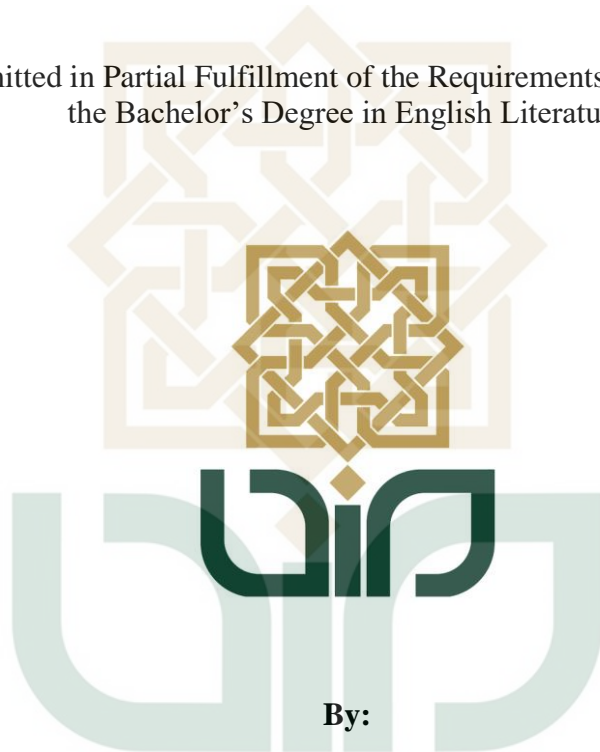**AN ANALYIS OF REGISTER**

**In *THE RELUCTANT FUNDAMENTALIST* MOVIE (2012)**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining
the Bachelor's Degree in English Literature

**By:**

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**STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA**

**YOGYAKARTA**

**2023**

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Atas perhatiannya, kami mengucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb*

Yogyakarta, 25/08/2023
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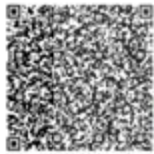Nilai ujian Tugas Akhir       : A-

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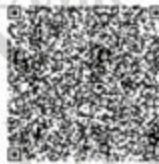SIGNED

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# A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, August 11th ,2023

signature,

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# MOTTO

(وَتَوَكَّلْ عَلَى ٱللَّهِ ۚ وَكَفَىٰ بِٱللَّهِ وَكِيلًا)

- QS. Al-Ahzab 33:3

# DEDICATION

I dedicate this graduating paper to:

1. My beloved family in Saudi Arabia, my mom Asiyah, my dad Bakur (Deceased), my sister Razaz, and my brothers, who have taken care of me since I was born until now.

2. My beloved mother, Rowiyah who supported me in my life.

3. All my friends who love me and help me.

4. The haters who underestimate me.

5. Myself for not giving up and keep going to complete this research.

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5. All the lecturers of the English department who took care of me, taught me and guided me during my academic journey. Thank you for your kindness and support.

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7. My beloved mother, Rowiyah who supported me in my life.

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Lastly, I realize that my graduating paper is not perfect. Hopefully, the readers may offer me some advice or suggestion for my graduating paper.

Yogyakarta, 11th August 2023

The researcher

**Ala'**
Student ID. 19101050063

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| | | | |
|---|---|---|---|
| P: Process | Pme: mental | Pb: behavioural | Pv: verbal |
| Pm: material | Pe: existential | Pr: relational | A: Actor |
| G: Goal | B: Beneficiary | R: Range | S: Senser |
| Ph: Phenomenon | Pb: behavioural | Be: Behaver | Pv: verbal |
| Sy: Sayer | Rv: Receiver | Vb: Verbiage | Pe: existential |
| X: Existent | Pr: relational | T: Token | V: Value |
| Cr: Carrier | At: Attribute | C: Circumstance | Cl: location |
| Cx: extent | Cm: manner | Cc: cause | Ca: accompaniment |
| Ct: matter | Co: role | Cn: contingency | Cg: Angle |
| [S]: Subject | [Fn]: Finite | [Fn]: negative | [P]: Predicator |
| [C]: Complement | Ag: Agent | Am: mood | mn: minor clause |

