : Metafunction، تحليل الكائنات، الوسائط المتعددة، العنصرية

العنصرية هي دائما موضوع مثير للاهتمام للمناقشة. يمكن تعريف العنصرية بأنها موقف مهين تجاه أشخاص آخرين ينتمون إلى مجموعة أو عرق معين بسبب وجهة النظر القائلة بأن عرقهم متفوق على الأجناس الأخرى. دون أن ندرك، غالبًا ما يتم تصوير أعمال العنصرية في وسائل الإعلام، وخاصة في الأفلام. إحدى الصناعات السينمائية التي تظهر في كثير من الأحيان هو فيلم لجيمس جراي يثير Armageddon Time. التفاعل بين العرقين الأبيض والأسود هي صناعة السينما الأمريكية Armageddon Time موضوع العنصرية. تهدف هذه الدراسة إلى تحديد أنواع العناصر اللفظية والبصرية الممثلة في فيلم ومدى ترابط هذين العنصرين في بناء رسالة العنصرية. للإجابة على هذا السؤال البحثي، استخدم الباحثون نظرية الوظائف الفوقية للغة من هاليداي وماتيسين (2004) ونظرية التمثيل والتفاعل من كريس وفان ليوين (2006). وأظهرت نتائج البحث أن العناصر اللفظية التي تتجلى في شكل جمل تشمل ستة فئات: (1) العمليات العلائقية، (2) العمليات المادية، (3) العمليات العاطفية، (4) العمليات العقلية، (5) العمليات اللفظية، و (6) العمليات اللفظية الوجودية. وبالتتابع، يتم استخدام كل عملية للتعبير عن الأنشطة البدنية والتصرفات التي يقوم بها كل مشارك في الفيلم. ومن ناحية أخرى، تُستخدم العناصر المرئية لجعل العناصر اللفظية أكثر تحديدًا وتعزيز الرسالة المنقولة في الفيلم

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CHAPTER I

INTRODUCTION

This chapter provides information about the background of the study, including explanations of the reasons underlying the research, previous research, research questions, objective of the study, significance of the study, scope and limitations, and research methods used. This chapter is expected to give a general description of this research as briefly and clearly as possible.

A. Background of the Study

Racism is a thought or belief that one's race is superior, so it considers members of other races inferior (Feagin in Ramadhan, 2021). Samovar stated that racism denies the basic equality of humankind and links aptitude to physical makeup. Thus, rather than considering the environment and availability of opportunities, it posits that success or failure in any social endeavor will depend upon a general endowment (Samovar et al., in Islam, 2021). In other words, racism is prejudice and stereotypes against a particular racial group. Language is a human communication tool, so it often becomes a medium for a person to become racist. This statement harmonizes with Indriani and Rosfiantika (2018), which state that racism is already an integrated understanding of daily life. Racism often appears in conversation; even in political discussions, the term racism often appears unintentionally.

The problem of racism has continued throughout history in many regions of the world, especially in states with a majority and a minority, such as the United States. Discrimination against black people is the most prevalent form of racism in that country. Discrimination cases are often found in neighborhoods, workplaces,

and school environments. This kind of racial case has been around for a long time and continued until the government made a treaty prohibiting violent racial discrimination in 1965 (Febrianti, 2021). However, the agreement on the prohibition of violence against discrimination that the American government has made seems futile, considering the issue of racism to this day is still common. One incident that provides evidence that human rights have not been uniformly enforced in the United States is the death of George Floyd, a 46-years old black man in Minneapolis, which sparked demonstrations in various countries, such as Australia and New Zealand, demanding justice for Floyd's death in confinement (Banda, 2020).

Unconscious acts of racism are often shown in the media, especially in films. Film is a mass media communication used to communicate about reality in society (Ghassani & Nugroho, 2019). Film is a medium that has a significant impact because the message conveyed in a film has a specific purpose (Rahardjo in Evelyn et al., 2019). Messages conveyed in a film can take any form, depending on the film's mission. A film may include various messages such as education, entertainment, and information (Suryadi, 2021). One of the film industries that often shows the gait between black and white people is the American cinema. In American cinema, black people are often portrayed as having low social status. Black people are often portrayed as criminals, servants, and entertainers of such negative personalities as inferior, funny, liars, unscrupulous, and ignorant (Sutaner in Afrizal, 2020).

Previous studies have discussed the racism issue in the films *The Help* (Adam, 2019) and *Dear White People* (Juliani, 2018). Both studies indicate that there is racism against blacks. The attitude of racism is displayed by white people who feel they are dominant and superior and openly discriminate against non-dominant groups. This racism can be seen at the Halloween party, where the white race wears black race costumes and uses posters with the words "*Missing Black Culture.*" Another form of racism is using straight hair as a marker of the white race, whereas curly hair is always associated with the black race (Juliani, 2018).

Representation of racism in the film *The Green Mile* pointed to the racism experienced by minorities (blacks) (Atika & Tarihoran, 2022). The kinds of racism in the film are internalized racism, interpersonal racism, and institutional racism. The study explained that racism results from a growing perspective in a society where the dominant group is more robust and superior to the minority. Even racism is seen in institutions' policies that favor more dominant groups. Institutional policy regulations even narrow the likelihood of minority groups developing and getting justice. A study also revealed that the separation between the white and black races is seen in public facilities used by society (Rahmatillah et al., 2020). A sign on a public facility indicates which communities can use it. A sample of the sign *'colored'* refers to a black person, while *'white only'* refers to a white person. The sign of a *'colored'* can be found on public transport, toilets, a canteen, and a library.

Today, racism is increasingly featured in American cinema. The depiction of racism in American cinema is now one of the attempts to combat racism. Given that films are entertaining audio-visual media, the appearance of the racism issue in

films is an attempt to wake the audience to a devastating act of racism. Some previous studies have also discussed the fight against racism in films, including *Green Book* and *The Hate U Give*. Both of these studies represent actions against racism. The forms of resistance in the *Green Book* film are personal, individual, and institutional (Wijaya, 2019), while *The Hate U Give* shows the struggle of the character Starr in demanding justice for blacks. The racist meaning in the film *The Hate U Give* explains that all classes have equal degrees and that there is no better race or superior (Ridwan & Aslinda, 2022).

American cinema or commonly known as Hollywood, produces many films annually. Hollywood is the home of the best movie productions and has become the center of the worldwide entertainment industry. Thus, studies on racism in films, especially in Hollywood, still need to be done to see how racism is manifested in the American film industry, given that racism is still a common phenomenon in that country. Thus, the researcher chose a recent Hollywood film entitled *"Armageddon Time"* to be analyzed in this study. The primary consideration why the researcher chose this film to be analyzed is because this film explores race issues and privileges in American society in the 1980s. The title *"Armageddon Time"* comes from a quote by Ronald Wilson Raegan, the 40th President of the United States. In the quote, Raegan warns that we may be a generation of Armageddon (an apocalyptic disaster). The racism issues in this film can be analyzed through linguistic and visual elements.

As the film is a multimodal text with multiple modes, the researcher employs the multimodal analysis proposed by Kress and Van Leeuwen (2006) as a theory of

analysis. Bednarek and Martin (2010), as well as Jewitt (2006), have investigated multimodality in various concepts and objects. However, because Bednarek and Martin's concept is better suited to multimodal texts in the form of news discourse, such as online websites and online newspapers, the Kress and Van Leeuwen multimodality framework is more compatible with this research. Meanwhile, Jewitt's multimodality concept is mostly used in educational research. The theory of multimodal discourse analysis has been widely used in research, such as in magazines (Ma'yuuf & Hassan, 2022), websites (Sukma & Asidiky, 2022), and television news (Breazu, 2022). In contrast to these studies, multimodal analysis is used in this study to reveal the racism towards black people in the film *Armageddon Time*.

Nevertheless, this research has a novelty component because the theory used is different from previous studies. In addition, the most recent film was chosen as the subject. Most previous studies analyzed the representation of racism in media using Roland Barthes' semiotics theory, as in Afrizal (2020), Maharani et al. (2022), and Nugraha and Ardi (2022). Then Zulhifitri (2021) analyzes racism in the film *The Greatest Showman* using framing analysis methods. Roland Barthes' semiotic theory is suitable for analyzing visual aspects, but it is not appropriate for analyzing verbal elements. As a result, using two theories, multimodal analysis and systemic functional linguistics, as well as the latest film as the subject, yield conclusions that differ from previous research. With both theories, this study presents more in-depth results, especially in the analysis of linguistic elements.

This study aims to reveal the racism issues contained in the film *Armageddon Time*. The assumption underlying this study is that the first researcher assumes that racism cannot be ignored. Without realizing our actions can hurt someone even if not verbally expressed, just looking at someone can be offensive or demeaned. We must learn more about racism so as not to underestimate it. Second, research on racism in films still needs to be done, especially in American cinema, to see how racism manifests in the American film industry.

B. Research Question

Based on the rationale above, this research aims to answer the following questions:

1. What are the linguistic and visual elements represented in the film *Armageddon Time*?

2. How do linguistic and visual elements interplay to represent racism in the film *Armageddon Time*?

C. Significance of the Study

This study gives significant contributions both academically and practically. Academically, this study is useful as reference material and consideration for academics in understanding perception and images produced from film industry artwork. Practically, this study provides the public with a view or illustration of racism to be aware of, increasing concern for and empathy toward one's fellow human beings regardless of race, ethnicity, or religion to create a more peaceful community environment.

