Textual Analysis through Systemic Functional Linguistics

Roy Randy Y. Briones
Qatar University
University of Birmingham
randybriones@gmail.com

Abstract
This paper primarily attempts to provide readers with a means of analyzing texts by using an approach that is considered important by applied linguists, that of Systemic Functional Linguistics (SFL). This work identified the similarities and differences between two texts, a movie review and a news article that dealt with the same topic, namely, the movie "Star Wars: The Force Awakens". In identifying the texts' similarities and differences, the Systemic Functional Linguistic principles of Tenor/Interpersonal Metafunction and Field/Experiential Metafunction were applied. From the interpersonal metafunction analysis, it can be concluded that both texts share similar moods and modalities. However, a closer inspection would reveal that Text 1 appears to negotiate a positive review of the film through an extensive demonstration of declarative statements that talk about the merits of the film and that of the director's while Text 2 is more of a reportage of relevant information and interviews from the film. In terms of the Experiential metafunction, Text 1 delves on material and relational processes that advance the film, the director, and the characters, whereas Text 2 differs as it focuses more on advancing the film while putting little emphasis on the director and the movie characters.
Keywords: SFL, tenor, interpersonal metafunction, experiential metafunction, news article

1. INTRODUCTION

Michael Halliday (2004) described language being represented in utterances and text as simultaneously serving three functions: interacting with people, talking about the world and our experiences of it, and creating coherent discourse. This idea is a key concept of Systemic Functional Linguistics which talks about language being seen as a massive network of interlocking systems of choice; that is, being Systemic, and Functional as being "meaning centered".

Having said this, Halliday adds that there are 3 metafunctions that are realized whenever language is used. These metafunctions are the Interpersonal Metafunction, Experiential Metafunction, and the Textual Metafunction.

This paper analyzes two different text types that deal with the same topic – that of the movie Star Wars: The Force Awakens. As this paper is primarily meant to provide readers with a picture of how Systemic Functional Linguistics can be used in performing textual analysis, each of the two texts were limited to a maximum of 500 words; hence providing the analyst with excerpts of the original text. However, as this process of excerpting texts is purely influenced by this researcher's choice, this should not prevent practitioners from analyzing longer texts. The first text type is a movie review of the movie and the second text type is a news article on the same. These texts are analyzed individually in terms of their Tenor/Interpersonal Metafunctions. Afterwards, differences in the Interpersonal Metafunctions that arise between the two text types are discussed.

Similarly, this paper also delves on analyzing the two text types in terms of their Field/Experiential Metafunctions. Each text is analyzed and then any differences arising between these two texts are also presented.

2. LITERATURE REVIEW
2.1 Tenor/Interpersonal Metafunction

From a Systemic Functional Linguistic perspective, the Tenor or Interpersonal Metafunction refers to the relationship between the writer and reader and how that relationship is constructed. It delves into how this power relationship is signaled and if this power relationship is signaled through the writer's use of language that shows approval / disapproval, acceptance / rejection, certainty / uncertainty etc (Gledhill, 2013).

Thompson (2014) explains that language's interpersonal metafunction looks at how language is used to establish and maintain relationships with people by, among other things, controlling their behavior, giving them information, and negotiating with them. In other words, language is used to interact with people and this interaction is grounded on the grammar that is apparent with such communicative goals.

In analyzing the interpersonal metafunctions that people assume when interacting with others, Thompson continues that there are Speech Functions or roles (i.e. giving a command, making an offer, asking a question, or making a statement) that communicators assume whenever texts (either spoken or written) are exchanged. These Speech Functions fall under the domain of Mood which is broadly classified as Imperative and Indicative – with the Imperative Mood

appearing in the forms of giving of a command or an offer, or the asking of a question, or giving of a statement and the Indicative Mood coming in the forms of declarative and interrogative statements.

In addition to the Mood, interpersonal metafunctions are also analyzed in terms of Modality. Modality is identified in terms of determining the degree by which a language user demonstrates the certainty or lack thereof of what s/he is communicating, which is known as Modalization, and the degree of imposition that h/she is putting across when asking another or him/herself to do something or exchange goods and services, which in this case is termed as Modulation.

From these perspectives, Thompson summarizes that the Tenor/Interpersonal metafunction of language is determined when the analyst examines the Mood Choices (Declarative, Imperative, or Interrogative), the Speech Function (either as statement or question or command or offer or demand), and the modality choices (as probability, usuality, obligation, or inclination) of spoken or written tests. Doing this enables the analyst to see how the grammar of a text is being used to control the behavior of a recipient and negotiate with them through the exchange of information.

2.2 Experiential Metafunction

Field or Experiential Metafunction refers to the ways in which people use language to represent the world. It talks about the "content" of what is said or written. From the clause level, it asks the "who does what to whom", the "when", the "where", the "why", and the "how" of the texts. Field analysis of texts is interested in observing the Processes, the Participants, and the Circumstances where texts are framed (Thompson, 2014) and this process of "framing" is termed as Transitivity which is the key grammatical system for analyzing experiential metafunctions.

Accordingly, the Process is realized by the verb and is considered as the key element on which other elements rely on. This element is further expanded into Material Processes, Mental Processes, Relational Processes, Verbal Processes, Behavioral Processes, and Existential Processes.

Specifically, Material Processes refer to physical actions or events where the major participants are the Actor which is the one doing the material process, the Goal which is what is being done and the Scope which refers to the location of the material process. Halliday (2004) explains that material processes are the process of doing and that an entity is doing something which may be done to another.

Mental Processes, on the other hand, are expanded into the following types: perceptive process which deals with what are seen, heard, or smelled; emotive process which displays our likes, hates, and preferences; the cognitive process which is demonstrated through what are thought, remembered, or decided, and lastly, the desiderative process which is represented through expressions of want, wish, and longing. All these types of mental processes are enacted by the following participants: the senser who is the agent of the mental process and the phenomenon which is the target of the mental process.

Relational Processes form the third type in this Process, Participant, and Circumstance equation. Halliday (2004) describes the Relational Process as where something is being said to be something else. This is achieved through the use of verbs that show attribution through the use of an adjectival group and identification through the use of a specific and general category description. Relational Processes are divided into 2 types: the Attributive and Identifying. The Attributive type is represented as having 2 participants which are namely, the Carrier and the Attribute where the Carrier is described as the entity being described and the Attribute refers to the Adjectival Group that describes the Carrier. On the other hand, the Identifying type is described where its underlying participants; namely, the Token and the Value are represented as showing equivalence.

Aside from the Material, Mental, and Relational Processes, other processes indicative of the experiential metafunction are Verbal Processes which are participated in by the Sayer and the Verbiage; Behavioral Processes where the participants are identified as the Behaver, Behavior, and Circumstance; lastly, the Existential Process where participants are termed as Existent and Circumstance.

Circumstances are also included in this kind of analysis. Circumstances are typically realized by Adjuncts which are answered with a W-H question.