# AN ANALYIS OF REGISTER

# In *THE RELUCTANT FUNDAMENTALIST* MOVIE (2012)

By: Ala'

## ABSTRACT

This research aims to study the register of *The Reluctant Fundamentalist* movie 2012 using the Systemic Functional Linguistic theory of M. A. K. Halliday. This research focuses on analyzing the realization of three metafunctions in each scene with Changez in it and the register use. The analysis includes three aspects of context: field is realized by ideational metafunction; tenor which realized by interpersonal metafunction; and mode is realized by textual metafunction. The researcher uses a descriptive qualitative method with purposive sampling data collecting technique to analyze the data. In this research, there are 42 scenes. From the data, the ideational metafunction analysis involves transitivity. The most used process in transitivity is the mental process. Then, the interpersonal metafunction showed the involvement of the participant in the movie. Lastly, textual metafunction shows the way the speech is delivered. Because it's a movie with dialogues, all the scene uses a textual theme which can be recognized by using of conjunction at the beginning of the clause.

**Keywords**: *Systemic Functional Linguistics, Register, Metafunction.*

# AN ANALYIS OF REGISTER

## In *THE RELUCTANT FUNDAMENTALIST* MOVIE (2012)

By: Ala'

## ABSTRAK

Penelitian ini bertujuan untuk mempelajari register film *The Reluctant Fundamentalist* 2012 dengan menggunakan teori Linguistik Fungsional Sistemik dari M. A. K. Halliday. Penelitian ini berfokus pada analisis realisasi tiga metafungsi di setiap adegan dengan Changez di dalamnya dan penggunaan register. Analisis mencakup tiga aspek konteks: medan diwujudkan oleh metafungsi ideasional; tenor yang diwujudkan dengan metafungsi interpersonal; dan mode direalisasikan oleh metafungsi tekstual. Peneliti menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data purposive sampling untuk menganalisis data. Dalam penelitian ini ditemukan 42 adegan. Dari data tersebut, analisis metafungsi ideasional melibatkan transitivitas. Proses yang paling banyak digunakan dalam transitivitas adalah proses mental. Kemudian, metafungsi interpersonal menunjukkan keterlibatan partisipan dalam film tersebut. Terakhir, metafungsi tekstual menunjukkan cara penyampaian pidato. Karena merupakan film dengan dialog, maka seluruh adegan menggunakan tema tekstual yang dapat dikenali dari penggunaan konjungsi di awal klausa.

**Kata kunci**: *Linguistik Fungsional Sistemik, Register, Metafungsi*

# CHAPTER I

# INTRODUCTION

## 1. 1 Background of Study

Language can be defined as a system of communication consisting of sounds, words, and grammar used by humans to express thoughts, feelings, and ideas. In relation to that, the anthropologist Edward Sapir famously said, "Language is the most massive and inclusive art we know, a mountainous and anonymous work of unconscious generations" (1921. p. 26). It is an essential aspect of human interaction, enabling us to share knowledge, express emotions, and connect with others. Language allows us to convey complex ideas and information, from simple instructions to abstract concepts. We use language in every aspect of our lives, from socializing with friends and family to negotiating business deals and expressing our deepest beliefs and values. In short, a language is an essential tool for human communication and interaction, and it plays a vital role in shaping our experiences and relationships with others.

