

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

I discovered 127 material processes, 19 mental processes, 7 behavioral processes, 34 verbal processes, and 18 relational processes. The result is divided into three categories, namely Tai Lung's characterization, relationship with Shifu that reveal his reason for becoming evil, and influences on Tigress. The table below maps the roles of each character in different transitivity processes per category. It is important to note that a transitivity datum may contain two characters or more that play different roles.

		Participants' Roles in Transitivity Clauses												
Category	Character	Material			Mental		Relational				Verbal			Beha- vioral
		AC	GL	SC	SN	PHE	CR	AT	TK	VL	SY	RC	VG	BHV
Tai Lung's Characterization: Strong	Tai Lung	71	16	7	2	1	4	-	-	1	-	-	13	-
	Shifu	3	9	-	-	-	-	-	-	-	11	-	-	-
	Po	14	5	-	-	-	3	-	-	-	5	-	-	1
	Viper	2	-	-	-	-	-	-	-	-	-	-	-	-
	Monkey	2	-	-	-	-	-	-	-	-	-	-	-	-
	Tigress	1	-	-	-	-	1	-	-	-	3	-	-	-
	The Five (Things)	1	-	-	-	-	-	-	-	-	-	-	-	-
Talented	Tai Lung	4	-	-	-	-	-	-	1	-	-	-	-	
Evil	Tai Lung	5	-	-	-	1	1	-	-	-	-	1	2	
Obsessive	Tai Lung	11	-	-	3	-	1	4	-	-	4	-	3	2
Arrogant	Tai Lung	-	-	-	3	1	1	-	-	-	6	-	-	-
Tai Lung's Reason for Becoming Evil	Tai Lung	3	2	7	2	6	2	1	1	-	6	1	-	1
	Shifu	11	2	-	7	-	-	-	-	-	2	-	-	1
Tai Lung's Influence on Tigress	Tai Lung	-	1	-	-	-	-	-	-	-	-	-	-	-
	Tigress	1	-	-	-	-	-	-	-	-	1	-	-	-

AC	: Actor	TK	: Token
GL	: Goal	VL	: Value
SC	: Scope	SY	: Sayer
SN	: Senser	RC	: Receiver
PHE	: Phenomenon	VG	: Verbiage
CR	: Carrier	BHV	: Behaver
AT	: Attribute		

Table 22 Results

In portraying Tai Lung as a character, the writers mostly used the material processes to show the effort Tai Lung put to achieve his goal which was to get the Dragon Scroll. Out of the 127 material processes, Tai Lung is the agent in 94 clauses. This number also hints that Tai Lung was not a passive type of villain; he was a villain who took action to achieve his objective and at the same time, challenged the heroes whether they could stop him or not. By assigning him to many material processes, the writers showed that Tai Lung lived up to his reputation of being powerful as the idea had been brought to the table since the beginning of the movie.

Per category, first, Tai Lung's characterization is depicted in the *action* section of the screenplay. The section engages indirect presentation by describing Tai Lung's action sequences and behaviors which denote his traits such as evil, strong, and talented. Besides, other qualities, arrogant and ambitious, are conveyed through utterances said by Tai Lung himself and other characters. In this category, the material is the dominant transitivity process followed by the relational process, the verbal process, and the mental process. Tai Lung frequently occupies the active roles of an actor, a carrier, a sayer, and a senser; however, there is a number of

clauses in which Tai Lung is the goal or scope of other characters' material processes

Second, Tai Lung's reason for becoming evil is mostly known from utterances spoken by Tigress, Tai Lung, and Shifu. From the utterances, it is concluded that Tai Lung's fall was driven by Shifu's parental love and expectation. In this category, the material is the dominant process followed by the mental process and the verbal process, yet Tai Lung mainly occupies the passive roles of a scope and a phenomenon. Shifu, on the other hand, was often the agent of the transitivity processes in this category.

Third, Tai Lung influenced Tigress since his status as a former pupil of Shifu who shared a special bond with the master made Tigress belittle herself and develop an inferiority complex. His influence is conveyed through a material process and a verbal process in which Tai Lung is a circumstantial element and a verbiage.

4.2 Discussion

In analyzing the transitivity clauses, besides the process types, I focused on Tai Lung's position in the clauses and what other participants as well as circumstances (if present) told about this character. Therefore, I analyzed clauses that had Tai Lung as an active participant, a passive participant, or a circumstance of a transitivity process.

4.2.1 Tai Lung's Characterization

The characterization of Tai Lung is drawn from the main timeline of the movie. He mostly appears as an agent, and it indicates that in the main timeline, Tai Lung was empowered. This version of Tai Lung was needed by the movie to push the plot

forward and to change the protagonist for the better. With Tai Lung's force, other characters are induced to leave their comfort zones. Because of Tai Lung, the Furious Five ignored Shifu's order, and Shifu had to once again fight the person whom he was recognized as a son while Po should learn to believe in himself.

Regarding the process type, the majority of Tai Lung's personality traits are known from the material processes since the writers showed his characterization in battles. The writer's decision to make the battles the main sources of information regarding his personality accords with the portrayal of the snow leopard as a gifted Kung Fu practitioner. In the following discussion, I shall discuss Tai Lung's characterization in detail. To begin with, this section is divided into two subsections, Tai Lung as an agent and Tai Lung as a medium.

4.2.1.1 Tai Lung as Agent

4.2.1.1.1 Strong

As an agent, in this category, Tai Lung mostly occupies the role of an actor in processes describing his motions during battles, for instance, *fight*, *slam*, and *strike*. These material processes imply that Tai Lung was physically strong and aggressive. During these battles, Tai Lung performed both the goal-oriented material processes and the non-goal-oriented ones.

To portray his fight with a group such as the Furious Five and the Chorh-Gom Prison's guards, the writers mainly used non-goal material processes, for example, *fight*, *race*, *counter*, and *grab*. The process fight is paired with a scope *his way*, and it elaborates Tai Lung's efforts to defeat the prison guards to escape. Meanwhile, the other processes only have one participant, the actor or Tai Lung

with location circumstances *towards them* and *on Viper's throat* as well as a manner circumstance of means *with a maneuver*; these circumstantial elements add meaning to the processes. From the material clauses, Tai Lung is known to have the persistence to win the battles regardless the number of opponents he faced in a time.

Subsequently, during his one-on-one fights with Shifu, Tai Lung's motions are mostly described with the goal-oriented material processes. On the other hand, in fighting Po, there is a rather equal number of both the goal-oriented and the non-goal-oriented material clauses. The differences in the fighting scenes' description styles yield Tai Lung's distinct intention for the battle; with Shifu, Tai Lung was driven by his anger and desire for revenge while with Po, he did not entirely focus on winning the battle, but his main purpose was to take the Dragon Scroll from the Dragon Warrior. Besides his opponents, Tai Lung's goal-oriented material processes also take inanimate objects as the goals.