3. RESEARCH METHOD

This paper features the analyses of two texts (i.e. a Movie Review and a News Article) that dealt with the same topic, that of the movie: Star Wars: The Force Awakens. Text 1 has a total word count of 522 words and Text 2 has a total word count of 557 words.

The Systemic Functional Linguistic principles of Tenor/Interpersonal Metafunction and Field/Experiential Metafunction were applied on analyzing the above mentioned texts. Specifically, each of the texts was broken down into their clauses and each clause in each text was analyzed for their Tenor and Field. Clause-level analyses were done, instead of sentence-level, because clauses in themselves are already composed of a Subject and a Verb and it is from these parts where applied linguists begin their analyses.

In conducting the Tenor/Interpersonal Metafunction analysis, each clause in Text 1 was inspected for the following: Mood, Speech Function, and Modality. The same analytical procedure was applied on Text 2. After which, any differences that arise from the two texts were identified and explained.

Likewise, the Field/Experiential Metafunction of these two texts was analyzed. In doing this, each clause in Text 1 was analyzed for the following: Processes, Participants, and Circumstances. Further to this, the dominant Processes from each text were identified by determining each Process' percentage vis-à-vis the whole text. The dominant themes from Material and Relational Processes from each text were also identified. The same procedure was applied on analyzing Text 2. After which, any differences arising from the analysis of the two texts were identified and explained.

4. FINDINGS AND DISCUSSION

Table 1 below presents the clause level analysis of Text 1 (Movie Review) using Tenor/Interpersonal Metafunction analysis.

Table 1: Tenor/Interpersonal Metafunction Analysis of Text 1: Movie Review

	CLAUSE	MOOD	SPEECH FUNCTION	MODALITY
1	PERHAPS *(emphasis mine)* the greatest achievement of "Star Wars: The Force Awakens" is how it harnesses the nostalgia factor by paying homage to all that's great about the original trilogy and yet also giving the franchise a brand new direction with dramatic storytelling choices.	Declarative (IND)	Statement	Probability (Modalization)
2	It's a brilliant balance.	Declarative (IND)	Statement	
3	After all, "Force" had one huge plot challenge	Declarative (IND)	Statement	
4	When "Star Wars Episode VI: Return of the Jedi" arrived in 1983, it clearly *(emphasis mine)* was meant then to be the ending.	Declarative (IND)	Statement	Probability (Modalization)
5	There were no hanging plot threads, no mysteries left unsolved.	Declarative (IND)	Statement	
6	"Force" **would have to** *(emphasis mine)* unfinish the finished, open what was already closed.	Declarative (IND)	Statement	Obligation (Modulation)
7	This is why J.J. Abrams was the perfect choice to redirect "Star Wars."	Declarative (IND)	Statement	
8	As *he had done (emphasis mine)* with the "Star Trek" series, Abrams knows how to take what's good about an existing property and then inject new life into it.	Declarative (IND)	Statement	Usuality (Modalization)
9	It's exhilarating to finally be able to put all those fragments from the trailers into some kind of order.	Declarative (IND)	Statement	
10	"Force" begins 30 years after "Jedi," when the rebel alliance—now called the Resistance—still battling the hateful remnants of the fallen Empire—now known as the First Order.	Declarative (IND)	Statement	
11	Jedi master Luke Skywalker (Mark Hamill) has vanished,	Declarative (IND)	Statement	

	and now both the Resistance and the First Order want to find him for their own reasons.			
12	On the desert planet Jakku, Resistance pilot Poe Dameron (Oscar Isaac) and his droid BB-8 have run into the First Order and their masked dark sider Kylo Ren (Adam Driver).	Declarative (IND)	Statement	
13	In short order, BB-8 manages to bump into a smart scavenger named Rey (Daisy Ridley) and a deserting Stormtrooper named Finn (John Boyega).	Declarative (IND)	Statement	
14	Then "Force" jumps into lightspeed, with the big battle between the Resistance and the First Order coming to fruition.	Declarative (IND)	Statement	
15	There's a lot of running.	Declarative (IND)	Statement	
16	Some old friends show up, and the stakes for the new "Star Wars" series are raised very high, very quickly.	Declarative (IND)	Statement	
17	While the preceding "Star Wars" films began with a slow burn and then comes to an action-packed conclusion, "Force" is pretty much go-go all the time.	Declarative (IND)	Statement	
18	"Force" actually feels like Abrams condensed the entire original trilogy into one movie—and then decided to tell his own story after it.	Declarative (IND)	Statement	
19	It's what you **have to** *(emphasis mine)* do in order to honor the fandom surrounding the original material but also allowing a new generation of fans access to the story.	Declarative (IND)	Statement	Obligation (Modulation)
20	"Force" *almost (emphasis mine)* feels jubilantly rushed at times.	Declarative (IND)	Statement	Usuality (Modalization)
21	Abrams infuses urgency and energy into the mythos by making the familiar faces and objects do new things.	Declarative (IND)	Statement	
22	Expect Han Solo (Harrison Ford) and the Millennium Falcon, for example, to be doing things you didn't expect.	Imperative	Command	

23	"Force" also works because of its new faces, both unknowns.	Declarative (IND)	Statement	
24	Boyega, however, is far more indicative of the new school "Star Wars" actor—and is funnier than anyone knew.	Declarative (IND)	Statement	
25	It goes without saying that BB-8, the new-generation R2D2—is just adorable.	Declarative (IND)	Statement	
26	Lucasfilm's "Star Wars: The Force Awakens" opens on December 17.	Declarative (IND)	Statement	

Text 1 is a movie review on "Star Wars: The Force Awakens" and this was written by Mr. Ruel S. De Vera of the Philippine Daily Inquirer. Movie reviews is a genre where the writer, who serves as a critic, assesses a movie for its overall quality and then uses this evaluation to either recommend the movie or not (Film Review, n.d.).

In the first clause of the movie review titled, "*The New 'Star Wars' Film is a Fantastic Show of Force,*" (Text 1), De Vera (2015) starts by giving an overview of the film's greatest achievement; that is, it creates a sense of nostalgia by featuring elements of the "original" trilogy while interspersing them with the "new directions" arising from the franchise. In mentioning the original trilogy with the "new directions" of the franchise, De Vera is assuming that the readers are aware of previous Star Wars movies and it is with this familiarity that De Vera builds upon his review of the new movie.

However, it appears that in spite of the initial clause's indicative declarative mood, the writer was also quick to modalise his assertion by creating probability through the use of the adverb "Perhaps". This explains why the word "Perhaps" has been underlined in the table above. With this text being a film review, we can deduce that De Vera's use of "Perhaps" was his way of veering away from objectifying his assertions and instead, providing readers with their own prerogative of judging the movie's merits.