However, our language changes depending on the situation, whom we are talking to, and other factors. As it can be seen in Islam, the Qur'an clarified this in Q.S Al-Hujurat verse 2:

يَا أَيُّهَا الَّذِينَ آمَنُوا لا تَرْفَعُوا أَصْوَاتَكُمْ فَوْقَ صَوْتِ النَّبِيِّ وَلا تَجْهَرُوا لَهُ

بِالْقَوْلِ كَجَهْرِ بَعْضِكُمْ لِبَعْضٍ أَنْ تَحْبَطَ أَعْمَالُكُمْ وَأَنْتُمْ لا تَشْعُرُونَ

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*"O you who have believed, do not raise your voices above the voice of the Prophet or be loud to him in speech like the loudness of some of you to others, lest your deeds become worthless while you perceive not."*

It can be understood that we cannot raise our voice over the prophet Muhammad's SAW voice or speak aloud to him. We should not talk to the Prophet SAW as we talk to any ordinary person, but we should distinguish him from others when we talk to him. Rather we have to lower our voice with politeness, softness, glorification, veneration, and reverence to glorify the Prophet Muhammad SAW. Thus, we have to control the way we talk based on whom we talk with, where we talk, and the situation.

The relation between language and social factors such as culture, society, and identity can be studied in sociolinguistics. As Deborah Tannen noted, "Language is not only a means of communication but also a tool for constructing and negotiating social identities and relationships" (1994, p. 105). Sociolinguistics examines how language is used in different social contexts and how it reflects and shapes our attitudes, beliefs, and behavior. That is because the structure of society is affected by several factors, such as who speaks, with whom, where, when, and to what end (Wijana, 2006, p. 5). As a result, it helps us understand how language reflects and reinforces social inequalities and power dynamics, such as gender, race, ethnicity, and social class. Furthermore, John J. Gumperz stated, "Sociolinguistics has the power to reveal the hidden assumptions and biases of language use in social life, which can be used to promote greater understanding and social change" (1982, p. 2).

The variety of languages used for a specific purpose or in a particular communication situation in sociolinguistics knows as a register. Halliday and Hasan noted, "Registers are sets of meanings that are appropriate in a particular context of situation, and that therefore correspond to a particular configuration of the context features" (1985, p. 41). Register is an important aspect of language use, as it helps speakers convey their intentions and social roles effectively in different contexts. It also depends on the person to whom the conversation is addressed, as the language addressed to the boss differs from the language used among friends. In addition to the culture of the speakers, which affects the way they speak and their vocabulary, and a lot of other factors. Therefore, it allows us to communicate with each other in an appropriate and effective way to help us build relationships and establish social identities (Swales, 1990, p. 15).

Nevertheless, In Systemic Functional Linguistics (SFL), a register refers to a set of language features and patterns that are used in a particular context or situation. According to Halliday, registers are determined by three main variables: field, tenor, and mode (Halliday, 1978, p. 31). Field refers to the subject matter or topic of the discourse, Tenor refers to the social relationships between the participants in the discourse, and Mode refers to the channel or medium of communication. Based on that, analyzing register in SFL is highly useful because it sheds light on how language is tailored to fit various social situations and helps us better understand the intricacies of communication across different contexts, contributing to improved language teaching,

text analysis, and cross-cultural understanding. Consequently, this research will use the register theory by Halliday as well.

This research will analyze *The Reluctant Fundamentalist* movie (2012) using register theory in SFL by Halliday. *The Reluctant Fundamentalist* movie (2012) is based on the 2007 novel of the same name by Mohsin Hamid. The film is about the 11/9 incident, the terrorist attack in New York. The film shows how this terrorist attack affected American society and how Americans became hostile toward Muslims. The film focuses on Changez, a young Pakistani Muslim who works in a company in America. Before the terrorist attack, his colleagues admired his intelligence and were friendly with him, but after the terrorist attack, his colleagues began to avoid him and treat him differently. Not only his colleagues but also the American community, including the police and people who treated him as a terrorist or a suspect.

This research uses *The Reluctant Fundamentalist* movie (2012) because the main character, Changez, is a Pakistani Muslim. Moreover, this movie is set in the aftermath of the 9/11 attacks and explores themes of identity, cultural clashes, and post-9/11 tensions. This socio-political context provides a rich backdrop for analyzing the language Changez uses. As a result, Changez got through many different situations, especially after the terrorist attack. Because he is Muslim, American society dealt with him differently. Furthermore, the movie shows what any Muslim in America might go through at that time. Because the movie is shown from Changez's point of view, the viewer or the watcher might live and feel what Changez went through.