Other Characters	Objects
<ul style="list-style-type: none"> - Shifu - Po 	<ul style="list-style-type: none"> - The stilts - The wall - The Kung Fu artifacts - A lantern

Table 23 The Goals of Tai Lung's Material Processes

The goal-oriented material processes represent the movements Tai Lung does to defeat his opponents instead of defending himself, for instance, *punches*, *kicks*, *grabs*, *slams*, *strikes*, *pins*, *casts*, *sends*, *kills*, *brings down*, and *attacks*. The following clauses are some examples of Tai Lung's goal-oriented material processes.

1. *Tai Lung slams Shifu to the floor*
2. *Tai Lung punches Po across the room*

3. *He kicks the wall*

The variety of attacks indicates that Tai Lung can channel his power equally well from every part of his body and deliver effective strikes which hit the target; the claim is drawn from the presence of the goals, Po and Shifu, that receive those attacks. Moreover, some location circumstances occurring in the material clauses provide information regarding how Tai Lung performs those processes. For example, the circumstances of location *through the door of the Jade Palace, into a column, to the floor, across the room, and onto the palace rooftops* denote the power in the attacks Tai Lung releases to his opponents, for those attacks did not merely hit the opponents, yet the attacks transmitted them from where they were to other locations and damaged those locations as well.

In these one-on-one battles, Tai Lung also did some material processes which affected objects such as *swipes, kicks, crushes, knocks, and throws*. Even though those processes were performed on objects, Tai Lung's aim was still the same which was to get the upper hand in the battles.

Some non-goal-oriented material processes have a scope as the other participant mainly. Those material processes are *delivers, gets, attempts, takes, and unleashes*; they occur with scopes like *a kick, a final devastating punch a double-fisted punch, his hand, one more lunge, a giant leap, and a punishing blow*, to describe Tai Lung's attacks using a different style. The following clauses serve as examples.

1. *He delivers a final devastating punch*

2. *He takes a giant leap*

3. *He unleashes a punishing blow*

By describing his attack in this way, the focus of the action shifts to the movement itself, and the modifying adjective phrases in the scopes particular qualities to Tai Lung's attacks.

The other non-goal-oriented material processes, such as *charges*, *catches up*, *leaps*, and *runs*, only have an actor as a participant, and they imply Tai Lung's initiative to be one step ahead of his opponents. The location circumstances *at Shifu*, *behind him*, and *at Po* occurring in these material processes reflect Tai Lung's impulsive motions to dominate the battle. Below are some clauses serving as example

1. *He appears behind the Five*
2. *Tai Lung charges*
3. *Tai Lung leaps up behind him*

In addition to the battles, the writers used some material processes to reveal Tai Lung's capability in destroying a territory all by himself after he got rejected by Oogway and Shifu. Look at data twelve and thirteen below.

Outraged	Tai Lung	laid waste	to the valley
Circ: manner	Actor	Pr: material	Circ: loc
Material Process			
Tai Lung	ransacks	a village	on his way up to the Jade Palace
Actor	Pr: material	Goal	Circ: loc
Material Process			

Table 24 Datum 1-2

In datum 1, the location circumstance *to the valley* indicates the place that bears misfortune of the material process *laid waste*, an idiom meaning to cause severe damage; meantime, in datum 2, *the village* is the goal that is directly affected by the

process *ransacks*. The position of the valley in both data shows that both the place and the people are the victims of Tai Lung’s action.

Aside from the material process, several relational processes also indicate Tai Lung’s strength as a martial artist. The relational processes are utilized to explain the possibility of Tai Lung’s escape from prison and to directly describe his strength.

It	is	impossible
Carrier	Pr: relational	Attribute
Relational Process		
Escape from Chorh-Gom Prison	is	impossible
Carrier	Pr: relational	Attribute
Relational Process		

Table 25 Data 3-4

In the movie, Chorh-Gom Prison was famous for its security, and no prisoners succeeded to run away from it. Especially, the prison was guarded by 1000 rhinos and held only one prisoner, Tai Lung, so it was one man against one thousand. Data 3 and 4 above are intensive attributive processes in which attribute *impossible* identifies the carrier *escape from Chorh-Gom Prison* and it related to Tai Lung’s return to the Jade Palace. The former datum is spoken by Shifu as his reply to Oogway’s prophecy while the latter datum is a dialog from the warden. Both data reinforce the high-security level of the prison. However, Tai Lung succeeded in his first attempt to escape from prison.

He	is	too	fast
Carrier	Pr: intensive	Circ: manner	Attribute
Relational Clause			

Table 26 Data 5

The relational process above names another facet of Tai Lung’s strength which is speed. The datum is an intensive attributive process where Tai Lung is the

carrier and is ascribed with an attribute *fast*, and the manner circumstance *too* gives a certain quality to the attribute. The manner circumstance signifies that the groups cannot catch up with Tai Lung’s rapid motions.

Furthermore, Tai Lung’s strength is not mere brute power, for there are several material processes such as *uses*, *catches*, and *manages* in his prison-break scene showing his intelligence on the battlefield. These processes mark Tai Lung as a character who did not rely solely on his physical strength.

Using the Goose’s feather to pick the lock,	Tai Lung	burst free	from his armor
Circ: manner	Actor	Pr: material	Circ: loc
Material Process			

Table 27 Datum 6

Tai Lung	uses	the incoming spears		to break	his shackles
Actor	Pr: material	Goal		Pr: material	Goal
Material Process				Material Process	

Table 28 Datum 7

Tai Lung	catches	the elevator	as	the volley of arrows	flies down	past him
Actor	Pr: material	Goal		Actor	Pr: material	Circ: manner
Material Process				Material Process		

Table 29 Datum 8

In datum 6, the manner circumstance exhibits that Tai Lung was capable of seeing an opportunity although it was small. The circumstance of location then denotes that Tai Lung understood the mechanism of the armor which immobilized him and a way to unlock it with a tool as insignificant as a feather. His knowledge allows him to turn a falling feather into a chance to escape. Moreover, the use of a feather indicates Tai Lung’s creativity because he used it as an alternative to open the armor instead of trying to take the actual key from the warden. Then, the

material process itself and the matter circumstance imply that he was too capable of utilizing the opportunity which presented itself to him.

From datum 7, it is known that Tai Lung could think quickly when he was in an unfavorable position as he struggled with the shackles around his wrists. The goal of the material process *uses* denotes that Tai Lung’s mind worked in a way to change a threat into a chance that benefited him since the spears were released to harm him, but he could move his body so that they hit his shackles instead. Obviously, his movement was impossible to do without his physical flexibility.

