

PROCESS AND CIRCUMSTANCE IN THE MOVIE OF
12 YEARS A SLAVE

SKRIPSI

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By:

INDAH DWI PERMATA
NPM. 1402050115



**FACULTY OF THE TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
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ABSTRACT

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This study investigates the application of Halliday’s theory of transitivity model of text used by Solomon Northup, the main character, in 12 Years a Slave movie. The study was conducted to describe the types of process and circumstance used in 12 Years a Slave movie. The study applied descriptive qualitative method. The data were taken from the clauses which are used by Solomon Northup. The findings showed that there were 5 types of process and 8 types of circumstance that can be found in the dialogues of Solomon Northup in 12 Years a Slave movie. The dominant type of process was Relational process (41.55%) and the dominant type of Circumstance was Manner (34.43 %). And the last Relational process and Manner appear most because the story tells about slavery who can not speak and write with complex words.

Keywords: transitivity, metafunction, 12 years a slave.

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Indah Dwi Permata

NPM. 1402050115

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Language is a way of communication among people to give the information or the message. Language has made people understand each other; the addressee can get what the addresser means. In communication, we convey the meaning of sentences or text to the addressee. In systemic functional grammar of English, the meaning of the sentence is conveyed in the system called transitivity. Halliday (1994:106) stated that transitivity is the meaning of clause which represents pattern of experience. As a fundamental of communication, language is used to convey or share ideas and express thoughts, humans' needs, wishes, intentions and desires. Language also can be as a communication tool for human. Halliday (1985:53, 60) stated that transitivity generally refers to how meaning is represented in the clause.

Transitivity plays a role in showing how speaker encode in language their mental picture of reality and how they account for their experience of the world around them. The function of transitivity itself is to represent experience, to describe the events and states of the real (and unreal) world. Considering the function of the transitivity, clauses should be analyzed to provide students and the other researcher learning the concepts of text structure, language features and the experience. By using the transitivity system, students and the other researchers are able to describe whole clauses rather than just the verb and the project and able to find out the differences between the type of process and circumstance.

Based on the researcher's experience on the sixth semester at UMSU, many students had difficulties in analyze clauses especially in the concepts of text structure, language features and the experience. Some of them also had difficulties on finding out the differences between the types of the process and circumstance. And some of them also had some difficulties to find out the easiest way to learn transitivity system.

There are so many ways for people to share their experiences, one of them is movie. Movies, or also known as films, are a type of visual communication which uses moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment and a way to have fun, make them cry or feel afraid.

12 Years a Slave movie is based on an incredible true story of one man's fight for survival and freedom in the pre-Civil War United States. This movie serves as a timeless indictment of the practice of "chattel bondage," or human slavery. Solomon Northup's (main character) detailing the abuses he endured—and those he was forced to inflict—provides a warning to all generations of the moral costs that slavery exacts from everyone involved. The slave himself or herself is degraded, made to suffer awful torments, and cruelly robbed of physical, emotional, and spiritual riches. The writer assumes that the story is the best movie to learn transitivity systems because the movie is easy to understand and full of various feelings. And also, the researcher is able to find out the hidden meanings and feelings which are uttered by the main character's dialogue.

This study was intended to give contribution to the development in leaning and human experience especially for college students and the other researchers in analyzing the clauses by using transitivity system and able to find out the types of the process and circumstance. Transitivity is an important and powerful semantic concept in Halliday. Transitivity can show how speakers/writers encode in language their mental reflection of the world and how they account for their experience of the world around them. Therefore, the writer was interested to carry out a research entitle “Process and Circumstance in the Movie of “12 Years a Slave””. This study attempted to analyze what types of process and circumstance used in 12 Years a Slave movie.

B. The Identification of the Problem

From the background of the study above, there were three problems that were formulated as follows:

1. The types of process and circumstance used by Solomon Northup, the main character, in *12 Years a Slave* movie.
2. The most dominant types of process and circumstance used by Solomon Northup, the main character, in *12 Years a Slave* movie.
3. The reason of the most dominant types of process and circumstance occurred in Solomon Northup, the main character, in *12 Years a Slave* movie.

C. The Scope and Limitation

Based on the background of the study, the writer focused on process and circumstance in *12 Years a Slave* movie. The writer focused on the analysis of the dialogues of the main character, Solomon Northup.

D. The Problem of the Study

The problems of the study were formulated as follows:

1. What types of process and circumstance used by Solomon Northup, the main character, in *12 Years a Slave* movie?
2. How were process and circumstance used by Solomon Northup, the main character, in *12 Years a Slave* movie?
3. Why were the process and circumstance used in Solomon Northup, the main character, in *12 Years a Slave* movie?

E. The Objective of the Study

Based on the problems, objectives of this study were:

1. To describe the types of process and circumstance used by Solomon Northup, the main character, in *12 Years a Slave* movie,
2. To describe realization of the process and circumstance used by Solomon Northup, the main character, in *12 Years a Slave* movie, and
3. To investigate the reason why process and circumstance are used in Solomon Northup, the main character, in *12 Years a Slave* movie in the way they are.