As Tenney (2011) would explain that writing about movies is influenced by prior experiences, likes, dislikes, emotions and personal connections, and the observer's inherent filters, it was apparent that De Vera's movie review was meant to present the movie's merits without necessarily putting the movie patrons into an unwanted sense of obligation or inclination to judge the movie in the same way that De Vera did.

From clause 1, De Vera proceeds to an Indicative Declarative Statement of how the "nostalgia" factor that was spoken of in the first clause was brilliantly balanced with the new direction of the franchise. This is followed by a series of clauses (clauses 3 to 5) where De Vera narrates how "Star Wars Episode VI…" was supposed to clearly "end" the franchise, only for it to be resurrected through a "fresh" take on what would follow through the events unfolding in the "Force Awakens". All these clauses, so far, demonstrate the use of Indicative Declarative statements to explain how JJ Abrams (the director) has managed to bridge the gap between "Star Wars Episode VI" and the "Force Awakens". De Vera clearly portrayed this in clause 7 where he mentioned that the director was the "perfect choice" to redirect Star Wars because of his ability to "unfinish the finished" and "open what was already closed" and then furthers this in clause 8 where De Vera Modalizes through Usuality Abrams' ability to "take what's good about an existing property and then inject new life into it." From an interpersonal metafunctional point of view, the Indicative Declarative statements from clauses 1 to 8 attempt to create a positive spin on the review by giving readers, most likely Star Wars fanatics and those who may be nominal fans, the idea that the "Force Awakens" is not an isolated product of the Star Wars franchise but a continuation in the light of a fresh plot and characterizations. This positive portrayal can then be perceived as De Vera's indirect

way of saying that the movie is worth watching by virtue of a connection between the old Star Wars movies and the new one. This interpersonal metafunctional pattern by which De Vera puts forth a majority of Indicative Declarative statements to subtly infuse positive readers' behavior towards the film and then negotiate for their patronage is furthered in the succeeding clauses.

From clauses 9 to 16, De Vera proceeds to a narration of the movie's plot. This narrative is written in the form of Indicative Declarative statements where the movie's characters (both new and old) are revealed. However, this is not just a mundane narrative of the movie's plot. De Vera characterized the dynamism of the movie by writing clauses 14 to 16 where he mentioned Indicative Declarative statements such as there being a "big battle", "a lot of running", and how the "stakes are raised very high, very quickly."

After briefly giving readers a bird's eye view of the film, De Vera then builds up reasons why movie goers should watch the film. This attempt at further building up movie goers' motivation to watch the film is evident in Indicative Declarative statements saying that the "Force" is "pretty much go-go all the time" (clause 17), "jubilantly rushed at times" (clause 20), that familiar faces and objects "do new things" (clause 21) and that there are new characters that help make the "Force" work (clauses 22 to 25).

In totality, the film review was replete with Indicative Declarative statements with a few clauses on modalities of probability, obligation, and usuality. From a superficial perspective, De Vera's movie review was characteristic of how other movie reviews are presented – via statements that declare the merits or demerits of a movie through the analysis of the plot, characterization, and other elements. However, from an interpersonal metafunctional point of view, this movie review succinctly established among its readers a sense of inclination to see the film even if De Vera did not directly admonish the readers to watch it. He was able to do this through the giving of information and the subsequent negotiating with them to get their approval by writing about the film's plot and character elements. This subtle way of negotiation is evident when De Vera concluded with another Indicative Declarative statement saying that the "Force Awakens opens on December 17" (clause 26).

Table 2 now shows the clause level analysis of Text 2 (News Article) using Tenor/Interpersonal Metafunction analysis.

Table 2: Tenor/Interpersonal Metafunction Analysis of Text 2: News Article

	SENTENCE	MOOD	SPEECH FUNCTION	MODALITY
1	The <u>possibility</u> *(emphasis mine)* of successfully navigating the asteroid field of expectations surrounding "Star Wars: The Force Awakens" is approximately 3,720 to 1.	Declarative (IND)	Statement	Probability (Modalization)
2	But never tell director J.J. Abrams the odds.	Imperative	Command	
3	As the most eagerly awaited film in the galaxy finally opens Thursday, the hype has gone into hyperdrive with some industry experts projecting "The Force Awakens" <u>will</u> *(emphasis mine)* pass the $2 billion mark worldwide at the box office — an orbit previously reached only by "Avatar" and "Titanic."	Declarative (IND)	Statement	Probability (Modalization)
4	"The thing that kills me about this franchise is when I do these (autograph) signing events and families *come (emphasis mine)* in with everyone all dressed as a character," said Carrie Fisher, who is reprising her role as Princess Leia from the original trilogy.	Declarative (IND)	Statement	Usuality (Modalization)
5	This isn't just some film.	Declarative (IND)	Statement	Usuality (Modalization)
6	There's a lot at stake for Disney, which purchased the rights to "Star Wars" from creator George Lucas three years ago as part of the studio's $4 billion deal for Lucasfilm.	Declarative (IND)	Statement	
7	Episode VII is just the beginning: it's the first installment of a new trilogy sandwiched by standalone movies starting with next year's "Rogue One."	Declarative (IND)	Statement	
8	That's a lot of pressure to put on a filmmaker who fell in love with the original watching it unspool in 1977 as an 11-year-old.	Declarative (IND)	Statement	
9	"There were countless times that it was an impossibility that it was all happening," Abrams told the Daily News.	Declarative (IND)	Statement	
10	"That started with the very first conversation with (Lucasfilm	Declarative	Statement	

	President) Kathleen Kennedy.	(IND)		
11	And then every step of the process of prep, writing the script with ('The Empire Strikes Back' screenwriter) Lawrence Kasdan, shooting the movie, the scoring sessions with composer John Williams.	Declarative (IND)	Statement	
12	"Even now, just to be talking with you about an upcoming 'Star Wars' film that I'm involved with is the current crazy.	Declarative (IND)	Statement	
13	But at every step ... none of it has felt real or plausible."	Declarative (IND)	Statement	
14	Bothan spies <u>could not</u> *(emphasis mine)* have pried out spoilers from one of the most shielded productions in cinematic history, but a rough idea of the plot emerged.	Declarative (IND)	Statement	Probability (Modalization)
15	Set 30 years after "Return of the Jedi" and the fall of the Empire, "The Force Awakens" brings a new threat in the First Order, complete with a Stormtroopers and a lightsaber-wielding villain, Kylo Ren (Adam Driver), to rival Darth Vader.	Declarative (IND)	Statement	
16	They are opposed by a fresh band of heroes, including reformed Stormtrooper Finn (John Boyega), desert scavenger Rey (Daisy Ridley) and hotshot X-Wing pilot Poe Dameron (Oscar Isaac), who seek out the old guard, including Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher) for aid.	Declarative (IND)	Statement	
17	What part Luke Skywalker (Mark Hamill) plays is one of the most closely guarded secrets of the new film.	Interrogative	Statement	
18	"The themes have not changed at all, which is 'Star Wars' has *always* been a saga about families, generations and what the sins of the fathers mean to you and what the gifts of the fathers and mothers mean to you," explains Kasdan, a real-life Yoda to Abrams.	Declarative (IND)	Statement	Usuality (Modalization)
19	"You're trying to discover who you are in relation to people who have come before you."	Declarative (IND)	Statement	
20	While the presence of returnees such as Kasdan and Ford give the film	Declarative	Statement	

	added legitimacy with longtime fans, there is a very notable absence — Lucas himself.	(IND)		

Text 2 is a news article on the same topic – the "Star Wars: The Force Awakens" movie. It was written by Ethan Sacks of New York Daily News.

