

REFERENCES

- Adji, A. N., & Bilbargoya, A. (2018). Psychological Condition of Richard Strickland in *The Shape of Water*. *Madah: Jurnal Bahasa Dan Sastra*, 9(2), 159. <https://doi.org/10.31503/madah.v9i2.746>
- Del Toro, G., & Taylor, V. (2017). *The shape of water* [Screenplay]. Fox Searchlight Pictures. Retrieved from <https://www.scriptslog.com/script/the-shape-of-water-2017>
- Dilla, S. P. (2022). *Comparing Mary and Colin Characters in The Secret Garden by Frances Hodgson Burnett Using Transitivity Analysis*.
- Eggins, S. (2004). An Introduction to Systemic Functional Linguistics. In *London: Continuum international Publishing Group*. London: Continuum international Publishing Group. <https://doi.org/10.1201/9781003315100-1>
- Elsa, E. (2019). *A Self-characterization of Beatrice Prior in Divergent: A Study of Transitivity Using Corpus Linguistics*. http://eprints.undip.ac.id/77116/1/Skripsi_Elsa.pdf
- Fadilah, F., & Nurhayati, S. (2024). Figurative Language in *The Shape of Water* Movie Fadilah. *Pujangga*, 10(1), 56–76.
- Fontaine, L. (2012). *Analyzing English Grammar: A Systemic Functional Introduction*. New York: Cambridge University Press.
- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar 2nd Edition*. London: Edward Arnold.
- Halliday, M. A. ., & Matthiessen, M. I. . (2004). *An Introduction to Functional Grammar 3rd Edition*. In *New York: Routledge*. New York: Routledge. <https://doi.org/10.1002/9781394207305.ch1>
- Halliday, M. A. ., & Matthiessen, M. I. . (2014). *Haliday's Systemic Functional Grammar 4th Edition*. New York: Routledge.
- Istriningsih, E., & Ekawati, R. (2021). Transitivity Analysis in Jonathan Murray Chu's Movie *Crazy Rich Asians*. *ISLLAC : Journal of Intensive Studies on Language, Literature, Art, and Culture*, 6(2), 191–205.
- Keyton, J., Caputo, J. M., Ford, E. A., Fu, R., Leibowitz, S. A., Liu, T., ... & Polasik, S. S. (2013). Investigating Verbal Workplace Communication Behaviors. *Journal of Business Communication*.
- Kim, S. (2022). *Characteristics and 10 Key Components of Interpersonal Caring: A Narrative Review*. *Journal of Educational Evaluation for Health Professions*.
- Kusuma Putri, N. A., & Nirmala, D. (2021). Identifying The Characters of Lion and Fox in *The Aesop's Fables* Using Transitivity System. *Culturalistics*:

- Journal of Cultural, Literary, and Linguistic Studies*, 5(2), 42–49.
<https://doi.org/10.14710/culturalistics.v5i2.12479>
- Litman, J., & Spielberg, C. D. (2003). *Measuring Epistemic Curiosity and Its Relation to Academic Performance*.
- Lubabah, S. (2023). *A Transitivity Study of Utterances and Narratives Revealing Tai Lung's Characterization in Kung Fu Panda 1 (2008) Movie Script*.
- Lydon-Staley, D. M., et al. (2020). *Within-person Variability in Curiosity during Daily Life and Associations with Well-being*. *Journal of Personality*, 88(5), xx–xx.
- Madya, D. (2021). *Transitivity Analysis: Circumstantial Element Uttered by Main Character in Malcolm X Movie Script*.
- Nurhayati, N. (2016). *A Transitivity Analysis on the Animation Movie Dialogues of 'Big Hero 6' Directed by Don Hall and Chris Williams*.
- Peterson, C., & Seligman, M. E. P. (2004). *Character Strengths and Virtues: A Handbook and Classification*. Oxford University Press.
- Pramono, T. S., Samudji, & Diana, M. (2013). *A Systemic Functional Analysis on the Generic Structure in The King's Speech Movie Script*. *Artikel Hasil Penelitian Mahasiswa*, 1(1), 1–5.
- Searle, J. R. (1969). *Speech Acts: An Essay in The Philosophy of Language*. Cambridge University Press.
- Sebern, M., & Whitbourne, S. K. (2016). "My Parent is so Stubborn!"—*Perceptions of Aging Parents' Persistence, Insistence, and Resistance*. *Journal of Gerontological Psychology*.
- Sihura, M. (2019). *Transitivity Process in Frozen Movie: A Study of Systemic Functional Grammar*. *International Journal of Systemic Functional Linguistics*, 2(2), 79–85. <https://doi.org/10.55637/ijstfl.2.2.1480.79-85>
- Simpson, P. (2004). *Stylistics*. New York: Routledge.
- Surahman, D. P., Ariani, S., & Valiantien, N. M. (2023). *An Analysis of Sign Language Features Used by Eliza in the Shape of Water Film*. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, Dan Budaya*, 7(4), 1321. <https://doi.org/10.30872/jbssb.v7i4.9231>