F. The Significance of the Study

The findings of this study were expected to be useful theoretically and practically for the following:

1. Theoretically

Theoretically the findings are expected to:

1. Add up new horizon in theories of linguistic.
2. Become references for further study.

2. Practically

1. The study could be used as references to other researcher who wants to do the research about process and circumstance.
2. For the university students, it could be their references in learning process and circumstance.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Metafunction of Language

According to Halliday (2004: 25), in his functional theory, states that experience and interpersonal relationships are transformed into meanings and the meaning is transformed into wording. Thus, according to Halliday (2004: 34), the clause consists of three distinct yet interrelated metafunctions (the ideational, the interpersonal, and the textual). Each metafunction is concerned with a meaning, and each meaning forms part of a different functional configuration, making up a separate stand in the overall meaning of the clause. Halliday (2004: 31) states that the term metafunction was adopted to suggest that function was an integral component within the overall theory.

Language use (text) is structured in response to the needs of people as social beings. Saragih (2010:1) states that the use of language in order to fulfill three functions in their lives is known as metafunctions, namely to represent (ideational function), to exchange (interpersonal function), and to organize experience (textual function). Analyzing metafunctions in a text may help people understand the information contain a text, especially how the information develops.

1.1 Textual Function

Textual function is concerned with clause as message and which deals with the organization of information within separate clauses and with the text as a

whole. The part of the clause which carries out this line of meaning is known as thematic structures. Hence, the clause is divided into *Theme* and *Rheme*. As defined by Halliday (2004: 64), the theme is the element which serves as the point of departure of the message; it is that which locates and orient the clause within its context.

1.2 Interpersonal Function

This metafunction is concerned with clause as exchange and the relationship between speakers in a given discourse. When analyzing a clause in the interpersonal metafunction, the clause is composed of two main parts: the Mood and the Residue. The mood is also divided into two parts: the Subject which is a nominal group, and the Finite operator which is part of a verbal group. The residue consists of functional elements which are Predicator, Complement, and Adjunct.

1.3 Ideational Function

Webster (2002: 174-175) states that ideational function is a function where language serves for the expression of “content”: that is, of the speaker’s experience of the real world, including the inner world of his own consciousness. According to Morley (2000: 11), the ideational function of language is concerned with the communication and interlinking of ideas and may itself be broken down into the experiential and logical functions. Logical function is used to relate experiences, and experiential function is used to describe experience.

Morley (2000: 11) states that the experiential function is the one whereby a speaker expresses the propositional content elements of his/her utterance, in other

words communicates his/her ideas. At the simplest level, language reflects people's view of the world as consisting of 'goings-on' (verbs) involving things (noun) which may have attributes (adjectives) and which go on against background details of place, time, manner, etc. (adverbials).

According to Halliday (2004: 29), through ideational function, language provides a theory of human experience. The ideational function allows language users to present their world experience through the lexico-grammatical choices they make, which are part of the transitivity system.

2. Transitivity

According to Halliday (1994:106), transitivity is the meaning of clauses, which represent the pattern of experience. The system of transitivity is the part of functional grammar and it is the overall grammatical resource for construing goings on (doing, being, saying, behaving, sensing, and existing). Transitivity is the part of ideational function of the clause, and the ideational function is concerned with the transmission of idea. Webster (2002: 174-175) states that ideational function is a function where language serves for the expression of "content": that is, of the speaker's experience of the real world, including the inner world of his own consciousness.

Hicks (2007: 20) states that a clause is a group of words including a subject and a verb forming part of a sentence. According to Halliday (1994:109), the concepts of process, participant and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structure. Processes are expressed by verbal groups,

participants by nominal groups, and circumstances by adverbial groups or prepositional phrases.

There are three basic elements of process structure. They are the process, the participants in the process, and the circumstance associated with the process.

In the SFL model, a representation of experience consists of :

- a. Processes : what kind of event/state is being described.
- b. Participants : the entities involved in the process.
- c. Circumstances : specifying the when, where, why and how of the process.

Table 2.1 Participant, Process, and Circumstance

Marry	bought	a present	yesterday
Participant	Process	Participant	Circumstance

1.1 Process

According to Halliday (1976: 159), process refers to a semantic verb (doing, happening, feeling, sensing, saying, behaving, and existing) and anything that it expresses like event, relation, physical, mental or emotional state when sorted in the semantic system of the clause is classified into material, relational, mental, verbal, behavioral, and existential processes. Halliday (1985: 101-102) states that these Linguistic “processes” as the products of our perception of the world are socially and culturally constructed with participants, any animate or inanimate noun phrase in circumstances expressed by adverbial and prepositional phrases.

According to Bloor and Bloor (1995:110) processes are central to transitivity. The process centers on that part of the clause that is realized by the verbal group, but it can also be regarded as what ‘goings-on’ are represented in the whole clause. There are indeed six different process types identified as : material, mental, relational, verbal, behavioral, and existential.

1.1.1 Material Process

According to Saragih (2010:7), material processes semantically indicate activities or events, which happen in the outside world of human beings. This process refers to physical experience of human beings. Halliday (1994:110) states that material processes are processes of ‘doing’. They express the notion that some entity ‘does’ something – which may be done ‘to’ some other entity. So, clauses with a material process obligatorily have a doing (process), a doer (participant I) and an entity to which the process is extended or directed (participant II).