News articles typically function to provide readers with information. This information can be in the form of facts gathered by the reporter or from quotations from people who are relevant to the news being reported. Hence, as is the case of this news article featuring the new Star Wars movie, the writer's aim is to present information to readers. A clause analysis of this news article will then reveal the text's interpersonal metafunctions.

In clauses 1 to 3, Sacks was establishing a positive relationship between the film and his readers by fancifully talking about JJ Abrams "successfully navigating the "asteroid" field of expectations surrounding 'Star Wars…'" in clause 1, while at the same time, asking the readers through an Imperative Command to "never tell… JJ Abrams the odds" because the movie has already potentially earned the "$ 2 billion dollar mark". From clauses 1 to 3, it was apparent that Sacks was highlighting the success of the movie by telling readers that JJ Abrams was able to meet expectations and these expectations are by way of the movie's earnings.

Clauses 4 to 13, in turn, are a series of Indicative Declarative statements where Sacks wrote about the feelings of Carrie Fisher (clause 4) and then those of JJ Abrams who talked about how the movie was made possible through his talks with important people (clauses 11 and 12). These clauses were sandwiched by clause 10 which talked about how the "impossible" became possible and then clauses 12 and 13 where JJ Abrams qualified the entire process as being "the current crazy" yet "none of it…" being "real or plausible".

In clauses 14 to 17, Sacks then presents a short overview of the film by enumerating characters as they are revealed in the plot. Lastly, in clauses 18 and 19, through a quotation from Kasdan, the writer of the news article wrote about the themes of the movie.

Differences between Text 1 and Text 2 from a Tenor/Interpersonal Metafunctional Analysis

One salient difference that can be generally identified between a movie review and a news article is that the former is typically written to provide readers with a view of a film's entire make-up that eventually ends with influencing, directly or indirectly, a movie goer to watch the film or not. On the other hand, a news article is typically meant to simply provide information to the reader without necessarily influencing him or her to take any appropriate action.

As with both the movie review and the news article that dealt with the same movie, from an Interpersonal Metafunctional analysis, both texts featured Indicative Declarative statements with some representations of modalizations in the forms of statements showing probability, obligation, and usuality. However, in dealing with how the respective writers framed their clauses, it can be observed that the movie review was directly creating a reader-writer relationship that results in the writer encouraging the readers to see the film. This tendency was evidenced with De Vera putting emphasis on how the previous Star Wars movies connect with the new movie, then presenting the plot of the new movie vis-à-vis the presentation of new

and old characters, and lastly, furthering an explanation as to why and how the new movie works.

Sacks, in his news article, on the other hand, appears to be presenting the film on a matter-of-fact point of view as evidenced by his reports on how successful the movie has been in terms of meeting expectations, by presenting the thoughts of relevant people, and also by presenting a short plot. Nonetheless, while it may be that news articles are meant to provide information, it is still plausible to think that the reader is still influenced to watch the film and this behavior is still made possible even through the seemingly unbiased presentation of news information.

After conducting the Tenor/Interpersonal Metafunction Analysis of Text 1 and Text 2, the Field/Experiential Metafunction analysis for Text 1 is presented in Table 3.

Table 3: Experiential Metafunctional Analysis of Text 1: Movie Review

1. CLAUSE: PERHAPS the greatest achievement of "Star Wars: The Force Awakens" is how it harnesses the nostalgia factor by paying homage to all that's great about the original trilogy and yet also giving the franchise a brand new direction with dramatic storytelling choices.		
...the… achievement of "Star Wars: The Force Awakens"	is	… it harnesses the nostalgia factor…
VALUE	**RELATIONAL PROCESS**	**TOKEN**

2. CLAUSE: It's a brilliant balance.		
It	's	a brilliant balance.
CARRIER	**RELATIONAL PROCESS**	**ATTRIBUTE**

3. CLAUSE: After all, "Force" had one huge plot challenge		
… "Force"	had	one huge plot challenge
ACTOR	**MATERIAL PROCESS**	**SCOPE**

4. CLAUSE: When "Star Wars Episode VI: Return of the Jedi" arrived in 1983,		
… "Star Wars Episode VI: Return of the Jedi"	arrived	in 1983…
ACTOR	**MATERIAL PROCESS**	**CIRCUMSTANCE**

5. CLAUSE: …it clearly was meant then to be the ending.		
…it…	was meant	… to be the ending
PHENOMENON	**MENTAL PROCESS**	**CIRCUMSTANCE**

6. CLAUSE: There were no hanging plot threads, no mysteries left unsolved.

	… were	no hanging plot threads
		no mysteries left unsolved
	EXISTENTIAL PROCESS	**EXISTENT**

7. CLAUSE: "Force" would have to unfinish the finished, open what was already closed.

"Force"…	unfinish	the finished
ACTOR	**MATERIAL PROCESS**	**GOAL**
	open	what was already closed
	MATERIAL PROCESS	**GOAL**

8. CLAUSE: This is why J.J. Abrams was the perfect choice to redirect "Star Wars."

This	is	why J.J. Abrams…
VALUE	**RELATIONAL PROCESS**	**TOKEN**

9. CLAUSE: J.J. Abrams was the perfect choice to redirect "Star Wars."

J.J. Abrams	was	the perfect choice to redirect "Star Wars."
CARRIER	**RELATIONAL PROCESS**	**ATTRIBUTE**
		to redirect "Star Wars."
		CIRCUMSTANCE

10. CLAUSE: As he had done with the "Star Trek" series…

…he	had done	with the "Star Trek" series…
ACTOR	**MATERIAL PROCESS**	**SCOPE**

11. CLAUSE: Abrams knows how to take what's good about an existing property and then inject new life into it.

Abrams	knows	how to take… an existing property
		… and then inject new life into it.
SENSER	**MENTAL PROCESS**	**PHENOMENON**

12. CLAUSE: It's exhilarating to finally be able to put all those fragments from the trailers into some kind of order.

It	's	exhilarating to finally be able to put…
CARRIER	**RELATIONAL PROCESS**	**ATTRIBUTE**

13. CLAUSE: "Force" begins 30 years after "Jedi,"…

"Force"	begins	30 years after "Jedi,"
ACTOR	**MATERIAL PROCESS**	**CIRCUMSTANCE**

14. CLAUSE: … with the rebel alliance—now called the Resistance—still battling the hateful remnants of the fallen Empire—now known as the First Order.

the rebel alliance…	… battling	the hateful remnants of the fallen Empire…
ACTOR	**MATERIAL PROCESS**	**GOAL**

15. CLAUSE: Jedi master Luke Skywalker (Mark Hamill) has vanished

Jedi master Luke Skywalker (Mark Hamill)	has vanished		
ACTOR	**MATERIAL PROCESS**		

16. CLAUSE: … and now both the Resistance and the First Order want to find him for their own reasons.

both the Resistance and the First Order	want to find	him	for their own reasons
SENSER	**DESIDERATIVE PROCESS**	**PHENOMENON**	**CIRCUMSTANCE**

17. CLAUSE: On the desert planet Jakku, Resistance pilot Poe Dameron (Oscar Isaac) and his droid BB-8 have run into the First Order and their masked dark sider Kylo Ren (Adam Driver).