D. Scope and Limitation

The primary objective of this study is to conduct an analysis of multimodal text, namely the film Armageddon Time, in order to gain a comprehensive understanding of how racism is portrayed in the film. This analysis conducted by examining the verbal and visual elements of multimodal discourse, as proposed by Kress and Van Leeuwen (2006) and Halliday and Matthiessen (2006). The concept of the systemic functional visual element proposed by Kress and Van Leeuwen is used to examine visual elements. In contrast, Halliday's ideas on a systemic functional linguistic element is used to examine linguistic elements. The scope of this research is constrained by the researcher's emphasis on two specific components of multimodal text: linguistics and visual elements. This study does not analyze other multimodal elements, such as sounds and actions.

E. Definition of Key Terms

The following key terms are defined to help describe the research topic:

1. **Racism**: demeans the human race because it assumes that a particular race is superior to others.

2. **Multimodal Discourse Analysis**: a type of discourse analysis that examines an object using multiple modes of communication, such as text, images, colors, symbols, and other semiotic sources.

3. **Representation**: using language to say, define, or represent something. In other words, representations connect meaning, language, and culture.

4. **Language Metafunctions**: the three function of language (textual, interpersonal, ideational) underlying the linguistic structures.

5. **Armageddon Time Film**: a film with a live background at the time of the presidential election of Ronald Reagan. The main character in this film is Paul Graff, a sixth-grade student living in Queens, New York, in the 1980s. At school, Paul Graff had a black friend named Jonathan Davis. They became friends after getting into trouble on the first day of school. This film tells the story of Paul Graff, who witnessed the heartbreaking racism experienced by his new friend, Johnny Davis.

CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter discusses the two main theories that were used in this study; Multimodal Discourse Analysis (MDA) and Systemic Functional Linguistics (SFL). Aside from that, this chapter also specifically discusses the explanation of the concept of representation and the perspective of racism by Lary A. Samovar.

A. Critical Discourse Analysis

Van Dijk defines Critical Discourse Analysis (CDA) as a type of discourse analysis research that studies how inequality and social power abuse are expressed in a text in a social and political context (Sengul, 2019). Machin and Mayr in Sengul (2019) explain that Critical Discourse Analysis (CDA) aims to expose what appears normal on the surface but can be ideological and form representations of events for a specific purpose.

Fairclough (2013) explains that Critical Discourse Analysis (CDA) incorporates critical social analysis into language studies. Critical Discourse Analysis connects discourse with other social elements such as power relations, ideology, social identity, etc. As a result, discourse practices can exhibit ideological effects, such as unequal power relations. This study employs Fairclough's Critical Discourse Analysis (CDA) framework, which views discourse through three dimensions: description, interpretation, and explanation (Fairclough, 2013). Based on this framework, text analysis is carried out, focusing on the consumption of text and how the text is interpreted, followed by an analysis focusing on the sociocultural context.

B. Multimodal Discourse Analysis

Departing from Halliday's ideas in the book *Language as Social Semiotics*, Kress and van Leeuwen define multimodality as a research topic in social semiotics. According to Kress, if social semiotics is a theory of meaning, then multimodality is an application of the theory of meaning. Multimodality is a domain where theory is applied (Udasmoro, 2018).

The term *"multimodal"* according to Kress and van Leeuwen (2006), refers to the combination and integration of various semiotic modes. Multimodality is using multiple semiotic modes to construct meaning, such as imagery, layout, sound, music, or gestures in communication practices (Udasmoro, 2018). Kress and Leeuwen propose a theoretical concept of *"metafunction"* based on Halliday's ideas. Kress and Leeuwen adopted several features of representation and interaction (Kress & van Leeuwen, 2006):

a. Participants

Visual communication has the resources to form interactions between producers and audiences. Kress and Leeuwen state in their book *Reading Images: The Grammar of Visual Design* that there are two types of participants involved in text: represented participants and interactive participants (Kress & Leeuwen, 2006). *Represented participants* are people, places, and things described in the text. Meanwhile, *interactive participants* can refer to two types of participants: those who interact with each other in the text itself (such as the interaction of participants in a film) or those who interact with text consumers (representing the interaction of

participants in a film with the audience). This interaction can be seen through his gaze (Kress & Leeuwen, 2006, p. 114).

b. Distance

According to Kress and van Leeuwen (2006), distance is a dimension for the interactive meaning of images related to the size of the frame, whether it is a close-up, medium shot, or long shot. Distance refers to how close the participants or objects in a text (film) are to the audience. In cinematography, participants' distance plays an important role in showing intimacy between participants and the audience. Far-away participants are less engaged with the audience (Kress & van Leeuwen, 2006).

c. Angle

Kress and van Leeuwen (2006) mention the height of the camera as an important element because it is a means of expression in cinematography. It was also explained that the angle in the text reflects the way in which the viewer interacts with the participant in an image. The interaction is divided into two types: *horizontal* and *vertical plane*. Subjects in a film appear so small at high angles that they become unimportant. Meanwhile, the low angle makes the subject appear impressive. According to Martin in Kress and Leeuwen (2006), a top-down angle gives the impression of superiority or exaltation. In contrast, a bottom-up angle tends to diminish the person, morally flattening him by lowering him to ground level and rendering him trapped in an insurmountable determinism (p. 140).

d. Gaze

Gaze can be defined as an individual's way of looking at someone or something (Norris, 2019). Kress and van Leeuwen categorize the gaze into two types. First, participants look directly at the audience; this is known as a *"demand"* image. Second, when no contact is made between participants and viewers, the viewer becomes the subject of the display rather than an object, while the participants are the object of the viewer's supervision. This type of image is known as an *"offer"* because it offers participants to the audience as items of information or objects of contemplation (p.119).

e. Modality

The visualization depicted in a film can be measured through modality (Kress & van Leeuwen, 2006). The modality is interpersonal rather than ideational. Modality, in general, aims to reveal interpersonal meaning in a text. Modality is defined by Eggins (2004), as cited in Ngongo (2021), as a complex area of English grammar that investigates how to convey messages in texts and how human express attitudes and judgments. In terms of the modality, Kress and van Leeuwen (2006) divided the levels of the modality in visual literacy into; low and high to hyper-real. When the image in a picture is realistic, it is categorized as high modality, and vice versa if the image displayed is abstract, it is classified as low modality. Photography is categorized as a high modality, while a very sparse cartoon might be low modality. On the other hand, if the visualization appears realistic but uses excessive effects, it can be categorized as a hyper-real modality.

Modality refers to the truth of value credibility of statements about life. Suppose Multimodal Discourse Analysis (MDA) refers to the number of modes that more than one in a discourse text. In that case, a modality is an approach in social semiotics related to the question of the truth about representation in the text (Kress and van Leeuwen, 2006). In other words, modality is not used to find truth but to determine how a concept is represented in a medium or text that produces meaning, including messages of racism.

C. Systemic Functional Linguistics

As explained above, this study focuses not only on visual elements but also on linguistic elements. Halliday's Systemic Functional Linguistics framework is used to analyze linguistic elements. The concept of SFL refers to a set of resources that allow speakers to exchange meanings. Systemic Functional Linguistics (SFL) is a theory that explains how language functions are used through text analysis. *'Realization'* can be defined as the interaction of social context and language. In other words, the social context is manifested through language. With language, humans can build a picture of reality and understand what is happening around them (Ngongo, 2021). Systemic Functional Linguistics (SFL) theory focuses on the lexico-grammatical study of three metafunctions: textual, interpersonal, and ideational.

1. Textual Metafunction

Halliday (2007) in Eirence (2021) defines textual metafunction as a metafunction that refers to how ideational and interpersonal meanings are manifested in the form of structure and cohesion. In other words, the textual

metafunction is oriented toward language and producing cohesive and coherent texts by organizing and arranging linguistic information in the clauses (Umiyati, 2019).

Textual metafunctions focus on *Theme* and *Rheme* in clauses, so this metafunction is related to organizing information. The *"theme"* can be defined as the point of departure of the message, and the *"rheme"* as the tail of clauses. The *theme* is always located at the beginning of the clause, followed by the realization of the *rheme* (Eirence, 2021). Butt (2003) divides themes into *topical, textual, and interpersonal.* First, *topical* functions to develop topics in discourse. Second, the *textual theme* functions to connect clauses, and finally, the *interpersonal theme* shows the interaction between speakers. Vocatives, Comment Adjuncts, moods, and finite in interrogative clauses that indicate that the speaker is asking for information are examples of interpersonal theme.