Table 2.2 Example of Material Process

The dog	bit	the postman
Actor	Process	Goal

1.1.2 Mental Process

According to Saragih (2010: 7), mental processes refer to verbs indicating perception, cognition, affection, and desire. It enables language users to express opinion, thoughts and tastes that help to identify their definitions of reality. This

process type tends to be realized through the use of verbs like *think, know, feel, smell, hear, see, want, like, hate, please, repel, admire, enjoy, fear*.

Mental processes differ from Material ones in as much as the latter are physical, moving, overt doings. Semantically, a mental process involves sense, which is inside the human or conscious being. Mental process is related to psychological matters. The participant that is related to the sense must be a conscious or human being. The person in whose mind the mental process occurs is not really 'acting'.

There are three types of mental process:

- a) Affective or reactive (feeling) which is recognized through the use of verbs liking and fearing.
- b) Cognitive (thinking) which is recognized through the use of verbs like thinking, knowing and understanding.
- c) Perspective (perceiving through the five senses) which is recognized through the use of verbs like seeing and hearing.

Table 2.3 Example of Mental Process

Emily	thought	that Mary was here
Senser	Process	Phenomenon

1.1.3 Relational Process

According to Saragih (2010:8), relational process construes being and relation among entities through identification, attribution, and possession. The process occurs outside and inside human being. Relational processes are

typically realized by the verb ‘be’ or some verbs of the same class (known as copular verbs); for examples, seem, become, appear, etc. or sometime by verbs such as have, own, possess.

There are three types of relational process in the clause, namely:

1. Intensive ‘x is a’ (establishes a relationship of sameness between two entities).
2. Circumstantial ‘x is at a’ (defines the entity in terms of location, time, manner).
3. Possessive ‘x has a’ (indicates that one entity owns another).

Each of these comes in two modes:

Attributive (‘a is an attribute of x’)

- In this mode, there are two participants, namely: carrier and attribute. Identifying (‘a is the identity of x’)
- In this mode, there are two participants, namely: identified and identifier.

The six possible classifications of relational processes in terms of modes and types are given below:

Table 2.4 Relational Processes in Terms of Modes and Types

Mode	(I) Attributive	(II) Identifying
Type		

(1) Intensive	The show is great.	Mr Mike is the Doctor.
		The Doctor is Mr Mike.
(2) Circumstantial	The show is on a Wednesday.	Today is the eighteenth.
		The eighteenth is today.
(3) Possessive	Steve has three watches.	The three watches are Steve's.
		Steve's are the three watches.

Further examples of the relational process modes and their types are given in tables below:

Table 2.5 Attributive Clauses

Attribute Of:			
Quality (Intensive)	Emily	is / looks	Beautiful.
Circumstance	Nick	was	in the changing room
(Circumstantial)	The celebrations	last	all day

Possession	The phone	is / belongs	Mike's / to Mike
(Possessive)	Mike	has	a phone
	Carrier	Process	Attribute

Table 2.6 Identifying Clauses

Identification by:			
Token-Value	Mark	is	the teacher
(Intensive)	David	played	Hamlet
Circumstance	Yesterday	was	The twentieth
(Circumstantial)	His gold	takes up	the entire box
Possession	The piano	is	Mary's
(Possessive)	Mary	owns	The piano
	Identified	Process	Identifier

1.1.4 Verbal Process

Speaking is certainly a kind of action, and to some extent it would not be unreasonable to treat it as material process. On the other hand, it has

some features of mental process, especially if we believe that verbalization of thoughts is a kind of inner speech. A case can be made for postulating a new category of process: verbal processes – verbs of ‘saying’.

Halliday (1994: 142) states that the verbal process is a process of saying. Verbal covers any kind of symbolic exchange of meaning, like the *notice tells you to keep quiet*. The grammatical function of *you* and *the notice* is that of sayer. It is also a process of saying or symbolically signaling. A verbal process typically contains three participants: sayer, receiver, verbiage.

Saragih (2010:8) states that verbal processes show activities related to information. Specifically, the process includes that of saying, commanding, asking, and offer.

These are processes of saying. The participants of the processes are: sayer (participant who speaks), receiver (the one to whom the verbalization is addressed), verbiage (a name for the verbalization itself). There is however one other type of verbal process, in which the sayer is in sense acting verbally on another direct participant, with verbs such as: *insult, praise, slander, abuse, and flatter*. This other participant will be referred to as the target.

Table 2.7 Example of Verbal Process

They	asked	him	a lot of question
Sayer	Process: verbal	Receiver	Verbiage

Table 2.8 Example for Target:

I	am always praising	you	to my friends
Sayer	Process: verbal	Target	Recipient

Here are some examples of verbal processes in the list below. Some of them are used only for reporting and others for both reporting and quoting.

Reporting : hypothesize, deny, insinuate, remind, claim, make out, pretend.

Quoting : say, tell, remark, observe, point out, report, ask, announce, shout, cry, demand, reply, interrupt, explain, protest, warn, insist, inquire.