Meanwhile, datum 8 provides another example of how Tai Lung demonstrated his thinking ability in a more tense situation as he tried to get out the prison. The first material process describes Tai Lung’s tendency to seek solutions for his problem which is represented by the second material process; his problem-solving competence is reflected in his aptitude to sort the possible solutions and take the most potent one. By hiding under the elevator, Tai Lung could both avoid injury and carry out a surprise attack against the prison guards.

(He)	manages		to kick	the spears	back into the wall
Actor	Pr: material		Pr: material	Goal	Circ: loc
Material Process			Material Process		

Table 30 Datum 9

Shifu said “He could’ve killed you Viper asked “Why didn’t he?” Shifu replied “So you could come back here and strike fear to our hearts”
Material Process

Table 31 Datum 10

He	Could’ve killed	you
Actor	Pr: material	Goal
Material Process		

Table 32 Datum 10a

Shifu	replied		So	you	could strike	fear	In our hearts
			Circ: cause	Actor	Pr: material	Scope	Circ: loc
			Material Process				
Sayer	Pr: verbal		Verbiage				
Verbal Process							

Table 33 Darum 10b

Subsequently, from data 9 and 10, Tai Lung's wit can be observed through his ability to make effective decisions. The location circumstance in datum 9 explains how Tai Lung did the process *to kick* in the second material process; it denotes his plan to utilize the spears to climb the wall so that he could escape, so rather than aiming those spears at the guards or recklessly, Tai Lung was aware of his top priority and decided to create an effective movement with the spears.

The goal-oriented material clause in datum 10 elaborates that Tai Lung chose to let the Furious Five live. Tai Lung's reason is explained in the verbiage of Shifu's verbal process *replied* in datum 10b. He did not kill the Five because he wanted to let Shifu and Po, the Dragon Warrior, know about his strength and abilities so that they would fear Tai Lung, and he could get the Dragon Scroll easily. If Tai Lung killed them and did not send them back to the Jade Palace and let Shifu and Po look at the defeat of the Furious Five, Tai Lung would only ignite hatred towards himself and have to deal with a bigger nuisance. In the movie, his decision was rewarding since Po did not fight him in the beginning.

Additionally, Tai Lung's strength is represented in his physical appearance. The writers describe his body using adjectives such as *large*, *giant*, and *muscular* which modify nouns like *figure* and *snow leopard*. Tai Lung's appearance is an indication of his physical strength since the writers used the qualities which are associated with an individual's strength as a result of their physical training.

4.2.1.1.2 Talented

The writers also used material processes that demonstrate Tai Lung’s inborn talent in Kung Fu which distinguished him from the rest of Kung Fu practitioners.

Baby Tai Lung	punches	the training dummy	across the floor
Actor	Pr: material	Goal	Circ: ext
Material Process			

Table 34 Datum 11

Datum 11 shows that he possessed the talent of kung fu since he was a child. The datum hints at Tai Lung’s inborn talent in martial arts since even though the goal of the process *punch* is called a training dummy and not an actual person, the dummy was not a piece of cake for everybody. For example, Po who started kung fu as an adult did not successfully punch the dummy on his first attempt, and kid Tigress was shown to have a bad posture when she punched the dummy despite her success. Therefore, for the actor, *Baby Tai Lung* to be able to punch it perfectly would be impossible if he did not have natural talent. The extent circumstance also beckons that Tai Lung, as a kid, had the physical capability and strength which were needed by martial artists. Putting it simply, from the datum, it can be concluded that Tai Lung was gifted in terms of learning kung fu itself and having the basic requirements to carry out the learning.

He	was	the first	ever		to master	the thousand scrolls of kung fu
Token	Pr: intensive	Value	Circ: manner		Pr: material	Scope
Relational Process					Material Process	

Table 35 Datum 12

With datum 12, the writer explicitly mentioned Tai Lung’s exceptional talent using the relational and material processes. The relational process in the

datum falls into the intensive identifying process subtype of the relational process. The value and the manner circumstance indicate the token's exceptional performance as a kung fu practitioner; it is a quality which defines and excludes him from the majority, and the aspect in which Tai Lung was exceptional is described in the material process. His mastery of the scope reinforces the claim of his natural talent since Tai Lung was not the first kung fu practitioner but he was the first one who could learn and master the arts of kung fu in the thousand scrolls. Additionally, the fact that he had mastered the martial arts no one else had left Tai Lung with no other choice than the Dragon Scroll if he wanted to level up. Thus, his inborn talent to be a master of kung fu also has its role in turning this character into an obsessive martial artist devoting his life to another scroll.

He	suddenly	appears	behind the five
Actor	Circ: manner	Pr: material	Circ: loc
Material Process			

Table 36 Datum 13

Tai Lung	jabs	his fingers	at Monkey
Actor	Pr: material	Scope	Circ: loc
Material Process			

Table 37 Datum 14

In the main timeline of the movie, Tai Lung's talent is shown during his battle with the Furious Five on a bridge in which he demonstrated exceptional skills. In this scene, the gap in the skills between Tai Lung and the other Shifu's pupils is crystal clear. However, it does not mean that Tai Lung was not overwhelmed by the Furious Five's teamwork. There was a moment when the Furious Five seemed to have defeated Tai Lung by tying him to a rope and slashing the rope so that Tai Lung stayed on the other side of the bridge and could not continue his way to the

Jade Palace. After doing this, the Furious Five were relieved, and their relief indicates how difficult Tai Lung's situation was, so they did not consider the possibility of escape. However, Tai Lung could get himself out the trouble.

Tai Lung managed to perform the material process in datum 14 after he untied himself from the rope; in the screenplay, his action is described from Tigress' point of view as follows "*Tigress notices that the other end of the bridge is circling the far mountain peak. [...] The rope whips up. But, Tai Lung isn't there*" (p. 65). In the description, the material process *circling* which is done by the actor *bridge* indicates Tai Lung's movement to untie himself by rotating his body in a different direction. This maneuver was hard in the first place since he was tied and even harder because he was hung on the top of a mountain; these conditions are the reasons the Furious Five were sure about their victory in the beginning. The outcome of his effort is fruitful, as suggested in the datum above. The manner circumstance denotes the element of surprise at Tai Lung's arrival of the Furious Five, and the location circumstance signifies that the attack, the Five did, failed to stop him from heading to the Jade Palace as he now stood in the side they try to prevent him from entering.

Tai Lung's other special skill is shown in datum 14 where Tai Lung demonstrated his nerve attack which immobilized Monkey and the rest of the Furious Five's bodies. When Tai Lung did this, the Five could not counter his attack as Crane's utterance indicates "*We were no match for his nerve attack*" (p. 66). In the movie, the only characters who had nerve attack skills are Oogway, Shifu, and Tai Lung; the fact suggests that Tai Lung's talent was on par with his teacher and

the man who created kung fu himself. The limited number of kung fu practitioners who were shown to master nerve attacks also implies the difficulty of this attack.