… Resistance pilot… and his droid…	… run into	the First Order and their masked dark sider Kylo Ren (Adam Driver).
ACTOR	**MATERIAL PROCESS**	**SCOPE**

18. CLAUSE: In short order, BB-8 manages to bump into a smart scavenger named Rey (Daisy Ridley) and a deserting Stormtrooper named Finn (John Boyega).

… BB-8	… bump into	… Rey (Daisy Ridley) and… Finn (John Boyega).
ACTOR	**MATERIAL PROCESS**	**GOAL**

19. CLAUSE: Then "Force" jumps into light speed, with the big battle between the Resistance and the First Order coming to fruition.

"Force"	jumps into	light speed	with the big battle between the Resistance and the First Order coming to fruition.
ACTOR	**MATERIAL PROCESS**	**GOAL**	**CIRCUMSTANCE**

20. CLAUSE: There's a lot of running.

There	's	a lot of running
	EXISTENTIAL PROCESS	**EXISTENT**

21. CLAUSE: Some old friends show up

… old friends	show up		
ACTOR	**MATERIAL PROCESS**		

22. CLAUSE: …, and the stakes for the new "Star Wars" series are raised very high, very quickly.

… stakes…	… are raised		very high, very quickly

PHENOMENON	MENTAL PROCESS		CIRCUMSTANCE

23. CLAUSE: While the preceding "Star Wars" films began with a slow burn and then comes to an action-packed conclusion			
… preceding "Star Wars" films	began		with a slow burn
	comes		to an action-packed conclusion
ACTOR	**MATERIAL PROCESS**		**CIRCUMSTANCE**

24. CLAUSE: , "Force" is pretty much go-go all the time.		
"Force"	is	pretty much go-go all the time
VALUE	**RELATIONAL PROCESS**	**TOKEN**

25. CLAUSE: "Force" actually feels like Abrams condensed the entire original trilogy into one movie—and then decided to tell his own story after it.		
"Force"	… feels	like Abrams condensed the entire original trilogy into one movie…
SENSER	**MENTAL PROCESSES**	**PHENOMENON**

26. CLAUSE: It's what you have to do in order to honor the fandom surrounding the original material but also allowing a new generation of fans access to the story.		
It	's	what you have to do…
CARRIER	**RELATIONAL PROCESS**	**ATTRIBUTE**

27. CLAUSE: "Force" *almost* feels jubilantly rushed at times.			
"Force"…	feels	jubilantly rushed	at times
SENSER	**MENTAL PROCESS**	**PHENOMENON**	**CIRCUMSTANCE**

28. CLAUSE: Abrams infuses urgency and energy into the mythos by making the familiar faces and objects do new things.

Abrams	infuses	urgency and energy into the mythos…
ACTOR	**MATERIAL PROCESS**	**SCOPE**

29. CLAUSE: Expect Han Solo (Harrison Ford) and the Millennium Falcon, for example, to be doing things you didn't expect.

(You)	Expect	Han Solo (Harrison Ford) and the Millennium Falcon…
SENSER	**MENTAL PROCESS**	**PHENOMENON**

30. CLAUSE: "Force" also works because of its new faces, both unknowns.

"Force"	works	because of its new faces…
ACTOR	**MATERIAL PROCESS**	**SCOPE**

31. CLAUSE: Boyega, however, is far more indicative of the new school "Star Wars" actor—and is funnier than anyone knew.

Boyega	is	far more indicative of the new school "Star Wars" actor
CARRIER	**RELATIONAL PROCESS**	**ATTRIBUTE**
	is	funnier than anyone knew
	RELATIONAL PROCESS	**ATTRIBUTE**

32. CLAUSE: It goes without saying that BB-8, the new-generation R2D2—is just adorable.

… BB-8, the new-generation R2D2	is	… adorable
CARRIER	**RELATIONAL PROCESS**	**ATTRIBUTE**

33. CLAUSE: Lucasfilm's "Star Wars: The Force Awakens" opens on December 17.

Lucasfilm's "Star Wars…	opens	on December 17

ACTOR	MATERIAL PROCESS	SCOPE

From a clause-level analysis of the Experiential Metafunctions of Text 1, Table 4 below presents the different Processes as they appear in a total of 33 clauses and their corresponding percentages.

Table 4: Experiential Metafunctional Processes in 33 clauses and their percentages

Process	Number of Clauses where the Process is observed	Percentage
Material Process	16	48
Relational Process	10	30
Mental Process	6	18
Existential Process	2	6
Desiderative Process	1	3

As can be observed in Table 4, it is apparent that Material Processes are the dominant process in Text 1 (movie review). From the text, Material Processes are represented in verbs such as "had", "arrived", "unfinish" and "open", "had done", and "begins" in clause 13 among others. In terms of identifying the Participants in the 16 material process clauses that appear in the text, 6 clauses appear with the following Actor/Scope participant combinations: clauses 3, 10, 17, 28, 30, and 33. Of these clauses, Clause 3, Clause 30, and Clause 33 referred to the movie itself, while clauses 10 and 28 referred to the director and clause 17 referred to the "resistance pilot" who is a character in the movie.

Of the 16 material process clauses, five clauses have Actor/Goal participant combinations, namely clauses 7 (2 actor/goal combinations), 14, 18, and 19. From these combinations, clauses 7 and 19 referred to "Force" being the movie while clauses 14 and 18 referred to the movie characters, namely the "rebel alliance" and "BB8".

Still on the movie review's 16 material process clauses, there were 3 clauses that had the Actor/Circumstance participant combinations. These are clause 4 (which referred to "Star Wars Episode VI…"), 13 (referring to the "Force" being the movie), and 23 (referring to "preceding "Star Wars" films").

In terms of analyzing the 10 Relational Processes that appear in the text's 33 clauses, 7 clauses had the Carrier/Attribute participant combinations, while 3 had the Value/Token participant combinations. The clauses that have the Carrier/Attribute combinations are clauses 2 (which referred to the movie), 9 (which referred to JJ Abrams), 12 (which referred to the action of making sense of the movie trailers), 26 (which referred to what JJ Abrams did), and 31 (with two attributes) and 32 (which referred to the characters of the movie). As for the 3 Value/Token participant combinations, these are seen in clauses 1 (which referred to the achievement of "Star Wars…"), 8 (which referred to what the movie has accomplished), and 24 (which referred to the movie).