APPENDIX

MATERIAL PROCESS

Kind, Attentive, and Caring

Elisa puts the eggs and carrot down on a side table.

1	Elisa	puts	the eggs and carrot	down on a side table
	Actor	Process: material	Goal	Circumstance of Location

She opens her lunch box and peels an egg slowly.

21	She	opens	her lunch box	and	peels	an egg	slowly
	Actor	Process: material	Goal		Process: material	Goal	Circumstance of Manner

She extends her arm and presents another egg to him.

22	She	extends	her arm	and	presents	another egg	to	him
	Actor	Process: material	Goal		Process: material	Goal		Recipient

She offers the egg to the sea creature.

23	She	offers	the egg	to the sea creature
	Actor	Process: material	Goal	Recipient

Elisa shows him the record.

26	Elisa	shows	him	the record
	Actor	Process: material	Recipient	Goal

She takes the record and plays it.

27	She	takes	the record	and	plays	it
	Actor	Process: material	Goal		Process: material	Goal

Elisa borrows extra eggs from his fridge.

29	Elisa	borrows	extra eggs	from his fridge
	Actor	Process: material	Goal	Circumstance of Location (Source)

Elisa packs all eggs in her paper bag.

30	Elisa	packs	all eggs	in her paper bag
	Actor	Process: material	Goal	Circumstance of Location

Elisa shows a new record to the creature in the cylinder.

31	Elisa	shows	a new record	to the creature in the cylinder
	Actor	Process: material	Goal	Recipient

Elisa dances in front of the cylinder.

32	Elisa	dances		in front of the cylinder
	Actor	Process: material		Circumstance of Location

Elisa puts one hand up against the glass.

33	Elisa	puts	one hand	up against the glass
	Actor	Process: material	Goal	Circumstance of Location (Spatial)

She leans her forehead on the glass.

35	She	leans	her forehead	on the glass
	Actor	Process: material	Scope	Circumstance of Location (Place)

Elisa holds the creature's hand.

54	Elisa	holds		the creature's hand.
	Actor	Process: material		Goal

With great care, she touches him.

55	With great care,		she	touches	him
	Circumstance of Manner		Actor	Process: material	Goal

She takes his hand.

56	She	takes		his hand
	Actor	Process: material		Goal

Elisa readies some iodine and bandages.

57	Elisa	readies		some iodine and bandages.
	Actor	Process: material		Goal

She touches his face, gently.

58	She	touches	his face	gently
	Actor	Process: material	Goal	Circumstance of Manner

Elisa peels eggs for the Amphibian Man.

67	Elisa	peels	egg	for the Amphibian Man
	Actor	Process: material	Goal	Circumstance of Beneficiary

She guides him to her bed.

70	She	guides	him	to her bed
	Actor	Process: material	Goal	Circumstance of Location

She embraces him

71	She	embraces	him
	Actor	Process: material	Goal

Elisa holds the Amphibian Man in her lap.

74	Elisa	holds	the Amphibian Man	in her lap
	Actor	Process: material	Goal	Circumstance of Location

Elisa takes the creature to the edge of the water.

75	Elisa	takes	the creature	to the edge of the water
	Actor	Process: material	Goal	Circumstance of Location

She turns to warn the creature.

77	She	turns	to warn	the creature
	Actor	Process: material	Process: material	Goal

Elisa steps between the creature and him.

78	Elisa	steps	between the creature and him
	Actor	Process: material	Circumstance of Location

She has taken a bullet in her chest.

79	She	has taken	a bullet	in her chest
	Actor	Process: material	Goal	Circumstance of Location (Place)

She caresses his face.

80	She	caresses	his face
	Actor	Process: material	Goal

Courageous

Elisa picks up one.