Table 2.9 Example of quoted speech.

John	Said	I'm hungry
Sayer	Verbal	Quoted
Quoting		

Table 2.10 Example of reported speech.

John	Said	He was hungry
Sayer	Verbal	Quoted
Reporting		

1.1.5 Behavioral Process

Behavioral process is mostly about human psychological behaviors. Halliday (1994:139) stated that behavioral process is a process which construes human psychological behaviors. Many mental perception processes have paired processes

which express a conscious physical act involved in perception: see (mental), and watch, stare, look, etc. (behavioral), then hear (mental) and listen (behavioral). Other verbs that are belong to behavioral process are sleep, smile, die, cough, cry and etc.

Table 2.11 Example of Behavioral Process

She	Smiles	At him
Behaver	Behavioral process	Circumstance

1.1.6 Existential Process

Existential processes are processes of existence. These represent that something exists or happens. According to Hancock (2005:240), existential process is a clause that presents an entity as existing without predicating anything additional about it. Moreover, Saragih (2010:9) stated that existential processes share features of relational process in the sense that the common verb is *BE* (*is, am, are, was, were, has, have been, etc.*) and other verbs such as *go, come, toil, exist, remain, arise, occur, happen, take place*.

The existential processes are normally recognizable because it is signaled by 'there'. The word 'there' is needed as subject, but it has no experiential meaning in a sense, its function is to avoid the need for, or the possibility of, a second participant in the clause, because there is only one participant inside.

Table 2.12 Example of Existential Process

There	was	a storm
	Existence process	Existent

1.2 Participant

Participants represent thing or people involved in carrying out the process, or thing or people affected by the process. Saragih (2014, 16) also stated that for a practical purpose, the participants divided into one that does activity (Participant I) and one that the process is done or addressed to (Participant II). The table below shows the participants in each type of process.

Table 2.13 Types of Process and Participants

Types of Process	Participant I	Participant II
Material	Actor	Goal
Mental	Senser	Phenomenon
Relational		
a) Identification	Token	Value
b) Attribution	Carrier	Attributive
c) Possession	Possessor	Possessed
Behavioral	Behaver	-
Verbal	Sayer	Verbiage
Existential	-	Existent

1.3 Circumstance

Saragih (2014,20) states that circumstances are general across process types (precisely because they are less centrally involved in the process than

participant). Circumstances answer such questions as when, where, why, how, how many, how long, as what and etc. In traditional grammar, circumstances are equivalent to the adverb. The following table describes the nine types of circumstance.

Table 2.14 Types of Circumstance

Types of Circumstance	Sub-categories	Probe	Examples of realization
Extent	Temporal	For how long?	For three hours. Every three hours.
	Spatial	How far?	For six miles.
Location	Temporal	When?	In September
	Spatial	Where?	In the market. In Paris.
Manner		How?	Quickly. As fast as possible.
Cause		Why?	Because of you. For better result.
Contingency		In what circumstance?	In the event of rain.

			In the absence of proof.
Accompaniment		Together with?	With his friends. Instead of them.
Role		What as?	As a concerned parent. (smash) into pieces.
Matter		What about?	About this. With the reference to that.
Angle		Says who?	According to the shorter oxford. In my opinion.

3. Movie

Movies, also known as films, are a type of visual communication which uses moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can be mean movies that make them cry, or feel afraid.

Most movies are made so that they can be shown on big screens at movie theatre and at home. After movies are shown on movie screens for a period of weeks or months, they may be marketed through several other media. They are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also download or stream movies. Older movies are shown on television broadcasting stations.

A movie camera or video camera takes pictures very quickly, usually at 24 or 25 pictures (frames) every second. When a movie projector, a computer, or a television shows the pictures at that rate, it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time, or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called the "soundtrack"), and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a "film" even though there usually is no film.

3.1 12 Years a Slave Movie

12 Years a Slave is a 2013 period drama film and an adaptation of the 1853 slave narrative memoir *Twelve Years a Slave* by Solomon Northup, a New York State-born free African-American man who was kidnapped in Washington, D.C. by two conmen in 1841 and sold into slavery. Northup was put to work on plantations in the state of Louisiana for 12 years before being released. The first

scholarly edition of Northup's memoir, co-edited in 1968 by Sue Eakin and Joseph Logsdon, carefully retraced and validated the account and concluded it to be accurate. Other characters in the film were also real people, including Edwin and Mary Epps, and Patsey.

The film was directed by Steve McQueen. The screenplay was written by John Ridley. Chiwetel Ejiofor stars as Solomon Northup. Michael Fassbender, Benedict Cumberbatch, Paul Dano, Paul Giamatti, Lupita Nyong'o, Sarah Paulson, Brad Pitt, and Alfre Woodard are all featured in supporting roles. Principal photography took place in New Orleans, Louisiana, from June 27 to August 13, 2012. The locations used were four historic antebellum plantations: Felicity, Bocage, Destrehan, and Magnolia. Of the four, Magnolia is nearest to the actual plantation where Northup was held.