Based on the explanation above, this is an example for the analyzing using register Halliday's SFL theory, in scene 3 between Jim and Changez:

The field:

Throughout the scene, both Jim and Changez exchange information and ideas related to Changez's qualifications and suitability for a position at Underwood Samson, a sought-after financial analyst job. The ideational metafunction is evident in the way they communicate their experiences, achievements, and reasons for pursuing opportunities in America. As followings are some examples of the ideational metafunction in this scene:

Jim: "*Changes, take a seat. You have 20 minutes to convince me that you belong at Underwood Samson.*"

Here Jim is presenting the situation, setting the stage for the interview.

Changez: "*Well, I've never gotten a B in my entire life. Touch wood. And I'm about to graduate summa cum laude.*" And in "*Well, I also played varsity soccer four years straight.*"

Here Changez is conveying his academic achievements and accomplishments. Also, sharing another aspect of his life, his sports involvement

The tenor:

The scene showcases a professional interaction between Jim and Changez during a job interview. The use of different Mood types reflects the power dynamic between the two characters, where Jim, as the interviewer, is in a position of authority, and Changez, as the interviewee, is trying to convince him of his qualifications and

suitability for the job. As a result, the relation between the participants is not equal, Jim is in higher position than Changez.

The mode:

It can infer that this scene is from a spoken text rather than a written text. The presence of turn-taking, question-and-answer format, and the conversational tone suggests that it is a dialogue between two characters in a face-to-face interaction.

This research focuses on analyzing the dialogue and attitudes of the main character, Changez, because he was exposed to many different situations by different people. Especially after the terrorist attack in New York, the attitude of the people around him changed towards him because he is a Muslim. This research uses the qualitative descriptive approach to analyze the data because it allows researchers to capture and analyze the specific linguistic features present specifically register's variables in the movie's dialogue. This research aims to clarify the three metafunction in the dialogue, and to analyze the context of situations using register theory by Halliday according to the main character.

**1. 2 Research Questions**

Based on the background of study above, this research proposes the main problem as follows:

1. How is the context of the situation in *The Reluctant Fundamentalist* movie (2012) by the main character Changez based on the register theory?

**1. 3 Objective of Study**

Based on the problems mentioned above, the objectives of this study are:

1. To describe the main character Changez's context of situations in *The reluctant fundamentalist* movie (2012) based on register theory by Halliday.

**1. 4 Significance of Study**

The main purpose of this research is to analyze the context of situation that the main character went through in *The Reluctant Fundamentalist* movie (2012) using register theory by Halliday. This research provides an analysis of the application this theory to a specific literature work, which is *The Reluctant Fundamentalist* movie (2012). The researcher expected this research to help deepen readers' understanding of how the three metafunction and register can be used to analyze language use in different contexts. In addition, the analysis of the language used in *The Reluctant Fundamentalist* movie (2012) can shed light on how different registers are used to convey different meanings and messages to the audience.

**1. 5 Literature Review**

The researcher presents several reviews from the previous research about register theory in sociolinguistic by Joos, register theory in SFL by Halliday, and *the Reluctant Fundamentalist* movie (2012). The researcher will show the similarity and the differentiation between those previous studies and this research as follow:

The first derived is by Fauziah's thesis (2022) entitled "A Register Analysis in Zamina Mithads Sterotype, Racism, and Your World Speech "Did You Judge Me? Transform Stereotype, Racism, and Your World". This thesis aims to study the register

of Zamina Mithani's speech script entitled "Did You Judge Me? Transform Stereotype, Racism, and Your World" using the Systemic Functional Linguistic theory of M. A. K. Halliday, which is the same theory as in this research. However, her thesis shows only one context of situation because the main data in her thesis is from speech. In the other hand, this research has many different contexts of situation, because it analyses the scenes in *The Reluctant Fundamentalist* movie (2012) which has many different contexts of situation based on the scene.