4.2.1.1.3 Evil

The writers utilized the material processes to show Tai Lung’s evil through his action and his reaction when someone provoked him.

He	will destroy	everything and everyone
Actor	Pr: material	Goal
Material Process		

Table 38 Datum 15

The process destroy describes Tai Lung as a temperamental character who involve other people in his problem. The data indicates that Tai Lung did not want to be alone in the mud; thus, he dragged other people to feel despair by hurting them and taking away the things they held dear. By doing this, the people also felt the same loss as how he lost his great destiny.

The consequence of his evil is the fearsome impression Tai Lung had; the writers portrayed this quality as the introduction to the character in the first act.

Tai Lung	did not move		
Actor	Pr: material		
Material Process			
Tai Lung	did not react		
Actor	Pr: material		
Material Process			
His eyes	stares	coldly	straight ahead
Actor	Pr: behavioral	Circ: manner	Circ: loc
Behavioral Process			
With creepy tenderness	Tai Lung	smooths	the Goose’s ruffled feathers
Circ: manner	Actor	Pr: material	Scope
Material Process			

Table 39 Data 16-19

The data above are data 16 to 19. In the first two data, the writers depicted Tai Lung's fearsome aura through his behaviors when he was at a disadvantage since those transitivity clauses occurred when Tai Lung was immobilized in the prison. The presence of negative polarity in the material process *move* implies that Tai Lung was not easily provoked by the insults which were spoken by the warden. He was composed and did not do something stupid which would require his energy.

Meanwhile, the negative polarity *not* in the behavioral process *react* is utilized to show Tai Lung's pain resistance because it happened when the warden stomped on his tail. Since the behavioral process is related to a physical response to a mental state, the fact that Tai Lung did not give a reaction reflects his inner experience which was calm despite the inappropriate threats. The control over his emotion and the calculation over his movement at this moment yield a fearsome impression of this character. Subsequently, the writers also showed Tai Lung's fearsome nature in the manner circumstances *coldly* and *with creepy tenderness* of the last two data which are behavioral and mental processes.

Although Tai Lung's evilness seems to be a result of his failure to fulfill his hope with Shifu, the writer hinted that evil is a quality that Tai Lung poses initially. It is a natural side of this character. In "*Oogway saw darkness in his heart* (p. 47)," the phenomenon of the perception mental process represents Tai Lung's evilness which would be harmful if he got the title and the scroll since it might become more prominent in the future. Oogway knew it was not a good decision to give Tai Lung the Dragon Scroll, and his presumption was proven right when Tai Lung went amok after the rejection.

4.2.1.1.4 Obsessive

In the category of Tai Lung’s characterization, the desiderative mental processes express the snow leopard’s desire for the Dragon Scroll. In the following mental clauses where Tai Lung is the senser, the scroll appears to be the phenomenon of his desiderative mental processes.

He	wanted	the Dragon Scroll
Senser	Pr: mental	Phenomenon
Mental Process		
I	want	my scroll
Senser	Pr: mental	Phenomenon
Mental Process		
You	want	it?
Senser	Pr: mental	Phenomenon
Mental Process		

Table 40 Data 20-22

Tai Lung’s position as a senser is realized with pronouns *He*, *I*, and *You* according to who says the utterances. Datum 20 is spoken by Tigress to Po and the Furious Five while datum 21 is said by Tai Lung, and datum 22 is Po’s saying addressed to Tai Lung. The different speakers who say the same thing implies that both the antagonist himself and the protagonists are aware of Tai Lung’s obsession with the scroll.

The utterance in datum 21 was directed to Shifu by Tai Lung in the main timeline of the movie when he attempted to get the scroll for the second time. The utterance is preceded by another dialog “*I don’t want your apology*” (p. 76) as his response to Shifu’s apology to him after the master admitted his fault. The negative *not* denotes that Tai Lung had cut all of his ties with Shifu due to his master’s refusal to stand with him in the past, but the Shifu’s saying about greatness stayed with him. Additionally, the use of the possessive pronoun in the phenomenon *my scroll*

foreshadows the effect of the expectation; Tai Lung considered the scroll as a thing that belonged to him when in reality, it was the opposite.

Meanwhile, Tai Lung’s obsession with the scroll also puts him at the disadvantage. Datum 22 shows how Po utilized the Dragon Scroll to provoke Tai Lung so that the snow leopard stopped his fight with Shifu who was on the verge of death. Using the scroll to make Tai Lung reduce his guard was an effective move. In the scene, when Tai Lung was aware that Po had what he wanted, he immediately leaped and got the scroll, and his reckless movement caused him a punch in the stomach by Po.

In relation to Tai Lung’s obsession with the scroll, there are also some material processes indicating his efforts to get the scroll. While the mental processes mirror his primal desire, the material processes are the concrete evidence of his desire.

He	tried		to take	the Scroll	by force	
Actor	Pr: material		Pr: material	Scope	Circ: manner	
Material Process						
Tai Lung	knocks	the works	away	and	exposes	the Scroll
Actor	Pr: material	Goal	Circ: manner		Pr: material	Scope
Material Process						

Table 41 Data 23-24

He	is coming	for the Scroll
Actor	Pr: material	Circ: cause
Material Process		
Tai Lung	grapples	for the Scroll
Actor	Pr: material	Circ: cause
Material Process		
Tai Lung	goes	for the Scroll
Actor	Pr: material	Circ: cause
Material Process		

Table 42 Data 25-27

In data 23 to 24 above, the Dragon Scroll may possess the positions of the passive participant goal and the circumstance of purpose for the material processes which are done by the actor, Tai Lung. In data 23 and 24, the scroll is an entity affected directly by Tai Lung’s actions while in data 25 to 27, the scroll becomes Tai Lung’s aim when he performed actions that did not directly affect it.

Data 23, 26, and 27 are written in the *action* section of the screenplay to describe the fight between Po and Tai Lung. The presence of the scroll, in the material clauses, means that the snow leopard focused more on getting the scroll than defeating Po, the Dragon Warrior. His priority in the fight reinforces the claim that Tai Lung devoted his life to fulfilling his destiny. Thus, when he obtained the scroll and found out that it was empty without anything which could lead him to peerless power, Tai Lung could not accept the truth behind the Dragon Scroll.

Tai Lung	said	“Tell them the real Dragon Warrior is coming home”
Sayer	Pr: verbal	Verbiage
Verbal Process		

Table 43 Datum 28

Tell	them		the real	Dragon Warrior	is coming	Home
Pr: verbal	Receiver		Circ: manner	Actor	Pr: material	Circ: loc
Verbal Process			Material Process			
Verbiage						

Table 44 Datum 28a

Besides his obsession with the Dragon Scroll, the datum above indicates that Tai Lung also wanted to be recognized as the Dragon Warrior. The datum is a quoted speech, and since the verbiage is also a transitivity clause, the relation between the main verbal process and the verbal process encoded in the verbiage is

also a projection case. However, I divide the datum for convenience purposes. The verbiage also appears in the projection case where the verbal process projects the material process. Here, the projected material process provides information regarding the content of speech in the projecting verbal clause. In the datum, the phrase *the real Dragon Warrior* refers to Tai Lung himself, and it implies his belief that he was one in the kung fu world who deserved the title as how Shifu told him even though at the time, Tai Lung already knew that Oogway had pointed someone else as the Dragon Warrior.