Looking at the exposition of the participants that arose from the two dominant processes in Text 1, Table 5 summarizes the themes that have dominated the text:

Table 5: Dominant themes from the Material and Relational Processes in Text 1

Clauses	Themes	
MATERIAL PROCESS		Scope
clause 3, Clause 30, and Clause 33	movie	huge challenge new faces on December 17
clauses 10 and 28	the director	with the Star Trek series urgency and energy
clause 17	movie character	the first order…
RELATIONAL PROCESS		
clauses 1, 2, 8 and 24	movie	Token: harnesses the nostalgia factor Attribute: a brilliant balance Token: why JJ Abrams Token: pretty much go-go
clauses 9 and 26	the director	Attribute: the perfect choice Attribute: what "he" had to do
clauses 31 and 32	characters	Attribute: far more indicative of the new school… Attribute: funnier…

Since the Experiential Metafunction focuses on the content of what is written or said and how it is said to impact the recipient, the data presentation on the 2 dominant Experiential Metafunctional Processes that arose from Text 1 reveals that De Vera wanted to convey the notion that the movie is worth watching because of the following:

1. It is described as a huge challenge but striking a "brilliant" balance between the nostalgia factor and having new faces and a go-go trait
2. The director is characterized as being the "perfect choice" and as having the energy, urgency, and the "had to do" attitude.
3. The characters are depicted as "new school" and funny.

In the same manner that a politician uses a variety of metafunctional processes to achieve his or her goals and that at least one process dominates in a discourse by virtue of the features that are inherent in the register (Liping, 2014), it is apparent that movie reviews have the ability to impact its audience be it positively or negatively. The manner with which De Vera accounted for his "experience" of watching the movie and articulated it through Material and Relational Processes that speak positively about the movie can have an impact on the decisions of the movie goers and it is in this manner that language is being used at its experiential metafunction.

Proceeding to the Experiential Metafunction Analysis of Text 2: News Article, Text 2 is also analyzed on a per-clause basis. Each clause was inspected

according to the Process Types and the accompanying Participants and/or Circumstances that the clause exhibits.

Table 6: Experiential Metafunctional Analysis of Text 2: News Article

CLAUSE: The possibility of successfully navigating the asteroid field of expectations surrounding "Star Wars: The Force Awakens" is approximately 3,720 to 1.		
The possibility of…	… is	approximately 3,720 to 1.
VALUE	**RELATIONAL PROCESS**	**TOKEN**

CLAUSE: But never tell director J.J. Abrams the odds.		
… (You)	… tell	director J.J. Abrams…
ACTOR	**MATERIAL PROCESS**	**SCOPE**

CLAUSE: As the most eagerly awaited film in the galaxy finally opens Thursday…			
… film…	opens		Thursday…
ACTOR	**MATERIAL PROCESS**		**CIRCUMSTANCE**

CLAUSE: , the hype has gone into hyperdrive			
…hype	gone into		hyperdrive
ACTOR	**MATERIAL PROCESS**		**CIRCUMSTANCE**

CLAUSE: with some industry experts projecting "The Force Awakens" will pass the $2 billion mark worldwide at the box office — an orbit previously reached only by "Avatar" and "Titanic."			
… "The Force Awakens"…	will pass	the $2 billion mark worldwide	at the box office — an orbit previously reached only by "Avatar" and "Titanic."
ACTOR	**MATERIAL PROCESS**	**SCOPE**	**CIRCUMSTANCE**

CLAUSE: "The thing that kills me about this franchise is when I do these (autograph) signing events and said Carrie Fisher, who is reprising her role as Princess Leia from the original trilogy…

"The thing…"	is	when I do these…
VALUE	**RELATIONAL PROCESS**	**TOKEN**

CLAUSE: families *come* in with everyone all dressed as a character,"

… families	come in		… all dressed…
ACTOR	**MATERIAL PROCESS**		**CIRCUMSTANCE**

CLAUSE: This isn't just some film.

This	isn't	just some film
	EXISTENTIAL PROCESS	**EXISTENT**

CLAUSE: There's a lot at stake for Disney, which purchased the rights to "Star Wars" from creator George Lucas three years ago as part of the studio's $4 billion deal for Lucasfilm.

There	's	a lot at stake	for Disney which purchased…
	EXISTENTIAL PROCESS	**EXISTENT**	**CIRCUMSTANCE**

CLAUSE: Episode VII is just the beginning:…

Episode VII	is	just the beginning
VALUE	**RELATIONAL PROCESS**	**TOKEN**

CLAUSE: it's the first installment of a new trilogy sandwiched by standalone movies starting with next year's "Rogue One."

It	's	the first installment…	…sandwiched by standalone movies

VALUE	RELATIONAL PROCESS	TOKEN	CIRCUMSTANCE
CLAUSE: That's a lot of pressure to put on a filmmaker who fell in love with the original watching it unspool in 1977 as an 11-year-old.			
That	's	a lot of pressure	to put on a film maker…
VALUE	**RELATIONAL PROCESS**	**TOKEN**	**CIRCUMSTANCE**

CLAUSE: "There were countless times that it was an impossibility that it was all happening,"			
… it	was	an impossibility	that it was… happening
VALUE	**RELATIONAL PROCESS**	**TOKEN**	**CIRCUMSTANCE**

CLAUSE: Abrams told the Daily News.		
Abrams	told	the Daily News
ACTOR	**MATERIAL PROCESS**	**SCOPE**

CLAUSE: "That started with the very first conversation with (Lucasfilm President) Kathleen Kennedy.			
That	started	… the very first conversation…	with (Lucasfilm President) Kathleen Kennedy
ACTOR	**MATERIAL PROCESS**	**SCOPE**	**CIRCUMSTANCE**

CLAUSE: "Even now, just to be talking with you about an upcoming 'Star Wars' film that I'm involved with is the current crazy.		
… talking with you	is	the current crazy
VALUE	**RELATIONAL PROCESS**	**TOKEN**

CLAUSE: But at every step ... none of it has felt real or plausible."