Table 2.1. The Example of Textual Analysis

The lion	Beat the lion all around the town
Theme: Topical	Rheme

2. Ideational Metafunction

According to Halliday (2007) in Eirence (2021), an ideational metafunction is a function of language content that can be analyzed using transitivity. This function relates to events or situations and the actions, processes, and entities involved (Eirence, 2021). The ideational metafunction states that language relates to what happens in the real world. It means that in the ideational metafunction, humans express what has happened to them or what is happening in the real world (Jafari, 2021). In other words, ideational metafunction constructs meaning through a process based on experience. Halliday and Matthiesen (2004) divide the process into six types: material, behavioral, mental, verbal, relational, and existential.

a. Material process

Material Process is a process involving an action verb of doing or happening to an animate or inanimate thing that usually results in some degree of change in various aspects. There are two types of material processes: the creative process and the transformative process. The outcome of a *creative process* is the emergence of the Actor (intransitive) or the Goal (transitive). In contrast, the outcome of the *transformative process* is the modification of some aspect of an already existing Actor (intransitive) or Goal (transitive) (Halliday & Matthiessen, 2004).

Table 2.2 The Example of Material Process

I	Gave	My love	A ring that has no end
Actor	Process: material	Recipient	Goal

b. Mental process

A mental process demonstrates how people think, feel, and believe and is classified into the processes of perception, cognition, and affection (Eirence, 2021). Potential participant roles include *senser* (the doer) as the first participant's nature and *phenomenon* (the second participant). A *"phenomenon"* in this context is something that is felt, thought about, or desired. A mental process phenomenon can be a noun (person, substance, creature, or abstraction), an act (macro-thing), or a fact (meta-thing) (Butt et al., 2003).

Table 2.3. The Example of Mental process

Annie	Knows	The answer
Senser	Mental process	Phenomenon

c. Verbal process

A verbal process is a process of saying. Potential participants' roles are *sayer* (the doer), *receiver* (the address), *target* (the participant that is the object of the talk), and *verbiage* (the topic) (Butt et al., 2003).

Table 2.4. The Example of Verbal Process

Chris	Said	What he had to say
Sayer	Process: verbal	Verbiage

d. Behavioral process

The behavioral process links material and mental processes that affect the main participant (behaver) as the doer and physiological behavior (Butt et al., 2003).

Table 2.5. The Example of Behavioral Process

Phyllis and Jim	Watched	The sunset
Behaver	Process: behavioral	Range

e. Relational process

The main feature of the relational process is that it connects participants to their identity or description. Relational processes are classified into two types: relational attributive and relational identifying. A process that connects participant and general description is known as *relational attributive*. Meanwhile, *relational identifying* is a process that links participants with their identities, roles, or meanings (Butt et al., 2003).

Table 2.6. The Example of Relational Process

The bookcase	Looks	Very heavy
Carrier	Process: relational	Attribute

f. Existential process

An existential process states the existence of something, such as an entity, event, or action (Eirence, 2021). In an existential process, only one participant is known as the *"existent."* For example, the bold word in the following sentence is process existential, and the underlined word is existent.

*Once upon a time, there **were** <u>four children</u>*

3. Interpersonal Metafunction

Interpersonal metafunction is also known as the mood and modality system. Halliday (2007) states in Eirence (2021) that interpersonal metafunction refers to the participation of language functions. This function relates to the relationship between the user (character) using pronouns, moods, modality, and formality degree. The mood is made up of the subject and the finite, while the residue is made up of the clauses' remaining components. Imperative, exclamative, declarative, and interrogative (yes-no and wh-type) are moods. Each mood concerns the speech act of statement, question, directive, or exclamation. Different speech acts have different language functions, such as requesting information, exchanging information, demanding service, and expressing attitude (Eirence, 2021).

Table 2.7 The Example of Mood and Modality Analysis

The duke	Has	Given that teapot away
Subject	Finite	Residue

D. Representation

According to Stuart Hall (1997), representation is using language to say, define, interpret, or represent something. In other words, representation is an important part of the process of producing meaning, which involves using language, signs, and pictures to represent something.

Depending on the nature of the study, the concept of representation in media, including film, can be seen from several aspects. Regarding representation, there are two key points. First, how individuals, groups, or ideas are displayed when

associated with existing reality. Is it displayed in accordance with the facts or tends to be made worse so that it gives the impression that it only shows the bad side of a person or specific groups in the news. Second, how is the execution of the presentation of the object in the media (Eriyanto in Anwar, 2022).

E. Racism

According to Fanon (Grosfoguel, 2016), racism is a global hierarchy of superiority and inferiority that has existed throughout history. Racism can be marked by skin color, ethnicity, language, and religion. In the ideology of racism, people who are classified above the human line are socially recognized so that they can enjoy access to human rights (civil rights, women's rights, labor rights). Meanwhile, people classified under the human line are considered inhuman, so they do not get social recognition.

Racism is *Schimpfwort*, a term that has a pejorative connotation and whose use tends to be more instrumental than descriptive. Benoist (1999) defines racism as a term that claims the intrinsic superiority and inferiority of a racial or ethnic group, which gives some people the right to dominate or even eliminate other groups that are considered inferior, or base value judgments on racial differences. Alain de Benoist further stated that racism is an ideological-scientific system that divides the human species into sub-species, resulting from separate development and endowed with unequal average aptitudes (Benoist, 1999).

Samovar (2010) defines racism as a belief in the inherent superiority of certain races. Racism denies a sense of human dignity and links ability to physical

composition. Thus, racism occurs when people believe their race is superior to others. Racism can be categorized into two types (Samovar, 2010):

1) Personal racism

Personal racism refers to an individual's perspective (stereotype) with allegations of racial differences, discriminatory treatment, humiliation, or violence against minority groups considered racially inferior.

2) Institutional racism

Institutional racism is a racist attitude committed by certain social institutions or communities, such as schools, hospitals, companies, and the court system. Institutional racism involves the special treatment of minority communities in an institution so that it harms certain groups and society as a whole.

The three experts' definitions of racism above all describe racism in different ways but generally refer to one conceptual concept. The three definitions above focus on the theory of racism as a system, doctrine, or dogma. These definitions of racism have the same main characteristics, namely defining racism as a belief in the inequality of various races and that this inequality legitimizes the domination of races called "inferior" by those considered "superior". Of the three definitions of racism above, the concept of racism according to Samovar (2010) is used in this research as a reference in analyzing the message of racism in the film Armageddon Time. Furthermore, the researcher compared the findings in this study with the concept of racism proposed by Samovar (2010).

F. Synopsis of the Armageddon Time Film

The plot of the film Armageddon Time revolves around the experiences of Paul Graff, a white boy who befriends with a black boy named Jonathan Davis. In the film Armageddon Time, Jonathan is portrayed as a bad student because he dislikes his teacher, Mr. Turkeltaub. When Paul Graff and Jonathan thought that the class atmosphere was too monotonous, they would do strange things to break the ice, which often resulted in them being penalized. Once upon a time, Paul Graff and Jonathan got into trouble at school. Because of this problem, Paul was transferred by his mother to a new school, while Jonathan was expelled from school. Despite that incident, Paul still maintained a friendship with Jonathan, and sometimes they met secretly. Paul Graff, who is close to Jonathan, often witnesses the racism experienced by his best friend.

One day, Paul invites Jonathan to steal a computer at his new school. Paul plans to sell the computer to help Jonathan. Because of this incident, they were both arrested by the police. But in the midst of the chaos, the police contacted Paul's parents and stated that Paul was innocent. In contrast to Paul, Jonathan was arrested and determined to be the only one responsible for the incident. At the end of the story, the film shows the sad story of Paul Graff, who has to part with his best friend.

CHAPTER III
RESEARCH METHOD

This chapter provides a more detailed explanation of the research method used. The research methods include research design, research instruments, data and data sources, data collection, and data analysis. This chapter contains not only definitions regarding the methods used but also the reasons the researcher used these methods.

A. Research Design

This research is a qualitative study with a descriptive approach. The researcher employs qualitative research because it explores and understands how an individual or group perceives a social or human problem (Cresswell, 2009). Because it aims to comprehend phenomena through ideographic data such as text, sentences, and images, a descriptive qualitative approach is suitable for this research. As a result, this research is to provide insight into the analysis of racist messages in the Armageddon Time film through visual and linguistic elements.

B. Research Instrument

The research methodology employed in this study involves the utilization of a non-participant observation approach, wherein the researcher assumes the role of the research instrument. The present study does not incorporate any individuals as participants in the research procedure. Non-participant observation involves the researcher assuming the responsibility of selecting, analyzing, and interpreting the data.

C. Data and Data Sources

The primary data source in this study is the film *Armageddon Time*, directed and produced by James Gray. This film was released on October 28, 2022, with a duration of 114 minutes. The researcher obtained and watched this film through the website *BioskopKaca21.com* (accessed on January 20, 2022). Then, from this film, some pictures or scenes that correspond to the study were obtained. As a result, the unit of analysis is in the form of text, language, and pictures. Based on the study's scope and limitations, this research only focuses on two types of data: verbal and visual elements. Linguistic or verbal elements in this study involves the dialogue of all characters in the film, which contains racism. In contrast, visual elements include images of participants, angles, distance, and modality.

D. Data Collection

In order to gather data pertaining to visual and linguistic aspects, the researcher followed several steps. Because this research yields two elements, the researcher begins with the verbal element, which is the main focus of this research. After the data in the verbal elements was collected, the researcher then collected and selected the visual elements. These data will later be analyzed in an identical order.