4.2.1.1.5 Arrogant

Lastly, a lot of Tai Lung’s verbal processes imply that the sayer is an arrogant individual. In this case, his verbal processes are mainly directed at his opponents such as the Furious Five and Po.

Tai Lung	said	“I know you’re not the Dragon Warrior”
Sayer	Pr: verbal	Verbiage
Verbal Process		

Table 45 Datum 29

I	know		you	are not	the Dragon Warrior
Senser	Pr: mental		Token	Pr: intensive	Value
Mental Process			Relational Process		
Verbiage					

Table 46 Datum 29a

Datum 29 is a quoted/direct speech; the main verbal process projects the mental process encoded in the verbiage. The relation between the mental process and the relational process is of the projection case. The process *know* is classified as a cognitive mental process since it involves the senser’s activity of thinking. In

this case, the thing that the senser, *I*, processes in his mind is not represented by a phenomenon, but it is projected in the intensive identifying relational process.

The negative polarity *not* in the intensive process reveals both a fact and Tai Lung’s mockery towards the Furious Five, the token of the relational process since he only got the knowledge that Oogway had pointed someone as the Dragon Warrior, without a specific identity of the one, from the warden of the prison in which he was arrested. Nevertheless, he confidently said to the Five that none of them was the Dragon Warrior for sure. His declaration beckons Tai Lung’s disparagement against his fellow disciples as he might think if he was not worthy of the title then no other Shifu’s student was.

Tai Lung	said	“Finally, a worth opponent”
Sayer	Pr: verbal	Verbiage
Verbal Process		

Table 47 Datum 30

Not only were the Five not worthy to be the Dragon Warrior, Tai Lung too considered them to be unworthy as opponents. In Datum 30, the verbiage indicates that before the appointed Dragon Warrior appeared, Tai Lung regarded others including the Furious Five insignificant. By referring to Po as a worthy opponent, Tai Lung distinguished the Five from the people he considered great such as himself and the Dragon Warrior

Po said “Buddy, I am the Dragon Warrior” Tai Lung replied ”You? Him? He’s a panda. You’re a panda. What are you gonna do big guy? Sit on me?”		
Verbal Process		

Table 48 Datum 31

Tai Lung	replied	“You? Him? He’s a panda. You’re a panda. What are you gonna do big guy? Sit on me?”
Sayer	Pr: verbal	Verbiage

Verbal Process

Table 49 Datum 31a

In addition, Tai Lung addressed his disparagement against Po as the verbiage of his verbal process proposes. In the verbiage, the behavioral process *sit on me* denote Tai Lung’s view regarding Po’s skills as a martial artist. It implies that a fat panda like Po had nothing under his sleeves that could be used against him. He thought Po was not skillful and that it would be easy to defeat him. The impudence Tai Lung had to throw an insult at Po who was the legitimate Dragon Warrior shows how Tai Lung practically looked down on anyone, except himself.

Tai Lung	said		“Did	I	Scare	Him?”
			Pr: material	Actor	Pr: material	Goal
			Material Process			
Sayer	Pr: verbal		Verbiage			
Verbal Process						

Table 50 Datum 32

Tai Lung	said		“You	can't defeat	me”
			Actor	Pr: material	Goal
			Material Process		
Sayer	Pr: verbal		Verbiage		
Verbal Process					

Table 51 Datum 33

Datm 32 was directed to Shifu, and the verbiage of the datum which is a material process has I representing Tai Lung as the actor and him representing Po as the goal. The datum was spoken after Tai Lung found out that Shifu was the one who waited for his arrival at the Jade Palace, not the Dragon Warrior. In perceiving this matter, Tai Lung jumped to a conclusion that the Dragon Warrior ran away although the possibility of the setting is limitless. His tendency to belittle people indicates that he regarded himself as superior in terms of skill, talent, and strength,

compared to others. From the datum, a claim can be drawn that Tai Lung was overconfident in his martial arts.

Therefore, when Po defeated him in a one-on-one battle, he did not allow himself to admit his defeat and Po’s triumph. In datum 33 Tai Lung uttered after Po defeated him, it can be concluded that Tai Lung is reluctant to accept his defeat, and he could bring himself to surrender. This datum yields the irony his arrogance brings.

4.2.1.2 Tai Lung as A Medium

The writers positioned Tai Lung as a medium of other characters’ transitivity processes in two environments, in the dialogue section and the action section of the screenplay. Throughout the environments, Tai Lung consistently appears as the medium of the material processes, goal, or sometimes, scope in which other characters are the actors of the processes. The use of the material processes reveals Tai Lung’s status as the bad guy that the heroes should defeat. In the action section, the processes show the protagonists’ efforts to defeat Tai Lung and prevent him from getting the Dragon Scroll. Meantime, in the dialogue, the processes hinted at the urgency the protagonists had to defeat Tai Lung.

Oogway	stops	Tai Lung	
Actor	Pr: material	Goal	
Material Process			
Viper	punches	Tai Lung	
Actor	Pr: material	Goal	
Material Process			
Monkey	kicks	Tai Lung	in the chest
Actor	Pr: material	Goal	Circ: loc
Material Process			
Shifu	battling	a large, shadowy figure (Tai Lung)	
Actor	Pr: material	Goal	
Material Process			

The Five	kick	Tai Lung	every which way
Actor	Pr: material	Goal	Circ: manner
Material Process			
Po	smashes	Tai Lung	
Actor	Pr: material	Goal	
Material Process			

Table 52 Data 34-39

From data 34 to 39 above, it can be concluded that every protagonist in the movie attempted to defeat Tai Lung. This situation implies that Tai Lung was considered bad news for the Valley of Peace, and it too reinforces Tai Lung’s reputation as a strong, evil Kung Fu master. By having him affected by his opponents’ actions, it allows the writer to add a different facet of his strength which is how he could mostly have a comeback after being hit or struck and return ‘the favor.’ Moreover, except for Po at the end of the film and Oogway at the flashback scene, none of them was successful in defeating Tai Lung in the movie.