12 Years a Slave received widespread critical acclaim, and was named the best film of 2013 by several media outlets. It proved to be a box office success, earning over \$187 million on a production budget of \$22 million. The film won three Academy Awards: Best Picture, Best Supporting Actress for Nyong'o, and Best Adapted Screenplay for Ridley. The Best Picture win made McQueen the first black producer ever to receive the award and the first black director of a Best Picture winner. The film was awarded the Golden Globe Award for Best Motion Picture – Drama, and the British Academy of Film and Television Arts recognized it with the Best Film and the Best Actor award for Ejiofor. 12 Years a Slave was later named the 44th greatest film since 2000 in a BBC poll of 177 critics.

3.2 Biography of Solomon Northup

Solomon Northup (July 10, 1807 or 1808 – c. 1863) was an American abolitionist and the primary author of the memoir *Twelve Years a Slave*. A free-born African American from New York, he was the son of a freed slave and a free woman of color. A farmer and a professional violinist, Northup had been a landowner in Hebron, New York. In 1841, he was offered a traveling musician's job and went to Washington, D.C. (where slavery was legal); there he was drugged, kidnapped, and sold as a slave. He was shipped to New Orleans, purchased by a planter, and held as a slave for 12 years in the Red River region of Louisiana, mostly in Avoyelles Parish. He remained a slave until he met a Canadian working on his plantation who helped get word to New York, where state law provided aid to free New York citizens who had been kidnapped and sold into slavery. His family and friends enlisted the aid of the Governor of New York, Washington Hunt, and Northup regained his freedom on January 3, 1853.

After being enslaved for 12 years, Northup is restored to freedom and returned to his family, leaving behind the other slaves. As he walks into his home, he sees his wife with their son and daughter (fully grown) and her husband, who present him with his grandson and namesake, Solomon Northup Staunton. Northup apologizes for his long absence while his family comforts him. The film's epilogue displays a series of graphics recounting Northup's unsuccessful suits against Brown, Hamilton, and Burch, along with the 1853 publication of Northup's slave narrative memoir, *Twelve Years a Slave*. The memoir describes

his role in the abolitionist movement and the mystery surrounding details of his death and burial. Patsey and Northup never met again.

The slave trader in Washington, D.C., James H. Birch, was arrested and tried, but acquitted because District of Columbia law prohibited Northup as a black man from testifying against white people. Later, in New York State, his northern kidnappers were located and charged, but the case was tied up in court for two years because of jurisdictional challenges and finally dropped when Washington, D.C. was found to have jurisdiction. The D.C. government did not pursue the case. Those who had kidnapped and enslaved Northup received no punishment.

In his first year of freedom, Northup wrote and published a memoir, *Twelve Years a Slave* (1853). He lectured on behalf of the abolitionist movement, giving more than two dozen speeches throughout the Northeast about his experiences, to build momentum against slavery. He largely disappears from the historical record in 1857 (although a letter later reported him alive in early 1863); some commentators thought he had been kidnapped again, but historians believe it unlikely, as he would have been considered too old to bring a good price. The details of his death have never been documented.

Northup's memoir was adapted and produced as the 1984 PBS television movie *Solomon Northup's Odyssey*, and the 2013 feature film *12 Years a Slave*. The latter won an Academy Award in 2014 for Best Picture.

B. Relevant Studies

Bernika (2016) explained that transitivity can show how speaker/writers encode in language their mental reflection of the world and how they account for their experience of the world around them so many studies have analyzed the same topic that explains about transitivity system. From the result of the thesis, the most dominant of process used in Sara Crewe's dialogue is Relational Process (31.82%), participant is Actor (14.11%) and Circumstance is Location (41.02%).

Pramono (2014) investigated that the most dominant process of William Butler Yeats' Short Story "Where There is Nothing There is God" was material (47,56%), the actor (25,00%) dominated over the other participants, while the circumstance of the place (38.58%) was more dominant than the other circumstances. The field of discourse was realized by the experiential domains, short term goal and the long term goal.

Another research about transitivity by Rambe (2014) found that material process was the most dominant process that occurred in the three selected short stories. That was material process occurred 296 clauses (70.14%), then it followed by verbal process 57 clauses (13.50%), next to it was mental process 33 clauses (7.81%). The transitivity system also can solve the case of personal reference in contexts of potential ambiguity.

C. Conceptual Framework

The researcher tries to find out the process and circumstance, the most dominant type of process and circumstance and the reason of the most dominant

process and circumstance occur in the movie of “12 Years a Slave”. By finding the process and the circumstance, this research will be able to apply the theories of transitivity to analyze text accurately.

Halliday (1994:106) stated that transitivity is the meaning of clauses, which represent the pattern of experience. The system of transitivity is the part of functional grammar and it is the overall grammatical resource for construing goings on (doing, being, saying, behaving, sensing, and existing). According to Webster (2002:174-175), transitivity is the part of ideational function of the clause, and the ideational function is concerns with the transmission of idea. Ideational function is a function where language serves for the expression of “content”: that is, of the speaker’s experience of the real world, including the inner world of his own consciousness.

There are three basic elements of process structure. They are the process itself, the participants in the process, and the circumstance associated with the process.