As a first step in data collection, the researcher first conducted documentation by downloading primary data from the internet (Armageddon Time). After obtaining the primary source (the film Armageddon Time), the researcher searched for and downloaded the Armageddon Time subtitles from the YIFY subtitles.com website. This is the first step in collecting data (verbal elements). Then, the

transcription is made by using the existing subtitle as a reference. As a result, transcription becomes a valuable tool for analyzing linguistic elements.

The next step is watching the film Armageddon Time several times. Repeatedly watching the film, especially in scenes containing racism, assisted the researcher in better understanding and examining what the researcher should include in the analysis to answer the problem formulation.

Lastly, after repeatedly watching the film, the researcher took notes to collect the data in the forms of images and dialogues about racism. The data were identified using theory of Systemic Functional Linguistics by Halliday and Matthiessen (2004), and the theory of representation and interaction by Kress and van Leeuwen (2006). Movie texts tend to have a narrative structure, so the researcher needs to pay attention to how shots are connected to each other.

E. Data Analysis

Practically, the researcher followed the flow of analysis in sequence; first, after collecting the data, the researcher put the selected data (clauses) into a table for analysis using Halliday's (2004) Systemic Functional Linguistics framework, including textual, ideational, and interpersonal metafunction. Secondly, the data (images) obtained from the screen capture were also analyzed based on Kress and van Leeuwen's systemic functional visual element theory (2006) to analyze angle, distance, gaze, framing, and modality. Lastly, after the linguistic and visual elements had been analyzed, the researcher investigated racism based on the perspective of Samovar (2010). The researcher drew conclusions from the results

of the analysis and interpretation to see the message of racism constructed by both

kinds of element.

CHAPTER IV
FINDINGS AND DISCUSSION

This chapter discusses the findings from the data analysis and interprets these findings based on the theory put forward in Chapter II. The findings provide an explanation regarding the linguistic element analysis of text and visual elements, which are then divided into several scenes. Furthermore, to support the research results, the findings in this study were discussed by reflecting on the previous research used.

A. Findings

The following are the results of the findings and analysis of linguistic and visual data elements in the film Armageddon Time. Specifically, this section provides a more detailed explanation of the verbal analysis of the data, which is the main focus of this research. By applying the Systemic Functional Linguistic Theory by Halliday and Matthiessen (2004), researchers identified a number of forms of racism that are manifested through linguistic and visual elements. The message of racism in the verbal elements can be identified by analyzing the clauses of each participant in the film. The findings in this research systematically explain the metafunction analysis of each participant scene in the film. There were five participants who were the focus of this research. These participants are Jonathan Davis, Paul's family, Paul's new friend, Paul Graff, the police, and one participant who is not described in the film. The researcher chose these participants to analyze each scene because these five participants were the most influential characters or

participants in constructing the message of racism in the film Armageddon Time. The following is a further explanation regarding text analysis.

1. Text analysis: linguistics and visual elements

After the linguistic data in the form of clauses was collected through the data collection techniques explained in the previous chapter, the researcher then carried out data analysis. This analysis was conducted by putting selected data (clauses) into a table and then analysing them using Halliday's (2004) Systemic Functional Linguistic Framework. To support verbal analysis, the researcher also includes data (images) that were obtained from screen capture. The researcher divided the results of the analysis into several sections based on the participants' scenes in the film.

a. Jonathan Davis' scene

This scene represents the action belongs to Jonathan Davis, a black boy who is friendly with Paul Graff. They become friends after getting into trouble on the first day of school. In the film Armageddon Time, Jonathan Davis has an important role because overall, this film tells the friendship between Paul Graff, a white boy, and Jonathan Davis, a black boy. Based on the analysis below, there are seven clauses consisting of two material clauses, two relational attributive clauses, two mental clauses, and one behavioral clause. The following is a comprehensive discussion regarding the analysis of ideational and interpersonal metafunctions, including the visual elements in Jonathan Davis' scenes.

(1)   (2)

Figure 3.1 Shoot of Jonathan Davis' Scene

Figure 1 scene 3:59
Mr. Turkeltaub: "Jonathan Davis get down here right now. No wonder it's your second time through sixth grade with me, 'cause you got nothing up here."

Figure 2 scene 40:55
Paul Graff: "What is that?"
Jonathan: "My cousin gave it to me."
Paul Graff: "So you gonna do it? Like, now?"
Jonathan: "Yeah, suck it in, it's made of tea and shit. Let's boldly go where no man's gone before."

Table 3. 1. The Analysis of Clause 1 in Jonathan Davis' Scene

Johnny	Brings	Cigarettes to school
Subject	Finite	Complement
Actor	Process: Material	Goal
Mood: Declarative	Residue	

The first clause in Jonathan Davis's scene is that Jonathan brings cigarettes to school. Jonathan is often portrayed as a bad student in this film. This is a material process, the *goal* in this clause is *cigarettes*, while the *actor* is *Jonathan* as the subject (participant). The actor is a participant who is responsible for an action. In this case, Jonathan can be said to be a student who always violates school rules.

Jonathan has been portrayed as a bad student many times, at least seven times he has been portrayed as a bad student in the film. According to Teo (2000), when certain terms are repeated or occur excessively in a discourse, it is categorized as overlexicalization. By playing back specific shots or scenarios repeatedly, a producer can attempt to instill perception. Then it produces a sense of over-persuasion and shows how problematic its clause is or that the demonstrators' worldview is highly contradictory to the film.

Table 3. 2. The Analysis of Clause 2 in Jonathan Davis' Scene

The school trip	Is	Expensive
Subject	Finite	Complement
Token	Process: Relational	Value
Mood: Declarative	Residue	

Table 3. 3. The Analysis of Clause 3 and 4 in Jonathan Davis' Scene

I	Stay	With my grandma, and	She	Don't	Reme mber	Nothing, sometimes she don't even remember me
Subject	Finite	C	S	F	P	Complement
Actor	Process: Material	Goal	Senser	Process: Mental		Phenomenon
Mood: Declarative	Residue		Mood	Residue		

Figure 3.2. Shoot of Jonathan Davis' Scene

In the second clause (table 3.2), Jonathan says the school trip is expensive, while in the third and fourth clauses (table 3.3), he says he only lives with his sick grandmother. The second clause is a relational process, while the third clause is a material process (verbs of doing). The fourth clause is a mental process, which means processes related to thoughts such as emotions or feelings (Halliday & Matthiessen, 2004). The three clauses above both describe Jonathan's miserable life. He lives in poverty. There are several scenes in this film that show that Jonathan's life is miserable. We can tell it through linguistic and visual elements. In his dialogue, Jonathan tells his best friend, Paul Graff, about his life. Through visual elements, we can find out about Jonathan Davis' life through shooting in this film. As in picture (1), there is a scene showing Jonathan living with his old grandmother.

Apart from that, the camera angles in pictures (2) and (3) also highlight the shabby clothes worn by Jonathan Davis several times. The picture (4) shows the appearance of students at school, white kids dress more neatly and attractively than black kids.

(1)

(2)
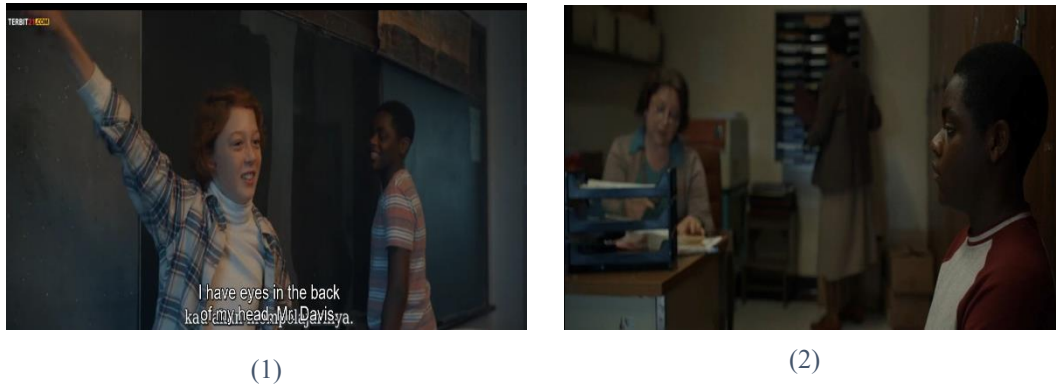
Figure 3.3 Shoot of Jonathan Davis' Scene

Scene 4:51
Mr. Turkeltaub: "I have eyes in the back of my head, Mr. Davis."
Jonathan: "I didn't even do anything"
Mr. Turkeltaub: "I will not tolerate any nonsense"

Table 3. 4. The Analysis of Clause 5 in Jonathan Davis' Scene

The teacher	Scolded	Johnny even though he did nothing wrong
Subject	Finite	Complement
Behaver	Process: Behavioural	Range
Mood: Declarative	Residue	

Table 3. 5. The Analysis of Clause 6 in Jonathan Davis' Scene

Johnny	Was	Kicked	Out of school
Subject	Finite	Predicator	Complement
Carrier	Process: Relational	Attribute	
Mood: Declarative	Residue		

In the fifth clause (table 3.4), Jonathan was scolded by the teacher even though he did nothing wrong. In this scene, Mr. Turkeltaub inflicts punishment on Jonathan and Paul Graff in front of the class. When Paul Graff made a mistake, the teacher blamed and scolded Jonathan. The fifth clause describes processes related to physiological and psychological activity that are typical of human conduct, making it a behavioral process (Halliday & Matthiessen, 2004, p. 248). We can infer that Mr. Turkeltaub has a negative perception of Jonathan Davis as a black student from the fifth clause (table 3.4). Despite Jonathan being portrayed as a disobedient student in this film, Mr. Turkeltaub consistently scolded him, even when he did nothing wrong.