Po	said		“Master Oogway	will stop	him”
			Actor	Pr: Material	Goal
Material Process					
Sayer	Pr: verbal		Verbiage		
Verbal Process					
Shifu	said		“You	will beat	him”
			Actor	Pr: Material	Goal
Material Process					
Sayer	Pr: verbal		Verbiage		
Verbal Process					
Tigress	said		“Who	will stop	Tai Lung?”
			Actor	Pr: Material	Goal
Material Process					
Sayer	Pr: verbal		Verbiage		
Verbal Process					
Shifu	said		“I	will fight	Him”
			Actor	Pr: Material	Goal
Material Process					
Sayer	Pr: verbal		Verbiage		
Verbal Process					

Table 53 Data 40-43

The verbal processes in this category are quoted speeches speech and come in a projection case. Here, the verbiages are in the form of material processes in which Tai Lung is the goal. The processes themselves all imply the meaning of defeating Tai Lung such as *stop*, *beat*, *hold off*, *defeat*, and *fight*. With the verbal processes spoken by the protagonists, the writers asserted that Tai Lung was a confronting force that constantly pushed other characters to take action whether they would fight him or let him win. The discussion around defeating Tai Lung the protagonists constantly had implied the great danger the snow leopard might bring if he got the Dragon Scroll which was said to be a source of higer power.

4.2.2 Tai Lung's Reason for Becoming Evil

The reason behind Tai Lung's evil is primarily known from the flashback scenes of his past with Shifu in the second act of the movie. From the scenes, Tai Lung became evil because he was greatly influenced by the idea of the immense power in the Dragon Scroll Shifu had been telling him for years. Therefore, explaining Tai Lung's reason for becoming the villain of the story is closely related to the relationship Tai Lung shared with Shifu.

As the result table suggests, in this category, Shifu has a higher number of an agent than Tai Lung; otherwise, Tai Lung mainly occupies the medium role. This inclination implies Shifu's active participation in Tai Lung's life as both a father and a teacher. In their relationship, Shifu was the one who was giving, and Tai Lung was the one who was receiving. As a father, Shifu raised and loved Tai Lung. As a teacher, Shifu taught him Kung Fu and as believed in Tai Lung's talent.

Shifu's role as the agent in transitivity clauses that have Tai Lung as a medium also indicates that Shifu was in power. His processes involving Tai Lung shape the snow leopard to have a desire for the Dragon Scroll. With the power he had over Tai Lung as a subordinate in their relationship, Shifu unconsciously created the bad version of Tai Lung through processes that seemed positive on the surface such as *trained*, *loved*, and *told*. On the other hand, Tai Lung's position in the medium roles shows his status as a student and a son of Shifu. His obedience is reflected in how the writers never made Tai Lung oppose Shifu in any kind of way in the flashback scene as he was constantly engaged in training or other activities with the master.

Meanwhile, in depicting Shifu's and Tai Lung's relationship, the writer frequently utilized the material process and the mental process. The frequent use of material processes in which Shifu is an agent, and Tai Lung is a medium showcases the things Shifu had done for Tai Lung's sake as a father and a teacher. His material processes suggest that Shifu's devotion to his roles was not a mere word; he put effort to provide for Tai Lung.

Besides material processes, the writers also used mental processes to express Shifu's sentiment towards Tai Lung who was the phenomenon of his emotive mental process such as *loved*. This process type allows the writers to show that Shifu regarded Tai Lung more than a student. Shifu also has other material processes which yield his parental expectation for Tai Lung like *drove*.

Shifu	found	him	as a cub
Actor	Pr: material	Scope	Circ: manner
Material Process			
He	raised	him	as a son

Actor	Pr: material	scope	Circ: manner
Material Process			

Table 54 Data 44-45

The data shows how Shifu’s and Tai Lung’s relationship was in a nutshell. In the non-goal-oriented material clauses above, *Shifu/He* occupies the active role of an actor, and *him*—representing Tai Lung—is the scope of datum 44 and 45 that expresses the extent of the material process *found* and *raised*. The significant parts of those material clauses are their circumstances of manner since the change from *as a cub* to *as a son* explains how Shifu’s view towards Tai Lung altered over time. The circumstances also emphasize that Tai Lung’s relationship with Shifu started as a family when the Grandmaster decided to take care of Tai Lung, who was left out of the Training Hall at the Jade Palace, and it was not about learning kung fu. Before becoming his disciple, Tai Lung was first his son. Therefore, it is natural for Shifu to develop parental love for Tai Lung.

Shifu	loved	Tai Lung	like	he	had	never	loved	anyone	before or since
Senser	Pr: mental	Phenomenon		Senser		Circ: manner	Pr: mental	Phenomenon	Circ: location
Mental Process				Mental Process					

Table 55 Datum 46

I	loved	you	too much		to see	what I was turning you into
Senser	Pr: mental	Phenomenon	Circ: manner		Pr: mental	Phenomenon
Mental Process					Mental Process	

Table 56 Datum 47

The magnitude of Shifu’s love is illustrated in data 46 and 47 which shows how Shifu’s affection was for Tai Lung. The process *loved* indicates the emotive mental process which projects Shifu’s inner experience related to his feeling for the

phenomenon *Tai Lung/You*. The use phenomenon, instead of metaphenomenon, asserts that Shifu did not feel the affection due to Tai Lung's talent in kung fu or other excuses. Differing from mental process configuration with metaphenomenon which reveals the senser's opinion or viewpoint, the presence of a phenomenon in a mental process conveys the senser's direct entanglement in the process.

However, the unconditional love Shifu had for Tai Lung seems toxic on the other hand, as seen in datum 46. The datum is composed of two transitivity clauses linked by the conjunction *like*. The second mental clause incorporates the negative polarity of *never* in its configuration which tells that the senser, Shifu, did not love anybody else except Tai Lung, the phenomenon in the first mental clause with no negative polarity item. This situation in which Tai Lung is his only hinders Shifu to be more rational.

Datum 47 explains the love Shifu had for Tai Lung and the effect it brought. In the datum, the manner circumstance *too much* in the first mental clause described the excessive quality of the process *loved* Shifu sensed for Tai Lung. The excessiveness of his affection led Shifu to overlook the changes in his disciple's demeanor. In the second mental clause, the process *see* belongs to the perception subtype and takes the metaphenomenon which can be interpreted as a version of Tai Lung Shifu unintentionally created, the bad one. The perceiving process *see* itself in this case contains dual meanings; it expresses the activity of perceiving the physical world since Tai Lung's changes could be observed in his behaviors, and the process also means Shifu's awareness, of the bad version of Tai Lung, which occurs in his consciousness.

The realization of the harm in Shifu’s parental love for Tai Lung was in the form of parental expectation. According to Ma, et al (2018: 2), parental expectation refers to parents’ beliefs and judgment related to their children’s future success. In Shifu’s case, his expectation came with a blind trust over his belief that Tai Lung was worthy of the Dragon Scroll.