… none of it	felt	real or possible
PHENOMENON	**MENTAL PROCESS**	**CIRCUMSTANCE**

CLAUSE: Bothan spies could not have pried out spoilers from one of the most shielded productions in cinematic history			
… spies	… pried out	spoilers	… one of the most shielded productions in cinematic history
ACTOR	**MATERIAL PROCESS**	**GOAL**	**CIRCUMSTANCE**

CLAUSE: , but a rough idea of the plot emerged.	
… idea of the plot	emerged
ACTOR	**MATERIAL PROCESS**

CLAUSE: Set 30 years after "Return of the Jedi" and the fall of the Empire, "The Force Awakens" brings a new threat in the First Order, complete with a Stormtroopers and a lightsaber-wielding villain, Kylo Ren (Adam Driver), to rival Darth Vader.			
… "The Force Awakens"	brings	a new threat	… complete with…
ACTOR	**MATERIAL PROCESS**	**SCOPE**	**CIRCUMSTANCE**

CLAUSE: They are opposed by a fresh band of heroes, including reformed Stormtrooper Finn (John Boyega), desert scavenger Rey (Daisy Ridley) and hotshot X-Wing pilot Poe Dameron (Oscar Isaac), who seek out the old guard, including Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher) for aid.			
They	are opposed	by… heroes…	who seek out…
PHENOMENON	**MENTAL PROCESS**	**SENSER**	**CIRCUMSTANCE**

CLAUSE: What part Luke Skywalker (Mark Hamill) plays is one of the most closely guarded secrets of the new film.			
… part Luke Skywalker plays	is	one of the most…	of the new film
VALUE	**RELATIONAL PROCESS**	**TOKEN**	**CIRCUMSTANCE**

CLAUSE: "The themes have not changed at all,			
The themes	not changed		at all
ACTOR	**MATERIAL PROCESS**		**CIRCUMSTANCE**

CLAUSE: which is 'Star Wars' has *always* been a saga about families, generations and what the sins of the fathers mean to you and what the gifts of the fathers and mothers mean to you," explains Kasdan, a real-life Yoda to Abrams.			
… "Star Wars"…	has… been	a saga	about families…
VALUE	**RELATIONAL PROCESS**	**TOKEN**	**CIRCUMSTANCE**

CLAUSE: While the presence of returnees such as Kasdan and Ford give the film added legitimacy with longtime fans,			
… the presence of returnees…	give	the film	added legitimacy…
ACTOR	**MATERIAL PROCESS**	**SCOPE**	**CIRCUMSTANCE**

CLAUSE: there is a very notable absence — Lucas himself.			
there	is	a… notable absence	Lucas himself
	EXISTENTIAL PROCESS	**EXISTENT**	**CIRCUMSTANCE**

Table 7 below presents the different Processes as they appear in a total of 26 clauses and their corresponding percentages.

Table 7: Experiential Metafunctional Processes in 26 clauses and their percentages

Process	Number of Clauses where the Process is observed	Percentage
Material Process	12	46
Relational Process	9	34.6
Existential Process	3	11.5
Mental Process	2	7.6

As is the case with Text 1, Material Processes are the dominant process in Text 2 (news article). Out of 27 clauses, 12 of which had Material processes and 6 clauses appear with the following Actor/Scope participant combinations: clauses 2, 5, 14, 15, 20, and 25. Of these clauses, Clauses 5, 15, and 20 referred to the movie itself, while Clause 2 identifies the reader as the Actor, Clause 14 refers to the Director and Clause 25 refers to the returning characters in the movie.

In contrast to Text 1 which has five clauses that have Actor/Goal participant combinations, Text 2 only has one of this combination in Clause 18 although the film remains as the clause's Actor.

In addition, Text 2 had 4 clauses that followed the Actor/Circumstance participant combinations (i.e. Clauses 3, 4, 7, and 23) and all these clauses referred to the "film" as its Actor.

With respect to the 9 Relational Processes that appear in Text 2, all these clauses had the Value/Token participant combinations. These are seen in Clauses 1, 6, 10, 11, 12, 13, 16, 22, and 24. Of these clauses, 6 referred to the film as the Value.

From these data, Table 8 summarizes the themes that have dominated text 2 vis-à-vis the dominant processes:

Table 8: Dominant themes from the Material and Relational Processes in Text 2

Clauses	Themes	
MATERIAL PROCESS		Scope
clauses 5, 15, and 20	Movie	$52 billion mark first conversation a new threat
clause 14	the director	the Daily News
clause 2	the reader	director JJ Abrams
clause 25	Characters	the film
RELATIONAL PROCESS		
clauses 10, 11, 12, 13, 16, and 24	movie	Token: just the beginning Token: the first installment Token: a lot of pressure

		Token: an impossibility
		Token: the current crazy
		Token: a saga

From the information above, Text 2 reveals that Sacks wanted to put more emphasis on the movie more than anything else. This is made obvious by his centering on the movie itself in a majority of the Material and Relational Processes. Sacks depicted the movie as reaching a billion dollar mark, but more obvious was the presence of Value/Token participant combinations in the Relational Process where the movie was described as just the beginning or being the first installment, as having a lot of pressure and being described as an impossibility, and as the current crazy and as a saga.

With such experiential metafunctional use of language that exposes the readers to Material and Relational Processes that focus on the movie above any other aspects, it is apparent that Sacks is glorifying the movie at a greater degree compared to De Vera's rendition.

5. CONCLUSION

This paper has shown that language can be used to create a relationship between the writer and reader through the writer's use of language that shows approval / disapproval, acceptance / rejection, certainty / uncertainty etc. It can also be used to reveal the content of a discourse and then determine its impact on the recipient of the text.

While both texts 1 and 2 share similarities in terms of Moods and Modality and in terms of the Material and Relational Processes that dominate the textual landscape, Text 1 seemingly creates a positive review of the film through an extensive demonstration of declarative statements that talk about the merits of the film and that of the director's while Text 2 is more of a reportage of relevant information and interviews from the film. Likewise, Text 1 delves on material and relational processes that advance the film, the director, and the characters, whereas Text 2 focuses more on advancing the film and puts little emphasis on the director and the movie characters.

From an analysis of this scale, this paper was able to identify the clause-features that subtly differentiate Text 1 and Text 2 from the viewpoint of Tenor and Field-based analyses. From these subtle but analyzable differences, it is hoped that the reader arrives at a realization of how potent written text is in the sense that it can be used to reveal an author's mindset on a particular topic and how this mindset is portrayed in the form of clauses that can influence a reader be it on a positive or negative manner. As such, in analyzing texts by looking at the Tenor/Interpersonal and Field/Experiential Metafunctions as this paper has accomplished, the writer hopes that would-be analysts and even students will realize that an analysis of the nature of Systemic Functional Linguistics can also be done on texts of their own choosing and from doing so, they could arrive at a deeper appreciation of how written language is framed and how this framing can be used as an avenue for

teaching writing and for producing writers with an in-depth understanding of how language functions in the society where it is produced.

REFERENCE

Film Review (n.d.). Retrieved from https://twp.duke.edu/uploads/media_items/film-review-1.original.pdf

Gledhill, (2013). The 'Field Tenor Mode' framework for analysis. Retrieved from http://www.eila.univ-paris-diderot.fr/_media/user/christopher_gledhill/m1_cm3_field_tenor_mode_framework_gledhill.pdf?id=user:christopher_gledhill:m1_technical_

Halliday, M.A.K. & Matthiessen, C. (2004). An Introduction to Functional Grammar. Hodder Arnold.