Halliday (1976:159) stated that process refers to a semantic verb (doing, happening, feeling, sensing, saying, behaving, and existing) and anything that it expresses like event, relation, physical, mental or emotional state when sorted in the semantic system of the clause is classified into material, relational, mental, verbal, behavioral, and existential processes.

Saragih, (2014:20) explained that circumstances are general across process types (precisely because they are less centrally involved in the process than participant). Circumstances answer such questions as when, where, why, how,

how many, how long, as what and etc. In traditional grammar, circumstances are equivalent to the adverb.

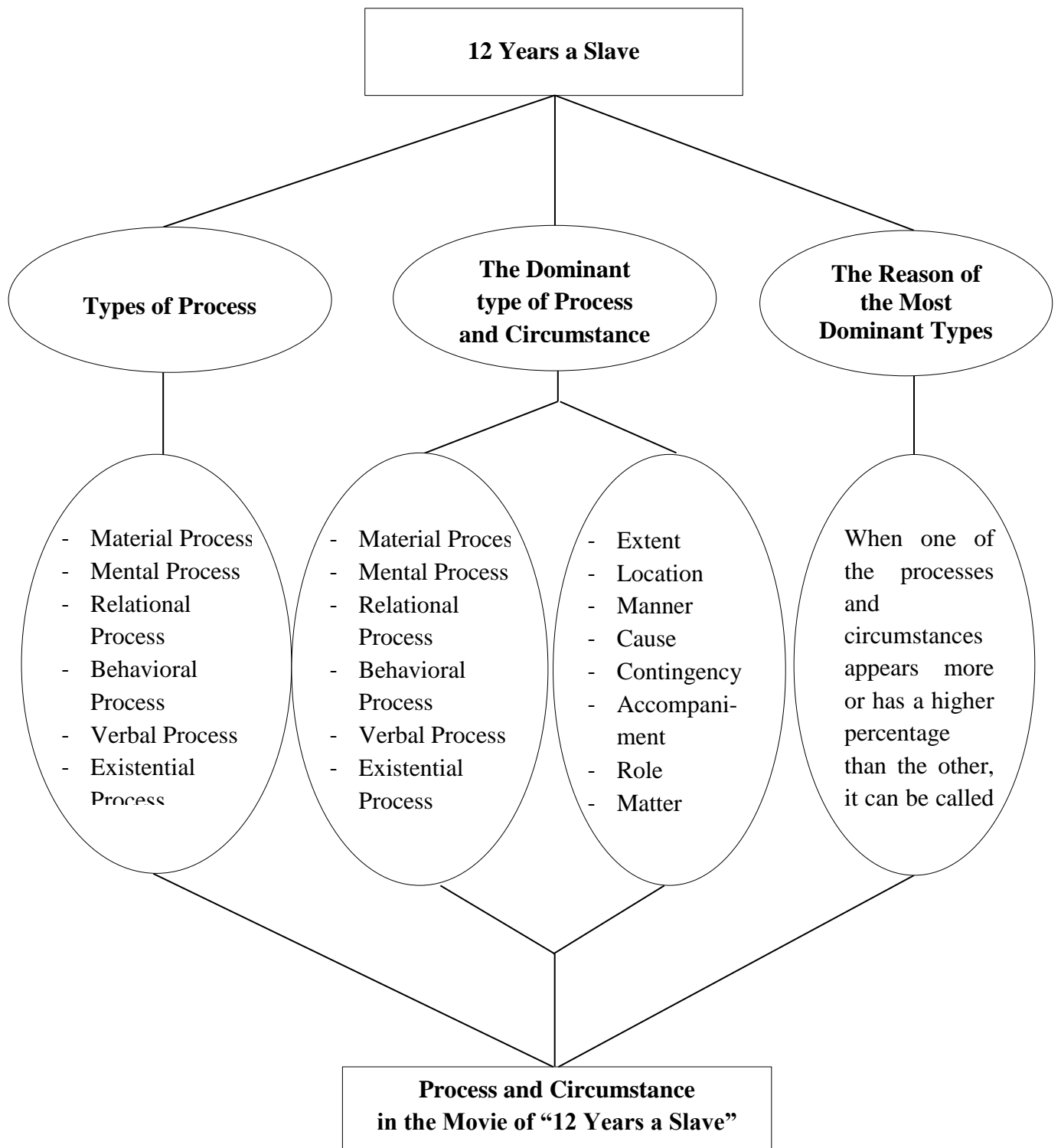


Figure 2.1 Conceptual Framework

CHAPTER III

METHOD OF RESEARCH

A. The Design of Research

This research was conducted by using descriptive qualitative method, because the writer not only described the data but also counted the percentage of the dominant process, and circumstance that occurred in *12 Years a Slave* Movie.

Mahsun (2005:247) stated that descriptive method is a method which contains the appropriate explanations that are only done if there is the appropriate description as well. In qualitative descriptive designs typically are an eclectic but reasonable combination of sampling, and data collection, analysis, and representation technique. Qualitative descriptive study is the method of choice when straight description of phenomena are desired.