The second derived is by Shifa and Aulia's paper (2022) entitled "An Analaysis of Register and Its Function Used in Luca Movie". The purpose of his paper is to classify the types and functions of language register contained in the Luca movie. This study uses a qualitative descriptive method in form of content analysis. This research used Martin Joss's theory about the types of register and Jacobson's theory about the function of language register in Luca movie. The different is that this research will analyze the data using register theory in SFL by Halliday, not register in sociolinguistic by Martin. The similarity is that this paper uses the same research method which is descriptive qualitative research. Nevertheless, the main data is different. This research main data is from *The Reluctant Fundamentalist* movie (2012), and Shifa and Aulia's paper main data is from Luca movie.

The third derived study is from a journal by Prawiro (2017) entitled "The Analysis of Interpersonal Meaning (MOOD), Ideational Meaning (TRANSITIVITY) and Textual Meaning (THEME) of News Item Text Entitled "Nikita Mirzani: I`m Not a Prostitute". The aim of Prawiro's journal is analyzing the SFL metafunctions in news

item text entitled "Nikita Mirzani: I`m Not a Prostitute". However, the aim of this research is to analyze the register using the SFL metafunctions, not only the metafunctions itself. In the other word, this research analyses the context of situation (Field, Tenor, and Mode) using SFL metafunctions.  Also, this research is differing in the main data, as the main data in this research is *The Reluctant Fundamentalist* movie (2012).

The last derived study is from Ali's research journal (2019) entitled "The Personal and the Political in Mohsin Hamid's The Reluctant Fundamentalist". His Journal focus on the political side of the story and what personality the main character has. In his journal, he explained the personality of Changez before and after the toreros attack and how it affected Changez's life. The journal uses The Reluctant Fundamentalist novel as the main data. On the other hand, this research uses *The Reluctant Fundamentalist* movie (2012) which may have some differences comparing to the novel. In addition, this research is not about politics and personality, but about register in Systemic Functional Linguistics.

From the explanation above, it can be concluded that those studies have differentiations and similarities. Those studies take different object in their research. They take speech, another movie, and news item as object of studies. They also use different theory applied in their researches: the register theory by Martin Joos, the metafunctions of Systemic Functional Linguistics, the analysis of the main character personality. Meanwhile, this research uses a *The Reluctant Fundamentalist* movie

(2012) as the object of analysis. This research focuses on the register analysis in Systemic Functional Linguistics using Halliday's register theory.

## 1. 6 Theoretical Framework

This research is based on Register theory by Michael Halliday. He has an approaches of register analysis, which is based on his systemic functional linguistics (SFL) framework, considers language use as a social semiotic activity. Halliday defines register as a configuration of three variables: field (the subject matter of the discourse), tenor (the social relationships between the participants), and mode (the channel and genre of communication) . Halliday's theory of register analysis provide a framework for analyzing language use in different contexts focusing on linguistic feature the three metafunction. The three metafunction are: Ideational Metafunction (It deals processes, participants, and circumstance), Interpersonal Metafunction (It deals with the expression of speaker's attitude, mood, and modality), and Textual Metafunction (it deals with the organization of language to decide if the text is written or spoken text.) By applying this theory to the analysis of *The Reluctant Fundamentalist* movie (2012), this study aims to clarify how registers is used to convey meaning and social relationships in a specific cultural artifact.

## 1. 7 Method of Research

### 1.7.1 Type of Research

This study uses descriptive qualitative method. A descriptive qualitative method is a research approach well-suited for studying complex phenomena in their natural setting, such as language use in movies. This method involves collecting and

analyzing data through techniques such as interviews, observations, and document analysis. The purpose of this method is to provide a rich, detailed, and comprehensive understanding of the phenomenon under investigation. In further, a descriptive qualitative method would involve watching the movie multiple times and identifying the three metafunctions throughout the film. By, using a descriptive qualitative method for analyzing *The Reluctant Fundamentalist* movie (2012) using Register theory Halliday would provide a detailed and nuanced understanding of how register is used in this cultural artifact. It would also provide valuable insights into the social and cultural contexts that influence language use in this particular movie.