In the movie, Shifu’s parental expectations grew when they established a new relationship—as a master and a disciple—which embarked after kid Tai Lung showed talent in martial art by punching a training dummy across the floor. As a grandmaster of kung fu himself, Shifu was delighted.

Shifu	trained	him
Actor	Pr: material	Scope
Material Process		
He	believed	him
Senser	Pr: mental	Phenomenon
Mental Process		

Table 57 Data 48-49

He	told	him		He	was destined	for greatness
				Goal	Material	Circ: cause
				Material Process		
Sayer	Pr: verbal	Receiver		Verbiage		
Verbal Process						

Table 58 Datum 50

Shifu’s expectations can be regarded in data 49 and 50 while datum 48 provides the event prompting Shifu to have such expectations for Tai Lung. Datum 48 suggests that Shifu was the one who personally taught and witnessed Tai Lung’s development as a martial artist because of his active role as an actor in the material process. This continuous event of observing Tai Lung’s improvement and natural talent gave Shifu a firm reason to maintain the faith he had in Tai Lung as the chosen one. The screenwriters reinforced Shifu’s trust in datum six where *him*, referring to

Tai Lung, as the phenomenon of the emotive mental process *believed* sensed by *he*, representing Shifu.

The issue of Shifu’s trust is pointed out in datum 50 which has the structure of a projecting case; the datum belongs to the reported speech group since the relation between the projecting verbal clause with the projected material clause is dependent. The projected clause gives information regarding the content of Shifu’s verbal process *told* in the first clause; thus, it is a proposition and actualized using the finite composition.

From Tai Lung’s position as the receiver of the message encoded in the projected clause, a claim is drawn that the main issue with Shifu is that he shared his beliefs with Tai Lung. By doing this, Shifu fed Tai Lung with the ideas of prosperity that would befall him and thronged the disciple’s brain with hopes although he was no one to decide. The verbiage of the process appears in the receptive material process configuration with *He* referring to Tai Lung as the Goal. It explicated the form of Shifu’s expectation by the purpose circumstance *for greatness* which is correlated with the search for the Dragon Warrior, a man destined by heaven who was worthy of the Dragon Scroll.

Tai Lung	said	“Who filled my head with dreams? Who drove to train until my bones break”
Sayer	Pr: verbal	Verbiage
Verbal Process		

Table 59 Datum 51

Who	filled	my head	with dream				
Actor	Pr: material	Goal	Circ: acc				
Material Process							
Verbiage							
Who	drove	me		to train	until	my bones	breaks

Senser	Pr: mental	Phenomenon		Pr: material		Actor	Pr: material
Mental Process				Material Process		Material Process	
Verbiage							

Table 60 Data 51a-51b

The weight of Shifu's expectation for Tai Lung is presented in the datum which is a verbal process he directed to Shifu. The relation between the verbal process and the material as well as mental processes encoded in the verbiage is projection. I divided the datum for convenience purposes. From the datum, it is apparent Shifu both did the talk and the encouragement to polish Tai Lung's talent so that he became the greatness Shifu envisioned. Shifu's direct involvement in creating the bad version of Tai Lung is reflected in his position as an active participant in both data.

Datum 51a which is interpreted metaphorically suggests Shifu continuously shared his beliefs with Tai Lung. For the student, Shifu's belief became his hope he should achieve as the circumstance of accompaniment *with dream* implies. The extent of Shifu's expectation is described in datum 51b consisting of three clauses.

The first material process appears in a *to+infinitive* configuration and is linked by a conjunction to the second material clause. In this datum, Shifu's desiderative mental process indicates his desire for Tai Lung to fulfill his destiny, and the second material clause indicates the pressure Tai Lung felt because of the training he underwent to be worthy of the Dragon Scroll.

By telling him about his expectation, Shifu not only put his expectation on Tai Lung openly but also enticed the disciples to have the same expectation of himself. This claim accords with Eccles and Wigfield (2002: 119) who stated that

an individual's value and expectation of himself is influenced by his social contexts including parents, peers, et cetera. The evidence of the effect of Shifu's expectation on Tai Lung is his obsession with the power of the Dragon Scroll and becoming the Dragon Warrior. Those are the destinies Shifu told Tai Lung.

The fall of Tai Lung began when he failed to meet his and Shifu's expectation of becoming the Dragon Warrior. The event significantly impacted him because Shifu had internalized the idea of being the Dragon Warrior through the years they spent together; thus, Tai Lung took the expectation as the only way to prove his self-worth to himself and Shifu as suggested by datum nine below

All I ever did	I	did		to make	you	proud
Scope	Actor	Pr: material		Pr: material	Scope	Circ: manner
Material Process				Material Process		

Table 61 Datum 52

Datum 52, composed of two material clauses, is Tai Lung's utterance directed to Shifu. In this case, the second material clause *to make you proud* reveals the purpose of the process *did* performed by Tai Lung in the first material process. The datum denotes that for Tai Lung, the only way to achieve his purpose of the training was by becoming the Dragon Warrior as Shifu told him. From the datum, it can be concluded that Tai Lung's self-esteem was inseparable from fulfilling the expectation of gaining the title as well as the scroll.

To have such a narrow view regarding his worth, that his entire existence depended on a single dream, Tai Lung lost control when failure was the one coming to him. The event which altered Tai Lung's sense of failure into anger happened when Shifu, the one who ensured Tai Lung his destiny, rejected him after Oogway,

the creator of kung fu who was responsible for choosing the Dragon Warrior, rejected Tai Lung as the one.

Tai Lung	looks to	Shifu		who	averts	his gaze
Behaver	Pr: behavioral	Phenomenon		Behaver	Pr: behavioral	Phenomenon
Behavioral Process				Behavioral Process		

Table 62 Datum 53

Shifu’s disappointment over Tai Lung’s failure is reflected in datum 53; here, the second behavioral process elaborates on the nominal *Shifu* in the first behavioral clause. The behavioral process *looks to* is utilized to imply Tai Lung’s inner experience of disbelief when Oogway rejected him to be the Dragon Warrior and how the feeling affects his physical response. Henceforth, Shifu’s position as the phenomenon of Tai Lung’s behavioral process signifies how much Tai Lung trusted his master. After Oogway said no, Tai Lung immediately searched Shifu for support since Tai Lung believed what Shifu told him about his great destiny.

Therefore, when Shifu avoided his eyes and accepted Oogway’s decision, Tai Lung took his action as a betrayal, for it was Shifu who asserted his fate, but he then also denied Tai Lung’s destiny. The interpretation of the behavioral process *looks to* as Tai Lung’s effort to seek support from Shifu is also conveyed in his dialog “*When Oogway said otherwise, what did you do?! Nothing!*” (p. 75); the dialogue expresses Tai Lung’s need for support.