B. The Source of Data

The source of data were derived from *12 Years a Slave* movie script. The main character of the movie was Solomon Northup. The data were taken from all the Solomon Northup's dialogue in the *12 Years a Slave* movie script. There were 142 clauses which were taken from the script.

C. The Technique of Collecting Data

Method of data collection is an action of the researcher to get data needed in the research. Collecting of data is important of the research. Without data, the research will not ever happen.

According to Brown and Rodgers (2002:6), before analyzing the data, the researcher needs to compile the data. Compiling data means collecting all the data together in one place so the researcher can easily analyze and interpret them. The method of collecting data in this study was observation method.

The researcher used *metode simak* in this research. According to Mahsun (2017:90) *metode simak* is method done by listening, it means that the researcher listen to the language usage to collect the data. This method of observation were implemented at once with the implementation of note-taking technique of Sudaryanto (1993:135). The use of note-taking technique is to identify and classify the data, so that it was much easier to formulate the analysis.

The data conducted two ways in collecting the data. First, the data were taken from all the Solomon Northup's dialogue in the movie. Then, all the utterances of the main character were noted and analyzed.

D. The Technique of Analyzing Data

In this study the data had been analyzed by using the note-taking technique of Sudaryanto (1993:133). The necessary steps of collecting data were conducted as following steps:

1. Downloading the movie script.
2. Watching the movie more than once.
3. Reading and observing the dialogue from the script.
4. Collecting the data by watching the movie and trying to identify the process and circumstance in Solomon Northup's dialogue.

5. Classifying the types of process and circumstance
6. Finding out the dominant types of process and circumstance in Solomon Northup's dialogue by counting the percentage of the result using this formula:

$$x = \frac{f}{n} \times 100\%$$

x : the percentage of the obtained items.

f : frequency

n : the total of the item

7. Describing the reason of the dominant types that occur in Solomon Northup's dialogue.

CHAPTER IV

THE DATA AND DATA ANALYSIS

A. The Description of Data

As clearly explained in the previous chapter, the data were obtained from the *12 Years a Slave* movie script. The data were limited just in the clauses used by Solomon Northup, the main character in *12 Years a Slave* movie.

B. Data Analysis

Having been collected the data taken from the clauses used by Solomon Northup, the main character in *12 Years a Slave* movie, the data were classified based on the types of process and circumstances in transitivity system and they were tabulated. The analysis was conducted to determine the dominant types of process and circumstance used in the dialogue of the main character in *12 Years a Slave* movie script. It was found that there were 5 process and 8 participants in clauses.

1. Process

In the dialogue used by Solomon Northup in *12 Years a Slave* movie script, there were 142 process in 142 clauses. There were five types of process used by Solomon Northup, they were material, mental, relational, behavioral, and verbal.

1.1 Material Process

According to Saragih (2010:7), material processes semantically indicate activities or events, which happen in the outside world of human beings. This

process refers to physical experience of human beings. Halliday (1994:110) states that material processes are processes of ‘doing’. This type of processes includes clauses of doing and happening.

Table 4.1 Example of Data of Material Process

Clause	Process
The two men I journeyed with	Material

1. 2 Mental Process

According to Saragih (2010: 7), mental processes refer to verbs indicating perception, cognition, affection, and desire. It enables language users to express opinion, thoughts and tastes that help to identify their definitions of reality.

Table 4.2 Example of Data of Mental Process

Clause	Process
We need a sympathetic ear.	Mental

1. 3 Relational Process

According to Saragih (2010:8), relational process construes being and relation among entities through identification, attribution, and possession. The process occurs outside and inside human being. Relational processes are typically realized by the verb ‘be’ or ‘copular verb’.

Table 4.3 Example of Data of Relational Process

Clause	Process
My name is Solomon Northup.	Relational

1.4 Verbal Process

Halliday (1994: 142) states that the verbal process is a process of saying. Verbal covers any kind of symbolic exchange of meaning. The participants of the processes are: sayer (participant who speaks), receiver (the one to whom the verbalization is addressed), verbiage (a name for the verbalization itself).

Table 4.4 Example of Data of Verbal Process

Clause	Process
Tell no one who I really am.	Verbal

1.5 Behavioral Process

Behavioral process is mostly about human psychological behaviors. Halliday (1994:139) stated that behavioral process is a process which construes human psychological behaviors.

Table 4.5 Example of Data of Behavioral Process

Clause	Process
I won't stay idle.	Behavioral

The numbers of the percentages of process in Solomon Northup's dialogues in 12 Years a Slave can be seen in the below:

Table 4.6 The Numbers of Percentages of Process

No.	Types of Process	Number	Percentage (%)
1.	Material	51	35.92 %

2.	Mental	20	14.08 %
3.	Relational	59	41.55 %
4.	Behavioral	1	0.70 %
5.	Verbal	11	7.75 %
Total		142	100 %

Based on the data above, the numbers of percentage of each process were; Material process was 51 (35.92 %), Mental process was 20 (14.08%), Relational process was 59 (41.55%), Behavioral process was 1 (0.07%), and Verbal process was 11 (7.75%).