8	Elisa	picks up	one
	Actor	Process: material	Goal

She leaves and Elisa stays.

9	She	leaves	and	Elisa	stays
	Actor	Process: material		Actor	Process: material

She moves towards it cautiously.

14	She	moves	towards it	cautiously
	Actor	Process: material	Circumstance of Location (Direction)	Circumstance of Manner

Elisa offers him the paper bag.

15	Elisa	offers	him	the paper bag
	Actor	Process: material	Recipient (Indirect Object)	Goal

She moves towards the pool.

19	She	moves	towards the pool
	Actor	Process: material	Circumstance of Location (Direction)

She sits down on the edge of the pool.

20	She	sits down	on the edge of the pool
	Actor	Process: material	Circumstance of Location (Place)

Elisa enters the lab.

24	Elisa	enters	the lab
	Actor	Process: material	Goal

Elisa places the eggs by the edge of the pool.

25	Elisa	places	the eggs	by the edge of the pool
	Actor	Process: material	Goal	Circumstance of Location (Place)

Elisa enters the lab with her cart and equipment.

37	Elisa	enters	the lab	with her cart and equipment
	Actor	Process: material	Goal	Circumstance of Accompaniment

She moves closer to him.

38	She	moves	closer to him	
	Actor	Process: material	Circumstance of Direction	

Elisa steps out from behind the monitors, ready to act.

39	Elisa	steps out	from behind the monitors,	ready to act
	Actor	Process: material	Circumstance of Location (Place)	Circumstance of Condition

Elisa steps out and follows them.

40	Elisa	steps out	and	follows	them
	Actor	Process: material		Process: material	Goal

Elisa moves towards the pool.

52	Elisa	moves	toward the pool		
	Actor	Process: material	Circumstance of Location		

She removes her shoes and enters the water.

53	She	removes	her shoes	and	enters	the water
	Actor	Process: material	Goal		Process: material	Goal

High Curiosity

Elisa approached the steel cylinder and moved her hand to touch the tube.

4	Elisa	approached	the steel cylinder	and	moved	her hand	to touch the tube
	Actor	Process: material	Goal		Process: material	Goal	Circumstance of Purpose

She stops in front of T- 4.

17	She	stops	in front of T-4			
	Actor	Process: material	Circumstance of Location			

Elisa enters the command center.

44	Elisa	enters	the command center
	Actor	Process: material	Goal

Elisa climbs the steps.

45	Elisa	climbs	the steps
	Actor	Process: material	Goal

Stubborn and Strong-Willed

She pushes the plate away.

16	She	pushes	the plate	away
	Actor	Process: material	Goal	Circumstance of Direction

Elisa walks away and grabs a bucket and a pail.

42	Elisa	walks	away	and	grabs	a bucket and a pail
	Actor	Process: material	Circumstance of Direction		Process: material	Goal

She runs in front of him, and she stops him.

47	She	runs	in front of him,	and	she	stops	him
	Actor	Process: material	Circumstance of Location		Actor	Process: material	Goal

She pushes him.

48	She	pushes	him
	Actor	Process: material	Goal

BEHAVIORAL PROCESS

Courageous

She looks inside the cylinder.

11	She	looks	inside the cylinder
	Behaver	Process: behavioral	Circumstance of Location (Place)

Then, she signs violently.

49	Then,	she	signs	violently
	Circumstance of Time (Temporal)	Behaver	Process: behavioral	Circumstance of Manner

She stares back at him.

59	She	stares back	at him
	Behaver	Process: behavioral	Circumstance of Direction

Her imperturbability mocks him.

60	Her imperturbability	mocks	him
	Behaver	Process: mental behavioral	Phenomenon

Elisa fumes quietly.

61	Elisa	fumes	quietly
	Behaver	Process: behavioral	Circumstance of Manner

Elisa signs again even angrier.

62	Elisa	signs	again	even angrier
	Behaver	Process: behavioral	Circumstance of Frequency	Circumstance of Manner

Kind, Attentive and Caring

She smiles to the creature.

28	She	smiles	to the sea creature
	Behaver	Process: behavioral	Circumstance of Beneficiary

Elisa cries her eyes out.

68	Elisa	cries	her eyes out
	Behaver	Process: behavioral	Circumstance of Manner

Elisa cries openly.

76	Elisa	cries	openly
	Behaver	Process: behavioral	Circumstance of Manner

High Curiosity

Elisa keeps an eye on T-4.