Liping, C. (2014). Experiential Metafunctional Analysis of Winston S. Churchill's Speech on Hitler's Invasion of the U.S.S.R.. English Language Teaching, 7(9). Retrieved from http://www.ccsenet.org/journal/index.php/elt/article/viewFile/39480/21860

Mann, W., Matthiessen, C., dan Thompson, S. (1989). *Rhetorical Structure Theory and Text Analysis*. University of Southern California

Tenney, B.L. (2011). Discuss: Art is Subjective, But Does an Objectively Good Film Exist?. Retrieved from http://www.firstshowing.net/2011/discuss-art-is-subjective-but-does-an-objectively-good-film-exist/

Thompson, Geoff. (2014). Introducing Functional Grammar (3rd edition) London & New York: Routledge.

APPENDIX

The excerpted transcript of text 1 (Movie Review) is presented below.

Movie review:

The new 'Star Wars' film is a fantastic show of 'Force'

By: Ruel S. De Vera

Philippine Daily Inquirer

04:30 PM December 16th, 2015

http://lifestyle.inquirer.net/216258/the-new-star-wars-film-is-a-true-show-of-force#ixzz3xlmfn2Io

Number of words: 491

PERHAPS the greatest achievement of "Star Wars: The Force Awakens" is how it harnesses the nostalgia factor by paying homage to all that's great about the original

trilogy and yet also giving the franchise a brand new direction with dramatic storytelling choices. It's a brilliant balance.

After all, "Force" had one huge plot challenge. When "Star Wars Episode VI: Return of the Jedi" arrived in 1983, it clearly was meant then to be the ending. There were no hanging plot threads, no mysteries left unsolved. "Force" would have to unfinish the finished, open what was already closed.

This is why J.J. Abrams was the perfect choice to redirect "Star Wars." As he had done with the "Star Trek" series, Abrams knows how to take what's good about an existing property and then inject new life into it.

It's exhilarating to finally be able to put all those fragments from the trailers into some kind of order. "Force" begins 30 years after "Jedi," when the rebel alliance—now called the Resistance—still battling the hateful remnants of the fallen Empire—now known as the First Order. Jedi master Luke Skywalker (Mark Hamill) has vanished, and now both the Resistance and the First Order want to find him for their own reasons. On the desert planet Jakku, Resistance pilot Poe Dameron (Oscar Isaac) and his droid BB-8 have run into the First Order and their masked dark sider Kylo Ren (Adam Driver). In short order, BB-8 manages to bump into a smart scavenger named Rey (Daisy Ridley) and a deserting Stormtrooper named Finn (John Boyega).

Then "Force" jumps into light-speed, with the big battle between the Resistance and the First Order coming to fruition. There's a lot of running. Some old friends show up, and the stakes for the new "Star Wars" series are raised very high, very quickly.

While the preceding "Star Wars" films began with a slow burn and then comes to an action-packed conclusion, "Force" is pretty much go-go all the time. "Force" actually feels like Abrams condensed the entire original trilogy into one movie—and then decided to tell his own story after it. It's what you have to do in order to honor the fandom surrounding the original material but also allowing a new generation of fans access to the story. "Force" almost feels jubilantly rushed at times. Abrams infuses urgency and energy into the mythos by making the familiar faces and objects do new things. Expect Han Solo (Harrison Ford) and the Millennium Falcon, for example, to be doing things you didn't expect.

 "Force" also works because of its new faces, both unknowns. Ridley is very much a classic "Star Wars" actor, all determination and precociousness. Boyega, however, is far more indicative of the new school "Star Wars" actor—and is funnier than anyone knew. It goes without saying that BB-8, the new-generation R2D2—is just adorable.

Lucasfilm's "Star Wars: The Force Awakens" opens on December 17.

The excerpted transcript of text 2 (News Article) is presented below.

TEXT 2
News Article

'Star Wars: The Force Awakens' brings a return of the Jedi, but plenty of pressure for director J.J. Abrams

By: Ethan Sacks

New York Daily News

Saturday, December 12, 2015, 11:44 PM

http://www.nydailynews.com/entertainment/movies/star-wars-force-awakens-pass-2b-mark-worldwide-article-1.2464237

Number of words: 520

The possibility of successfully navigating the asteroid field of expectations surrounding "Star Wars: The Force Awakens" is approximately 3,720 to 1.

But never tell director J.J. Abrams the odds.

As the most eagerly awaited film in the galaxy finally opens Thursday, the hype has gone into hyperdrive with some industry experts projecting "The Force Awakens" will pass the $2 billion mark worldwide at the box office — an orbit previously reached only by "Avatar" and "Titanic."

"The thing that kills me about this franchise is when I do these (autograph) signing events and families come in with everyone all dressed as a character," said Carrie Fisher, who is reprising her role as Princess Leia from the original trilogy. "This isn't just some film."

There's a lot at stake for Disney, which purchased the rights to "Star Wars" from creator George Lucas three years ago as part of the studio's $4 billion deal for Lucasfilm. Episode VII is just the beginning: it's the first installment of a new trilogy sandwiched by standalone movies starting with next year's "Rogue One."

That's a lot of pressure to put on a filmmaker who fell in love with the original watching it unspool in 1977 as an 11-year-old.

"There were countless times that it was an impossibility that it was all happening," Abrams told the Daily News. "That started with the very first conversation with (Lucasfilm President) Kathleen Kennedy. And then every step of the process of prep, writing the script with ('The Empire Strikes Back' screenwriter) Lawrence Kasdan, shooting the movie, the scoring sessions with composer John Williams.

"Even now, just to be talking with you about an upcoming 'Star Wars' film that I'm involved with is the current crazy. But at every step ... none of it has felt real or plausible."

Bothan spies could not have pried out spoilers from one of the most shielded productions in cinematic history, but a rough idea of the plot emerged. Set 30 years after "Return of the Jedi" and the fall of the Empire, "The Force Awakens" brings a

new threat in the First Order, complete with a Stormtroopers and a lightsaber-wielding villain, Kylo Ren (Adam Driver), to rival Darth Vader.

They are opposed by a fresh band of heroes, including reformed Stormtrooper Finn (John Boyega), desert scavenger Rey (Daisy Ridley) and hotshot X-Wing pilot Poe Dameron (Oscar Isaac), who seek out the old guard, including Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher) for aid.

What part Luke Skywalker (Mark Hamill) plays is one of the most closely guarded secrets of the new film.

"The themes have not changed at all, which is 'Star Wars' has always been a saga about families, generations and what the sins of the fathers mean to you and what the gifts of the fathers and mothers mean to you," explains Kasdan, a real-life Yoda to Abrams.

"You're trying to discover who you are in relation to people who have come before you."

While the presence of returnees such as Kasdan and Ford give the film added legitimacy with longtime fans, there is a very notable absence — Lucas himself.