The sixth clause (table 3.5) is a relational process, which means the process that states the relationship between the carrier and the attribute. It is usually always indicated by the use of to be: am, is, was, etc. (Halliday & Matthiessen, 2004). The carrier in this clause is *Jonathan* as the *subject*, and *being kicked out of school* is an *attribute*. The word *was* is the *process* (relational) that linked the carrier and the attribute. In this scene, the school principal calls Jonathan after discovering that he and Paul Graff were smoking in the restroom, as in clause 1 (table 3.1). The image

above (figure 3.3) shows Jonathan being expelled from school, whereas Paul Graff, who was also implicated, is not shown to have been expelled. In this case, we can see that there is discrimination in school institutions against black people.

Table 3. 6. The Analysis of Clause 7 in Jonathan Davis' Scene

I	Am	Sick	of people's bullshit
Subject	Finite	Predicator	Complement
Senser	Process: Mental		Phenomenon
Mood	Residue		

Figure 3.4. Shoot of Jonathan Davis' Scene

The seventh clause is a mental process, a process involving feelings or emotions from the subject (Halliday & Matthiessen, 2004). The *subject* in this clause is *Jonathan* as a participant who experiences a mental process, while the word *sick* is the *process* (mental clause), and then *people's bullshit* is the *phenomenon*. The meaning of people's bullshit in this clause is an insult from people, while the word (*sick*) shows that this has often happened to Jonathan Davis.

In this scene, Jonathan feels angry after someone tells him that black people cannot work at NASA (The National Aeronautics and Space Administration), as in (table 3.11). Jonathan is clearly annoyed in the image above (figure 3.4) after being insulted. This sentence reveals that throughout Jonathan's life, those around him consistently despised the black race and treated him with contempt.

b. Paul's family scene

This section contains a collection of scenes, or all action related to Paul Graff's family. Linguistic elements are spoken dialogue and the speech of Paul's family. The linguistic elements analyzed below are dialogues from Paul's mother, Paul's grandmother, and Paul's grandfather. Based on the analysis below, there are five metafunction clauses found. The clause consists of three attributive relational clauses, one material clause, and one mental clause. Paul Graff's family also has an important role in Armageddon Time because this film focuses on Paul Graff. Through the analysis below, we can find out how the attitude of Paul Graff's family is regarding the issues or topics raised in the film.

Table 3. 7. The Analysis of Clause 1 and 2 in Paul's Family Scene

The class size there	Was	Out of control and	they	Are	Now bringing	Kids in from all over those neighbour hoods, the blacks are coming in
Subject	F P	C	S	F	Predicator	Complement

Carrier	Process: Relational	Attribute	Actor	Process: Material	Goal
Mood: Declarative	Residue				

The clause above (table 3.7) belongs to Paul Graff's grandmother. There are two clauses in (table 3.7), the first clause is a relational process, and the main character of a relational process is linking participants with their characteristics or descriptions (Butt, 2003). The participant (carrier) in the first clause is *the class*, while the *attribute* is *out of control* as the description. Then the second clause is the material process, clauses of doing and happening, which means that in the material process there is an event, or in other words, the participants carry out an action (Halliday & Matthiessen, 2004). The participant in the second clause is *they* which refers to the place where Paul Graff went to school. Clauses 1 and 2 were spoken by Paul Graff's grandmother, the meaning of these clauses was that Paul Graff's grandmother did not like Paul's school. He considered that the school was out of control and had a negative impact on Paul Graff because it had black students.

Table 3. 8. The Analysis of Clause 3 in Paul's Family Scene

They	Got	Nowhere else to go, their school are broken
Subject	Finite	Complement
Carrier	Process: Relational	Attribute
Mood: Declarative	Residue	

Figure 3.5 Shoot of Paul's Family Scene

The third clause in (table 3.8) belongs to Paul Graff's grandfather. This clause was uttered after Paul's grandmother alluded to the black race issue as in clauses 1 and 2 (table 3.7). The image above (figure 3.5) shows Paul's family talking over dinner. The third clause in this scene is a relational process. *They* who refer to the black kids are the participants in this clause, and the word *got* links the subject (carrier) to the characteristics. This clause brings the viewers to the perspective that maybe they (black kids), especially at that time, had difficulty getting proper education because they did not receive attention from the local government.

Table 3. 9. The Analysis of Clause 4 in Paul's Family Scene

I	Think	It's incumbent upon the school not only look at the class size but also who is in class
Subject	Finite	Complement
Senser	Process: Mental	Phenomenon
Mood: Declarative	Residue	

Figure 3.6. Shoot of Paul's Family Scene

This clause was said by Paul Graff's mother, as in clause 1 (table 3.1) after Paul Graff got into trouble with Jonathan Davis, Paul Graff's mother was called by the school principal. In this scene, Paul Graff's mother tells the principal that it is very important to pay attention to the identities of students in the class. This clause is a mental process. As explained in Butt (2003), mental processes encode the inner world of cognition, perception, inclination, or liking or disliking. Participant in this clause is *Paul Graff's mother* (*I*) as the *senser* or doer of the process. The word *think* is the *process* in this clause, and the *phenomenon* is the content, *what Paul's mother thinks*. The statement from Paul's mother means that schools must pay attention to student identity. Referring to the storyline in this film, Paul's mother's statement means that in this case, Paul Graff was innocent, but it was the school's fault that allowed black children into the school. In this clause, Paul's mother thinks that black students (Jonathan Davis) have a negative impact on his son, Paul Graff.

Table 3. 10 The Analysis of Clause 5 in Paul's Family Scene

Well	You	Are not	To associate with him again
	Subject	Finite	Complement

	Carrier	Process: Relational	Attribute
	Mood: Imperative	Residue	

Figure 3.7. Shoot of Paul's Family Scene

The fifth clause in Paul's family scene was also spoken by Paul Graff's mother, but the participant as the *carrier* in this clause *was Paul Graff (you)*. This clause is a relational process, that connects individuals or participants with their descriptions (Butt, 2003). In other words, a relational process serves to characterize and identify (Halliday & Matthiessen, 2004, p. 210). This clause is an imperative sentence spoken by Paul's mother, but the carrier in this clause is Paul Graff as the person who gets the order, and the attribute is to not associate with him again. The process that connects the carrier with the *attribute* is the finite *(are not)*. In this scene, Paul's mother tells her son not to associate with Jonathan Davis because she thinks that black children have a negative impact. Figure 3.6 shows Paul's mother scolding her son, telling Paul not to be friends with Jonathan.

c. Stranger's scene

This section only consists of one scene from the unknown participant in the film Armageddon Time. This participant does not have an important role or special character in the film. This participant is shown as black. The producer of the film Armageddon Time only displays this participant to add to the impression of intimidation in the story, so that the problems in the film are felt even more. This analysis only consists of one clause, which is the material process. In this scene, the participant meets Paul Graff and Jonathan Davis on the train. At the time, Jonathan Davis told Paul Graff about his dream of working at NASA, and then the participant approached Jonathan Davis. The analysis of the ideational and interpersonal metafunctions of clauses is specifically discussed as follows.

Table 3. 11. The Analysis of Clause 1 in Stranger Scene

Hey fool	They	Ain't	Gonna let	Your black ass in even through the back door.
	Subject	Finite	Predicator	Complement
	Actor	Process: Material		Goal
	Mood: Declarative	Residue		

Clause 1 in the (table 3.11) was spoken by an anonymous participant in the film Armageddon Time to Jonathan Davis when he told Paul Graff about his dream of wanting to work at NASA (The National Aeronautics and Space Administration). This clause is a material process, a process that shows that in this clause there is an action and also an actor as the perpetrator of the process (Butt, 2003). If we analyze

this clause, we know that the *actor* in this clause is *they* who refer to NASA, then the *action* in this clause is marked by the use of the verb *ain't gonna let* (as the verb of doing), and lastly, the *goal* of the action is not to let black people work in NASA.

d. Paul's new friend scene

This section features scenes or actions performed by Paul Graff's friends at his new school. The dialogue of Paul's new friend occurs during school break time, when a group of students are playing in the school yard. This is a popular elementary school in Queens, New York, and all of its students are white. Not many scenes belong to Paul's friend, the researcher only found one clause in Paul's friend scene that may construct the message of racism through linguistic elements. These clauses are behavioral, material, and relational process clauses. The following is a specific explanation regarding the analysis of ideational and interpersonal metafunctions.