7	Elisa	keeps an eye on	T-4
	Behaver	Process: behavioral	Phenomenon

She looks for the gold band.

10	she	looks for	the gold band
	Behaver	Process: behavioral	Phenomenon

She watches and reads their lips.

46	She	watches	and	reads	their lips
	Behaver	Process: behavioral		Process: mental	Phenomenon

Stubborn and Strong-Willed

She signs violently.

63	She	signs	violently		
	Behaver	Process: behavioral	Circumstance of Manner		

Elisa looks at Zelda angrily.

64	Elisa	looks	at Zelda	angrily
	Behaver	Process: behavioral	Phenomenon	Circumstance of Manner

VERBAL PROCESS

Courageous

Duane said “Hey, Elisa, how come you always taking all the boiled eggs at the cafeteria?”

36	Duane	said	“Hey, Elisa, how come	you	always	taking	all the boiled eggs	at the cafeteria?”
	Sayer	Pr: verbal	Verbiage					

Giles said, “I’m so proud of you. You’re not afraid”

51	Giles	said	“I’m so proud of you. You’re not afraid”					
	Sayer	Process: verbal	Verbiage					

Strickland said “What did you say?”

65	Strickland	said	“What did you say?”					
	Sayer	Process: verbal	Verbiage					

Strickland said, “You know, Elisa? For a mute, you talk too much”.

66	Strickland	said	“You know, Elisa? For a mute	you	talk	too much
	Sayer	Process: verbal		Actor	Process: material	Circumstance of Degree

			Verbiage
--	--	--	----------

Kind, Attentive and Caring

Giles said, “Oh, Darling child. I’d waste away to nothing without you looking after me”.

2	Giles	said	“Oh, Darling child. I’d waste away to nothing without you looking after me”.
	Sayer	Process: verbal	Verbiage

Giles said “Elisa, wake me up when you come back”.

3	Giles	said	“Elisa,	wake	me	up	when you come back
	Sayer	Process: verbal	Actor	Process: material	Goal	Process: material	Circ. of Time
Verbiage							

Giles said, “I have no one else, you are the only person that I can talk to”.

50	Giles	said,	“I have no one else, you are the only person that I can talk to”
	Sayer	Process: verbal	Verbiage

Stubborn and Strong-Willed

Zelda said “Are you crazy?”

41	Zelda	said	“Are	you	crazy?”
	Sayer	Process: verbal	Process: relational	Carrier	Attribute
Verbiage					

Zelda said, “So listen to me, I am not covering for you, you hear! You shouldn’t be in there”.

43	Zelda	said	“So listen to me, I am not covering for you, you hear! You shouldn’t be in there”
	Sayer	Process: verbal	Verbiage

Brewster said “Why you worry about her? Bitch deserves to be gone after, she broke the law”.

72	Brewster	said	“Why you worry about her? Bitch deserves to be gone after, she broke the law”
	Sayer	Process: verbal	Verbiage

MENTAL PROCESS**High Curiosity**

Elisa looks at the cattle

6	Elisa	looks	at the cattle
	Senser	Process: mental	Phenomenon

She hears a metallic noise.

18	She	hears	a metallic noise
	Senser	Process: mental	Phenomenon

She watches and reads their lips.

46	She	watches	and	reads	their lips
	Behaver	Process: behavioral		Process: mental	Phenomenon

Kind, Attentive and Caring

Zelda said, “You love him, Honey”.

69	Zelda	said,	“You	love	him,	Honey”
	Sayer	Process: verbal	Senser	Process: mental	Phenomenon	
	Verbiage					

She loves him.

73	She	loves	him
	Senser	Process: mental	Phenomenon

Courageous

Elisa sees a large form moving in the tank.

5	Elisa	sees	a large form moving	in the tank
	Senser	Process: mental	Phenomenon	Circumstance of Location

She sees a figure in the dark

12	She	sees	a figure	in the dark
	Senser	Process: mental	Phenomenon	Circumstance of Location (Place)

RELATIONAL PROCESS**Kind, Attentive and Caring**

Her smile turns wistful

34	Her smile	turns	wistful
	Carrier	Process: relational (attributive)	Attribute

Courageous

Elisa is shocked but not scared.

13	Elisa	is	shocked	but	not scared
	Carrier	Process: relational (attributive)	attribute		attribute