**1.7.2 Data Sources**

There is one data source for this research. The primary data is Changez's dialogue in *The Reluctant Fundamentalist movie* (2012) streaming. *The Reluctant Fundamentalist* is a 2012 movie directed by Mira Nair and starring Riz Ahmed as Changez. It is based on the 2007 novel of the same name by Mohsin Hamid. The genre of this movie includes drama, thriller, and political thriller. The movie premiered as the opening film for the 69th Venice International Film Festival, and it was released in the United States on 26 April 2013. Moreover, it won the Centenary Award at the 43rd International Film Festival of India.

**1.7.3 Data Collection Technique**

The researcher uses purposive sampling which is a non-probability sampling method and it occurs when elements selected for the sample are chosen by the judgment of the researcher. In this research, the researcher only chooses a specific

character which is the main character, Changez Khan. The focus of this research is only Changez's dialogues because he exposes to many different situations by different people. Especially after the terrorist attack in New York, the attitude of the people around him changed towards him because he is a Muslim. Therefore, there are several steps to collect the data for this research used by researchers. First, researchers selected scenes in which Changez had a dialogue. Second, the researcher typed the transcript of Changez's dialogs. Third, classify the three metafunctions in each of Changez's dialogues. The last is to explain the register in Changez's dialogues in *The Reluctant Fundamentalist* movie (2012).

## 1.7.4 Data Analysis Technique

The researcher goes through a series of processes to assess the data. The first step is to identify the data by watching the movie and dividing the scenes by selecting the scenes in which there are dialogues by Changez. The second step is to identify the three metafunctions in each dialogue. The third step is to clarify what is the context of the situation (field, tenor, and mode) in each dialogue based on Halliday's register theory using the three metafunctions.

## 1.7.5 Paper Organization

This research is divided into four chapters. The introduction is the first chapter. It contains several sub-chapters such as the background of the study, research questions, objective of the study, significance of the study, literature review, theoretical approach, method of study, and paper organization. The theoretical framework is in the second chapter, this chapter contains an explanation of all the theories that will be applied in

# CHAPTER IV

## CONCLUSIONS AND SUGGESTIONS

### 4. 1 Conclusions

The analysis includes the three metafunctions that reveal the three aspects of the context of the situation, which are which are field, tenor, and mode. Ideational metafunction in specific transitivity analysis reveals the field of the dialogue in each scene. Then, interpersonal metafunction shows tenor of the dialogue in each scene, and textual metafunction will discover the mode of dialogue in each scene.

Regarding the application of metafunction and register in the movie there are three metafunction. First, in the application of ideational metafunction, the analysis shows the field which reveals the situation or occurrence that is happening. This study involves transitivity analysis to collect the data. Then, the movie focuses on the personal journey of Changiz and the complex issues of cultural identity and geopolitical tensions.

Second, the interpersonal metafunction shows the involvement of the participant in the movie. In each scene, Changiz exposed the different situations, so the people talk to change. In addition, the style of speech changes based on the situation. Example In the interview scene with Jim, Changiz spoke in a gentle way because the situation required it. On the other hand, when he talked to Bobby, he speaks in a friendly manner, and in some scenes, he speaks violently or defensively, depending on the situation he is in. Third, the textual metafunction shows the way of

the speech is delivered. Because it's a movie with dialogues, all the scene uses textual

theme which can be recognized by the use of conjunction in the beginning of the

clause. It means the dialogue is connecting the clauses with conjunction

in clause stage.

## 4. 2 Suggestions

First, after analyzing the data, the researcher realized that this research

does not deeply explain about the ideational metafunction. Therefore, there are

several other aspects that can be analyzed in the ideational metafunction beside the

transitivity and nominalization. Then, the interpersonal analysis can be explained

from the audience's (other participant) point of view. Furthermore, the textual

metafunction can also include the analysis for the discourse stage. Second, for the

next researchers the writer suggests to collect data from another resource, such as

movie, speech, drama, and so on.

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