Table 3. 12 The Analysis of Clause 1 in Paul's New Friend Scene

A group of students	Looked down	On Jonathan
Subject	Finite Predicator	Complement
Behaver	Process: Behavioural	Range
Mood: Declarative	Residue	

Figure 3.8. Shoot of Paul's New Friend Scene

Clause 1 in (table 3.12) is a behavioral process, which means a process that involves physiological and psychological behavior that generally exists in humans (Halliday & Matthiessen, 2004 p. 248). In clause one, the word *looked down* indicates the behavioral process. The word *looked down* in this clause means *staring* at someone, which is stated in the book Halliday and Matthiessen (2004) that *staring* is an example of a behavioral process. In general, the word *looked down* is at a higher level than the word *staring*. *Staring* means we look at someone for quite a long time, while *looking down* means we look at someone and simultaneously have a bad opinion of that person. Based on clause one, the participant is a group of students as the *behaver*, they are staring at Jonathan Davis because he is black. They think that their status is higher than that of black people. The image above (Figure 3.7) shows a group of students looking down on Jonathan Davis. In several research studies that discuss the same issue, it is also stated that this is one of the biggest factors or reasons for the occurrence of racist treatment of black people (Juliani, 2018; Adam, 2019; and Atika & Tarihoran, 2022).

Table 3. 13. The Analysis of Clause 2 in Paul's New Friends Scene

Did	You	Go	To school with niggers?	Did they ever come to your house?
Finite	Subject	P	Complement	
	Actor	Process: Material	Circumstance	
	Mood: Interrogative	Residue		

Oh, my God	He (Paul)	Had	One at his house
	Subject	Finite	Complement
	Carrier	Process: Relational	Attribute
	Mood: Declarative	Residue	

(1)

(2)

(3)

Figure 3.9 Shoot of Paul's New Friend Scene

These clauses are a material and relational process. The first clause is material, and the second is relational. As previously mentioned, the relational process serves to identify and imply. In other words, this process shows something through something else (Bloor & Bloor, 2014). From the clause above, the word *(had)* functions as a marker, which refers to something *(one at his house)*. Therefore, the relational process is referred to as a process that connects participants with their descriptions (Butt, 2003). In this scene, after the participant (the student) said the clause, they then laughed mockingly. In addition, the word *'niggers'* is a term that has a negative connotation or is used in an insulting context, which refers to black people. Therefore, the word *'niggers'* is often referred to as racist language.

The images (2) and (3) above (figure 3.8) increasingly show the social class between the white race and the black race. If we pay more attention to every scene at Paul Graff's new school, then we will see that there are no black students at the school. Paul Graff's new school is known as a prestigious school and is much better than Paul's old school. A prestigious school where all students are white brings us to the fact that the white race lives more modestly than the black race in Queens,

America, especially in the 1980s. They can afford to attend prestigious schools, whereas black kids tend to find it difficult to get into such schools. This difference made the white kids at Paul's new school increasingly look down on the black race and feel superior.

e. Paul Graff Scene

This section is a scene or action that belongs to Paul Graff. Paul Graff is the main character in the film Armageddon Tim. He is described as a good boy who is not racist. Therefore, only one clause is found that constructs the message of racism in the Paul Graff scene. Paul Graff is a white boy who is friends with a black boy named Jonathan Davis. At first, Paul Graff attended a multiracial school, then he was transferred to a more famous school where all the students were white. In the film Armageddon Time, Paul Graff is portrayed as a white boy who has no racist traits. But at one time, Paul Graff felt ashamed to be friends with Jonathan Davis in front of his new friends, so he ignored Jonathan. In particular, the following is an explanation regarding the analysis of the clause in the Paul Graff scene.

Figure 3.10. Shoot of Paul Graff Scene

Scene 1:04:08
Students: "Who's that?"
Paul Graff: "Somebody from my old school, I don't really know him."

Table 3. 14. The Analysis of Clause 1 in Paul Graff Scene

Paul	Ignored	Jonathan because he was embarrassed that his schoolmates knew he was friends with a black.
Subject	Finite	Complement
Behaver	Process: Behavioural	Range
Mood: Declarative	Residue	

The only clause in Paul Graff's scene is a behavioral process. The *behaver* in this clause is Paul Graff, and the word that indicates the process of behavioral is *ignored* as the finite. This clause belongs to the category of behavioral processes because the word *'ignored'* shows the behavior of the participant (behaver). In this scene, Jonathan Davis approaches Paul Graff at his new school, but Paul seems to ignore him. This scene brings us to the fact that the black race, especially in the 1980s, often received bad treatment from the white race. Even though not all white people have racist traits, even those who reject racism cannot do anything because of the rules that have been created in society. They are afraid of being criticized if they try to deny the reality that exists in society. The image above (figure 3.9) shows a doubtful Paul Graff turning to Jonathan Davis.

f. Police scene

This section is a collection of dialogue or actions taken by the police. The participants, as the police in the film, play an important role in constructing messages of racism in the film Armageddon Time. From the police scene, we can find out how the attitude of government institutions, such as the police institution as the law enforcer, is towards the black race. Based on the data obtained, all the scenes in the Police scene convey the message of racism. Based on the analysis below, there are five clauses in the police scene, consisting of three material clauses, one verbal clause, and one existential clause. Further analysis related to ideational and interpersonal metafunctions in the police scene is specifically explained in the analysis below.

Table 3. 15. The Analysis of Clause 1 and 2 in Police Scene

If there's	a family problem, Paul	We	Can	Help	You with that
		Subject	Finite	Predicate	Complement
Existent	Existential	Actor	Process: Material		Goal
Mood	Residue	Mood	Residue		

Table 3.15 consists of two clauses, clause 1 is an existential process that represents something that exists or happens, and generally existential clauses always start with *(there)*. In the existential clause, there is no actor doing the verb, the word *there* in the existential clause is not a participant or circumstance but is needed interpersonally as a subject (Halliday & Matthiessen, 2004). As in clause 1

in (table 3.15), there is no participant, but the word *there* indicates the feature of existence. Clause 2 is a material process, which indicates an action (Halliday & Matthiessen, 2004). In clause 2, the participant as the actor is *the police*, and the *goal* of the action is to offer help to Paul if he has a problem. In this scene, Paul Graff and Jonathan Davis are detained by the police for stealing a computer at Paul's school. However, in this scene, the police talk to Paul and only offer assistance to Paul Graff, even though Jonathan Davis as Paul's friend is also involved in the same problem.

Figure 3.11. Shoot of Police Scene

Scene 1: 36:25
Mr. Graff: "My son is involved in something?"
The police: "Just a small problem, cause his friend."

Table 3. 16. The Analysis of Clause 3 in Police Scene

The police	Tell	Paul's father that Paul is innocent
Subject	Finite	Complement
Sayer	Process: Verbal	Verbiage
Mood: Declarative	Residue	

The third clause in the police scene is verbal process, which processes construct saying (Butt, 2003). In this clause, *the sayer* is the police, *the receiver* is Paul's father, the target is Paul Graff, and then that Paul is innocent is *verbiage* as the phenomenon. After Paul's father arrived at the police station, the police said that Paul was innocent of the incident, although during the interrogation, Paul Graff said honestly that he was also involved in computer theft and that he was the one who invited Jonathan Davis to steal computers at his school. However, despite knowing this fact, the police still said that Paul was innocent to Mr. Graff. The police made only Jonathan Davis responsible for the incident as the perpetrator of the theft.

Table 3. 17. The Analysis of Clause 4 in Police Scene

The police	Released	Paul
Subject	Finite	Object
Actor	Process: Material	Goal
Mood: Declarative	Residue	

As the clauses in Tables 3.15 and 3.16, this clause also indicates discrimination against black people by the police. In this scene, the police acquit and declare that Paul Graff is innocent, despite the fact that they know that Paul is also guilty of computer theft. This clause is a material process because it indicates an action, an action carried out by the police. This clause shows that the police, as white people, have discriminated against Jonathan Davis, as black people. Paul Graff, who is a white kid, has received privileges from the police institution.

Table 3. 18. The Analysis of Clause 5 in Police Scene

The police	Arrest	Jonathan
Subject	Finite	Object
Actor	Process: Material	Goal
Mood: Declarative	Residue	

Figure 3.12 Shoot of Police Scene

The highlight of the problem in this film is when Paul Graff and Jonathan Davis are embroiled in a computer theft case. Racist attitudes can be seen a lot in the police scene, as explained in clause 4 (table 3.17). Paul and Jonathan were arrested for being involved in theft, but in the end, the police released Paul Graff while Jonathan was arrested. Based on this scene, clause 5 is a material process because it indicates an action taken by the police, that is arresting Jonathan Davis. This clause shows the existence of legal discrimination against blacks. Black people often experience negative treatment not only in society, but state institutions such as the police also participate in discriminating against black people. This has been proven in the research by Bleich et al. (2019). In the study, it was stated that the

level of discrimination reported in several areas of life shows a broad pattern of discrimination against black people in America. The report shows that 56% of the majority of black adult experience discrimination in applying for jobs, and 57% experience discrimination in obtaining equal pay. The highest level of discrimination was in police interactions, where 60% reported being treated unfairly by the police. Meanwhile, about one-third of blacks (32 percent) reported experiencing discrimination in clinic encounters.