From this point onward, Tai Lung’s persona as a student and a son disappeared, and he became the real villain of the movie as he cut ties with Shifu and stopped respecting the master. His failure in becoming the Dragon Warrior affects Tai Lung in two ways; his grudge against Shifu and his obsession with the

power of the Dragon Scroll which is discussed later. How he reacted to the failure shows how the idea of being the Dragon Warrior to prove his worth had rooted deeply in Tai Lung’s heart. Tai Lung channeled his anger to Shifu and blamed the master for not supporting him against Oogway as well as all the events which happened following the rejection.

I	rotted	in jail	for twenty years	because of your weakness
Actor	Pr: material	Circ: loc	Circ: ext	Circ: reason
Material Process				

Table 63 Datum 54

Datum 54 explains the depth of Tai Lung’s hatred towards Shifu, for it is spoken by Tai Lung to Shifu in the main timeline of the movie while the event of his failure happened in the past. The datum provides an example of the material process configuration when only a participant occurs in the configuration. The location circumstance explained what happened to Tai Lung after he destroyed the Valley of Peace because of his inability to accept the failure. The circumstance of extent supports the claim that Tai Lung’s self-esteem always revolved around the expectation of becoming the Dragon Warrior as he did not give up to fight his way to possess the Dragon Scroll even after two decades. Meanwhile, the reason—cause—circumstance *because of your weakness* mirrors Tai Lung’s anger over Shifu’s acceptance of Oogway’s decision since Shifu did not do anything that might be against Oogway.

4.2.3 Tai Lung’s Influences on Tigress

As stated, Tai Lung influenced Tigress, the heroin of the story. Tigress had been Shifu’s disciple since she was a child and had an understanding of her master’s history with Tai Lung.

Young Tigrees	in the training hall	strikes	the dummy	in the same manner as Tai Lung
Actor	Circ: loc	Pr: material	Goal	Circ: manner
Material Process				

Table 64 Datum 55

The similarity between Tai Lung and Tigress is expressed in datum 55 which is a goal-oriented material process. The data is a description of Tigress’ motion in the *action* section of the screenplay to portray that Tigress started kung fu in the same way as Tai Lung. They were young and succeeded in kicking the training dummy at that age. The manner circumstance suggests that Tigress was as talented as Tai Lung; however, she did not receive similar encouragement and affirmation from her master. When Tigress did the material clause, Shifu solely corrected her form with a stern expression without saying anything, and this situation was different with Tai Lung since Shifu appeared excited when kid Tai Lung kicked the dummy.

The treatments Tigress got since she was young cultivates a sense of inferiority complex towards Tai Lung who was recognized by Shifu as a disciple and more. In comparison, what she receives from Shifu is always in the form of criticism even in the main timeline of the movie. For example, in the opening scene where the Furious Five trained with Shifu, the master did not give credit to their efforts, but he only points out the mistakes made by each of them.

Tigress’ envy towards Tai Lung is also hinted in datum three; the location circumstance representing time, *since*, implies Tigress’ feeling as someone who

came second in everything after Tai Lung. She felt that Shifu was unable to love someone again as deeply as he loved Tai Lung and that her presence was not enough to make the grandmaster happy. As a result of her inferiority complex, Tigress considered that defeating Tai Lung was the way to prove her worth to herself and Shifu; she hoped Shifu would see her the way he saw Tai Lung if she proved her superiority over the snow leopard. For her, the reason she underwent the training was to defeat Tai Lung and bring peace to Shifu.

Tigress	said		let	us		Fight	Tai Lung
			Pr: material	Scope		Pr: material	Goal
			Material Process			Material Process	
Sayer	Pr: verbal		Verbiage				
Verbal Process							

Table 65 Datum 56

Datum 56, directed to Shifu, provides evidence for the claim about her purpose of training. The datum is Tigress' reaction after Shifu prohibited the Furious Five to confront Tai Lung, for it was not their destiny to beat him; it was Po's. Tigress' inability to accept the instruction went beyond words as she left the Palace to fight Tai Lung without Shifu's permission. Her reckless decision was driven by her desire to prove herself when the opportunity presented itself.

Consequently, she along with the other members of the Furious Five lost against Tai Lung, and in the end, Tigress had no other choice than to admit her inferiority in skills compared to the snow leopard. In facing the bitter truth, unlike Tai Lung who could not cope with the situation, Tigress is shown to have the ability to accept the fact. She did not continue her careless action but followed Shifu's instruction to save the villagers. It is her positive attitude toward her failure that distinguishes her from Tai Lung as the heroin of the story.

CHAPTER V

CONCLUSION

Applying transitivity theory to analyze the data, this research discusses Tai Lung, the villain in *Kung Fu Panda 1* Movie. I focused on analyzing the utterances and narratives in the movie script to study Tai Lung's characterization, reason for becoming evil, and influences on Tigress. In this section, I present the conclusion of this study in accordance with the discussion.

In relation to Tai Lung's characterization, I found 5 personality traits. First, Tai Lung is physically strong; the writers portrayed Tai Lung's strength primarily in the fight scenes against the heroes. The goal-oriented material processes while the non-goal-oriented material processes denote his effort to dominate the fights. Additionally, Tai Lung's strength comes in the form of intelligence. his goal-oriented material processes in which the goals are inanimate objects, meant to harm him, beckon that Tai Lung was capable of utilizing opportunities. Some other material processes shows that Tai Lung can make effective decision. Second, Using the material processes, the writers depicted Tai Lung as a talented character who had inborn talent and exceptional skills that distinguished him from other kung fu masters.

Third, Tai Lung is evil; from the material processes, Tai Lung is portayed as someone who would drag innocent people to his problem. Meanwhile, from the behavioral processes, Tai Lung appears to be a character who had control over himself when he was in disadvantage; it yields fearsome impression. Fourth, Tai Lung is obsessive towards the Dragon Scroll; this personality trait is mainly known

from the position of the scroll as the phenomenon in Tai Lung's desiderative mental processes and as the purpose circumstance or the scope in Tai Lung's material processes indicating his efforts to get it. Fifth, Tai Lung is arrogant; he tended to regard highly of himself and belittle other kung fu practitioners including the Furious Five and Po; this quality is shown in his verbal processes that contain insult for others.

In relation to Tai Lung's reason for becoming evil, his fall is closely related to his mater, Shifu. Shifu's material, mental, and verbal processes involving Tai Lung as a medium indicate that Shifu directly influenced Tai Lung to be the one worthy of the scroll. This situation leads Tai Lung to have the same expectation for himself, and when Oogway rejected him, Tai Lung was unable to accept it. He then tried to force his way to get the Dragon Scroll.

Lastly, in relation of Tai Lung's influence on Tigress; his special bond with Shifu made Tigress have an inferiority complex since she always came second after him; for Shifu, Tigress was not his number one and compared to Tai Lung, her martial art was inferior. The villain's influence on Tigress is mostly known from her material processes in which Tai Lung is a circumstantial element and a goal.