B. Discussion

Through a comprehensive examination of the film Armageddon Time using the theoretical frameworks of Kress and van Leeuwen (2006) in the domains of visual representation and interaction, as well as Halliday and Matthiessen (2004) in the field of Systemic Functional Linguistics, this research finally provides an analysis of what linguistic and visual elements in the film Armageddon Time convey the message of racism. Through scene segmentation based on participants in the film Armageddon Time, it proposed messages that are identical in linguistic elements.

Each participant in the film (Paul's family, Paul's new friend, the stranger, the police) systematically provides a definition about their background. From the thirteen clauses found *(from the scene: Paul's family, the stranger, Paul's new friend, and the police)*, most were dominated by material and mental clauses. It means that most of the messages of racism in this film are realized through the actions and perspectives of the actors in Armageddon Time. As stated by Halliday

and Matthiessen (2004), material clauses are verbs of doing, which means that in the material process, there is an action. Meanwhile, a mental clause is a process related to thoughts such as emotions or feelings, which means, when referring to the context of racism, it can be defined as a perspective. The participant or person with this thought is called the senser, and the result of the perception is called a phenomenon. For example, Paul Graff's grandmother wanted her son to move to another school because she thought that Paul Graff's school was bad because it had black students. Apart from that, Paul's mother also has the perspective that black kids have a negative impact (see Paul's family scene tables 3.7 & 3.9). In contrast to previous studies, the researcher found that previous studies did not discuss what processes dominated their findings and their meaning.

This study also provides more highlights on the scene involving the police, where Paul Graff and Jonathan Davis were arrested for being involved in a computer theft case. In relation to the concept of racism as defined by Samovar (2010), the film Armageddon Time represents the definition of institutional racism, which is racism perpetrated by an institution, such as the police as part of an institution or state apparatus. A police officer should be a law enforcer, giving protection and nurturing society without discriminating against specific groups or races as long as the person is still a resident of the country. However, unlike typical police duties in general, the participant (the police) in the film Armageddon Time is being unfair and discriminating against the black race, which leads the viewers to the perception that the participant (the police) in the film Armageddon Time has acted racist.

Aside from the police scenes in Armageddon Time, this research also gives more attention to the description and identification of Jonathan Davis's problems. Both the linguistic and visual elements in the film Armageddon Time illustrate Jonathan Davis's life as a black kid, which then brings the viewers' perspective on the issue. From linguistic elements, in his dialogues, Jonathan Davis several times reveals his life to his friend Paul Graff. Meanwhile, from the visual elements, the viewers can see Jonathan's heartbreaking life pretty clearly through the visual signs shown in the film. For example, the camera often gives a medium shot or close-up to the shabby clothes worn by Jonathan Davis. In addition, when the camera focuses on a group of students at Paul Graff's new school, there are no black students captured by the camera. This can then be interpreted as a visual sign. In Armageddon Time, the school is known as one of the best schools in Queen, America, which then leads the viewers to the perspective that black kids could not afford to attend prestigious schools.

After examining each of the aforementioned clauses using three different types of metafunctional linguistics, the results revealed minor discrepancies with the theory put forth by Halliday and Matthiessen (2004). According to Halliday and Matthiessen (2004), a textual metafunction is a metafunction that uses conjunctions to connect language in a coherent and cohesive way between one word and another. Because the data in this study is in the form of spoken language, it has a different prototype than written language. In contrast to written language, spoken language is spontaneous (Halliday, 1989). When compared to the structure of text, spoken language can have a lot of errors. In other words, spoken language tends to be

amorphous (Beattie, 1993). Because the film is written systematically, the researcher assumes that the metafunction of textual analysis is not too crucial to be used to expose the cohesiveness and coherence of the text in this film. The metafunctional textual features become more adequate when applied to the analysis of written language.

In seeing the messages of racism in texts, studies conducted by Ma'yuuf and Hassan (2022), Sukma and Asidikiy (2022), and Breazu (2022) argue that linguistic and visual elements can be used as tools for specific argumentative strategies. This is in accordance with the findings of this study. The researcher discovered that both the scenario and the sequence of scenes for each participant in this film presented identical things. In the Jonathan David scene, for example, Jonathan verbally expresses about his miserable life along with its visual presentation. In the Jonathan David scene, for example, Jonathan verbally expresses about his miserable life along with its visual presentation. Then in Paul's friend scene, where the students say Paul is friends with black kids while showing a mocking smile. In particular, this can be specific details on how the ideology of the film producer or participant in the film, in presenting the intended thoughts is to make the audience understand the problems in that film. Both studies (Ma'yuuf & Hassan, 2022; Sukma & Asidikiy, 2022) do not expose more broadly the potential meaning of visual elements, and Breazu (2022) only reveals the meaning of visuals in television news, not the linguistic elements.

In addition, this research also supports the idea of racism among white people based on the perspective that they are superior to the black race, as

mentioned in the study (Juliani, 2018; Adam, 2019; Atika & Tarihoran, 2022). This research also discovered that the racism depicted in the film Armageddon Time is based on the perspective of white people who feel they are superior and perceive the black race as a threat. Similar to the study (Rahmatillah, 2020), this research also found that racism is often perpetrated not only by an individual (personal racism) but also by social institutions. In the film Armageddon Time, this type of racism is found in school institutions and police agencies. In contrast to this study, these studies analyze using semiotic theory, which is only suitable for analyzing visual elements and not verbal elements; therefore, the researcher considers that this research has more potential for revealing racist messages because it analyzes both verbal and visual elements.

The researcher believes that a film has a certain message to convey to its viewers. In short, this study believes that messages constructed either through visual or linguistic elements are intended to impact people's perceptions. This study seeks to reveal the meaning underlying the linguistic and visual elements presented in the film Armageddon Time by applying the theories of Kress and van Leeuwen (2006) and Halliday and Matthiessen (2004) and focusing more on linguistic analysis. This study found that the linguistic processes used in the film Armageddon Time include relational, material, behavioral, mental, verbal, and existential processes. Thus, all the processes in the ideational metafunction are found in the movie Armageddon Time. Then, based on the theory of Kress and van Leeuwen (2006), the visual elements found in the film Armageddon Time include the use of the gaze of the participant or character of the film, camera movement, and angle. These features

aim to elaborate, support, and enhance the message of racism conveyed through linguistic elements. In other words, linguistic and visual elements have an important role and relate to one another in exposing the message of racism in the film Armageddon Time.

CHAPTER V
CONCLUSION AND SUGGESTION

This section presents several conclusions and suggestions based on research findings and descriptions in previous chapters regarding the problem studied, namely the representation of racism in the film Armageddon Time through analysis of verbal and visual elements.

A. Conclusion

This research has comprehensively answered the research questions of what linguistic and visual elements are used in the film Armageddon Time and how these elements construct the representation of racist messages. Based on the theory of Halliday and Matthiessen (2004), this study found that the film Armageddon Time uses six types of processes in its clauses. In other words, all processes in ideational metafunction are found in this film. These linguistic processes include: relational clauses (6 data), material clauses (8 data), behavioral clauses (3 data), mental clauses (3 data), verbal clauses (1 datum), and existential clauses (1 datum). The researcher finds that the relational process is used to define problems related to the black race. The material process is used to represent the participant's external experiences, which involve an action from the participant. Then, as the name suggests, the behavioral process is used to define the behaviors or attitudes of the participants that are considered racist. Mental processes are used to define participants' inner experiences, such as how they think about black people. The verbal process is used to show racism that is manifested through an utterance or dialogue uttered by participants. Finally, the researcher found that the existential

process is also used to emphasize the existence of a problem, but this process is relatively rarely used in a clause.

The researcher found several visual elements that significantly correlate with the issue of racism. Based on the theory of Kress and van Leeuwen (2006), this film uses several visual features, such as the use of the gaze of the participant or character of the film, camera angle and movement, and distance. A gaze can describe or demonstrate a message to the viewer. For example, this film shows a scene where the participant shows a sharp gaze with a mocking smile containing an insulting message to the black race. In addition, angle and camera movement are used to emphasize the message uttered through the shot. Then distance is utilized as a feature to transmit messages to viewers, for example, images that using short distances indicate a more intimate impression with the viewer so that the intended message is more channeled.

By doing the analyses described above comprehensively, this research has answered both questions in the study. Through the concept of racism according to the perspective of Samovar (2010), this study found that racism in the film Armageddon Time was not only carried out by one individual (personal racism), but it was also carried out by social institutions. In the film Armageddon Time, this type of racism is found in school institutions and police agencies.

Apart from the various forms of racism and discrimination depicted in the film Armageddon Time, the researcher believes that the storyline and scenes of each participant specifically attempt to provide an illustration of racism that is commonly experienced by black people in America, especially during the 1980s. In particular,

this film contains a hidden message as a form of resistance to racism. Furthermore, the researcher believes this research provides some significant additions to previous research investigating messages of racism in films. This research provides further studies from the research of Ma'ayuf and Hassan (2022), Sukma and Asidiky (2022), and Breazu (2022) in examining how linguistic and visual elements produce meaning. However, this research is in accordance with (Juliani, 2018; Adam, 2019; Atika & Tarihoran, 2022,) who examine the messages of racism in films. They argued that the ideology of racism in the film Armageddon Time was formed by the perspective of the white race, which felt their race was superior and considered the black race as a threat.

B. Suggestion

Through linguistic and visual analysis and how these two elements are constructed to form messages of racism based on Systemic Functional Linguistics (SFL) theory (Halliday & Matthiessen, 2004), and Kress and van Leeuwen (2004), this research is expected to provide a better understanding of the issue of racism. This research is expected to enrich readers' awareness of racism and provide readers with an understanding of the perceptions and images produced in the film industry, especially the film Armageddon Time. A text (film) is generally constructed for a particular purpose. All linguistic and visual elements in films are presented for a reason, such as expressing certain problems, supporting ideas and ideology in films, or to influence viewers for economic, political, or societal reasons.

The researcher realizes that this research has some limitations. The message of racism in the film Armageddon Time may not be sufficient to elicit in-depth

analysis using only two modes; linguistic and visual element analysis, but it also requires other elements such as music. The researcher provides discussion limitations due to time constraints for conducting research for the thesis. However, regardless of the limitations of this research, the researcher attempts to present this research with a comprehensive analysis so that this research can be useful as reference material and consideration in the academic field. Finally, the researcher suggests the potential for further study in a wider context and mode. Furthermore, the researcher also advises an analysis of racism in other Hollywood films with more complex analytical features using Multimodal Discourse Analysis to obtain more comprehensive findings and discussions.

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CURRICULUM VITAE

Nurlina was born in Polewali Mandar, West Sulawesi, on June 20, 2000. She graduated from MAN 1 Polewali Mandar in 2019. During her senior high school, she was a member of the Youth Red Cross organization. She started her higher education in 2019 at the English Literature Department in UIN Maulana Malik Ibrahim Malang and finished her study in 2023. During her study at university, she actively joined an organization named IKAMAN. She was also an administrator at a regional organization named Ikatan Mahasiswa Sulawesi Barat Malang (IKMSB Malang). Her hobby is reading books, and she also likes being a dubber and a voiceover talent.

APPENDICES

Appendix 1. The Analysis of Linguistic Elements

Table 3.1. The Analysis of Clause 1 in Jonathan Davis Scene

Johnny	Brings	Cigarettes to school
Subject	Finite	Complement
Actor	Process: Material	Goal
Mood: Declarative	Residue	

Table 3.2. The Analysis of Clause 2 in Jonathan Davis Scene

The school trip	Is	Expensive
Subject	Finite	Complement
Token	Process: Relational	Value
Mood: Declarative	Residue	

Table 3.3. The Analysis of Clause 3 & 4 in Jonathan Davis Scene

I	Stay	With my grand dma, and	She	Don't	Remember	Nothing, sometimes she don't even remember me
Subject	Finite	C	S	F	P	Complement
Actor	Process: Material	Goal	Senser	Process: Mental		Phenomenon
Mood: Declarative	Residue		Mood	Residue		

Table 3.4. The Analysis of Clause 5 in Jonathan Davis Scene

The teacher	Scolded	Johnny even though he did nothing wrong
Subject	Finite	Complement
Behaver	Process: Behavioural	Range
Mood: Declarative	Residue	

Table 3.5. The Analysis of Clause 6 in Jonathan Davis Scene

Johnny	Was	Kicked	Out of school
Subject	Finite	Predicator	Complement
Carrier	Process: Relational	Attribute	
Mood: Declarative	Residue		

Table 3. 6 The Analysis of Clause 7 in Jonathan Davis Scene

I	Am	Sick	of people's bullshit
Subject	Finite	Predicator	Complement
Senser	Process: Mental		Phenomenon
Mood	Residue		

Table 3.7. The Analysis of Clause 1 & 2 in Paul's Family Scene

The class size there	Was	Out of control and	they	Are	Now bringing	Kids in from all over those neighbour hoods, the blacks are coming in
Subject	F P	C	S	F	Predicator	Complement
Carrier	Process: Relational	Attribute	Actor	Process: Material		Goal
Mood: Declarative	Residue					

Table 3.8. The Analysis of Clause 3 in Paul's Family Scene

They	Got	Nowhere else to go, their school are broken
Subject	Finite	Complement
Carrier	Process: Relational	Attribute
Mood: Declarative	Residue	

Table 3. 9. The Analysis of Clause 4 in Paul's Family Scene

I	Think	It's incumbent upon the school not only look at the class size but also who is in class
Subject	Finite	Complement
Senser	Process: Mental	Phenomenon
Mood: Declarative	Residue	

Table 3. 10. The Analysis of Clause 5 in Paul's Family Scene

Well	You	Are not	To associate with him again
	Subject	Finite	Complement
	Carrier	Process: Relational	Attribute
	Mood: Imperative	Residue	

Hey fool	They	Ain't	Gonna let	Your black ass in even through the back door.
	Subject	Finite	Predicator	Complement
	Actor	Process: Material		Goal
	Mood: Declarative	Residue		

Table 3. 12. The Analysis of Clause 1 in Paul's New Friends Scene

A group of students	Looked down	On Jonathan
Subject	Finite Predicator	Complement
Behaver	Process: Behavioural	Range
Mood: Declarative	Residue	

Table 3. 13. The Analysis of Clause 2 in Paul's New Friends Scene

Did	You	Go	To school with niggers?	Did they ever come to your house?
Finite	Subject	P	Complement	
	Actor	Process: Material	Circumstance	
	Mood: Interrogative	Residue		

Oh, my God	He (Paul)	Had	One at his house
	Subject	Finite	Complement
	Carrier	Process: Relational	Attribute
	Mood: Declarative	Residue	

Table 3. 14. The Analysis of Clause 1 in Paul Graff Scene

Paul	Ignored	Jonathan because he was embarrassed that his schoolmates knew he was friends with a black.
Subject	Finite	Complement
Behaver	Process: Behavioural	Range
Mood: Declarative	Residue	

Table 3. 15. The Analysis of Clause 1 & 2 in Police Scene

If there's	a family problem, Paul	We	Can	Help	You with that
		Subject	Finite	Predicate	Complement
Existent	Existential	Actor	Process: Material		Goal
Mood	Residue	Mood	Residue		

Table 3. 16. The Analysis of Clause 3 in Police Scene

The police	Tell	Paul's father that Paul is innocent
Subject	Finite	Complement
Sayer	Process: Verbal	Verbiage
Mood: Declarative	Residue	

Table 3. 17. The Analysis of Clause 4 in Police Scene

The police	Released	Paul
Subject	Finite	Object
Actor	Process: Material	Goal
Mood: Declarative	Residue	

Table 3. 18. The Analysis of Clause 5 in Police Scene

The police	Arrest	Jonathan
Subject	Finite	Object
Actor	Process: Material	Goal
Mood: Declarative	Residue	

Appendix 2. The analysis of Visual Elements

Table of Figures in Jonathan Davis Scene

Analysis	Image	Text
Represented Participant Horizontal Plane Gaze: Offer Modality: High		Johnny brings cigarettes to school
Represented Participant Vertical Plane Modality: High		
Represented Participants Horizontal Plane Gaze: Offer Modality: High		The school trip is expensive I stay with my grandma, and she don't remember nothing, sometimes she don't even remember me
Represented Participant Horizontal Plane Gaze: Offer Modality: High		

Vertical Plane Modality: High		
Interactive Participant Horizontal Plane Gaze: Offer Modality: High		
Interactive Participant Horizontal Plane Gaze: Offer Modality: High		The teacher scolded Johnny even though he did nothing wrong
Represented Participant Horizontal Plane Gaze: Offer Modality; High		Johnny was kicked out of school
Represented Participant Horizontal Plane Gaze: Offer Modality: High		I am sick of people's bullshit

Table of Figures in Paul's Family Scene

Analysis	Image	Text
Interactive Participant Horizontal Plane Modality: High		The class size there was out of control and they are now bringing kids in from all over those neighbourhoods, the blacks are coming in They got nowhere else to go, their school are broken
Interactive Participant Horizontal Plane Gaze: Offer Modality: High		I think it's incumbent upon the school not only look at the class size but also who is in class
Represented Participant Vertical Plane Modality: High		Well, you are not to associate with him again

Table of Figures in Paul's New Friend Scene

Analysis	Image	Text
Represented Participant Horizontal Plane Modality: High		A group of students looked down on Jonathan
Represented Participant Horizontal Plane Gaze: Offer Modality: High		Did you go to school with niggers? Did they ever come to your house? Oh, my God he had one at his house
Interactive Participant Vertical Plane Modality: Hyper-real (Low)		
Interactive Participant Horizontal Plane Modality: High		

Table of Figures in Paul Graff Scene

Analysis	Image	Text
Represented Participant Horizontal Plane Gaze: Offer Modality: High		Paul ignored Jonathan because he was embarrassed that his schoolmates knew he was friends with a black.

Table of Figures in Police Scene

Analysis	Image	Text
Represented Participant Horizontal Plane Gaze: Offer Modality: High		The police tell Paul's father that Paul is innocent
Represented Participant Vertical Plane Gaze: Demand Modality: High		The police arrest Jonathan