It can be seen from the data that the most dominant type of process in the movie was Relational process, while the least dominant type of process was Behavioral process. Relational process is the dominant one because it construes being and relation among entities through identification, attribution, and possession. The process occurs outside and inside human being. Relational processes are typically realized by the verb 'be' or 'copular verb'. It was also shown in the movie that slaves are the people who can not read and just using simple sentence to describe themselves and their works. And Solomon Northup had to pretend to be a slave for 12 years.

2. Circumstance

In the dialogue used by Solomon Northup in 12 Years a Slave movie script, there were 61 circumstances in 142 clauses. There were eight types of

circumstances found in the clauses namely : Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, and Matter. These were some examples of data with the various types of circumstance :

Table 4.7 Examples of Data with the Various Types of Circumstance

No.	Clauses	Types of Circumstance
1.	I've been there myself.	Extent
2.	I was with my family, in my home .	Location
3.	Mr. Moon is being overly gracious .	Manner
4.	Master Tibeats wants to whip me for using the nails you gave me .	Cause
5.	If it were well planned , I believe they could be strong armed.	Contingency
6.	If only I didn't have to share your cooking with other people .	Accompaniment
7.	They're smooth to the touch as a yearling's coat .	Role
8.	That you write my frinds in north, acquainting them of my situation and beseeching them to forward free papers .	Matter

The numbers of the percentages of process in Solomon Northup's dialogues in 12 Years a Slave can be seen in the below:

Table 4.8 The Numbers of Percentages of Circumstance

No.	Types of Circumstance	Number	Percentage (%)
1.	Extent	2	3.28 %
2.	Location	18	29.51 %
3.	Manner	21	34.43 %
4.	Cause	4	6.56 %
5.	Contingency	4	6.56 %
6.	Accompaniment	5	8.19 %
7.	Role	5	8.19 %
8.	Matter	2	3.28 %
Total		61	100 %

Based on table 4.4, the numbers of percentage of each circumstance were; Extent was 2 (3.28 %), Location 18 (29.51 %), Manner 21 (34.43 %), Cause 4 (6.56 %), Contingency 4 (6.56 %), Accompaniment 5 (8.19 %), Role 5 (8.19 %), and Matter 2 (3.28 %).

From the data above, the most dominant type of circumstance in the movie was Manner, while the least dominant type of process were Extent and Matter. Manner came out as the most dominant type of circumstance because this movie uses circumstance mostly as the adverb of manner that tells about how something happens or how something is done. From the movie we could see that Solomon

Northup, as a slave, used manner to describe how he did his job and describe the situation.

C. Research Finding

The analysis revealed that the realizations of process of transitivity system were used in developing information from clause to clause. After analyzing all the process and circumstance in the dialogue used by Solomon Northup, the main character in “12 Years a Slave” movie, obtained some findings.

First, found the five types of process used in the dialogue used by Solomon Northup, the main character in “12 Years a Slave” movie. They were Material, Mental, Relational, Behavioral, and Verbal.

Second, the most dominant type of process was Relational process 59 (41.55%), followed by Material process was 51 (35.92 %), Mental process was 20 (14.08%), Verbal process 11 (7.75%), and the least dominant was Behavioral process was 1 (0.07%). And it shown that Relational process stated of being and describe the relation among entities through attribution and identification. The process occurred outside and inside human being.

Third, found the eight types of circumstance used in the dialogue. They were Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, and Matter.

Fourth, the most dominant type of circumstance was Manner 21 (34.43 %), followed by Location 18 (29.51 %), Accompaniment 5 (8.19 %), Role 5 (8.19 %), Cause 4 (6.56 %), Contingency 4 (6.56 %), and the least dominant were Extent

were Extent 2 (3.28 %), and Matter 2 (3.28 %). Manner describes how something happens or the way things done.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing the process and circumstance in the dialogue of Solomon Northup, the main character in the “12 Years a Slave” movie, some conclusions could be drawn as :

1. The five types of process were found in the Solomon Northup’s dialogue, they were They were Material, Mental, Relational, Behavioral, and Verbal process. And the types of circumstance that used in Solomon Northup’s dialogue were Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, and Matter.
2. The most dominant type of process used in Solomon Northup’s dialogue is Relational process 59 (41.55%) and circumstance is Manner 21 (34.43%).
3. As stated in the previous chapter, relational process stated of being and relation among entities through attribution and identification. Relational process is used on defying something. In this case, Solomon Northup uttered mostly contains sentences that define something. And as a slave, Solomon had to pretend to be one who can not read and used simple sentence to describe to his master about his works. Manner came out as the most dominant type of circumstance because manner tells about how something happens or how something is done. From the movie we could see that Solomon Northup, as a slave, used manner to describe how he did his job and describe the situation.

B. Suggestions

Based on the conclusions to the findings above, the following suggestions are needed to be considered in conducting the related research:

1. It is suggested for those who want to observe and research the same study better to do a mini research first to know how valuable the thesis is.
2. It is suggested for the students who are studying language and discourse analysis to use the theory of transitivity in order to observing and researching the phenomena in social context.
3. It is suggested for the students and readers to have better understanding about the meaning in the clause and the differences between the types of process and circumstance so they can be easier to gather the information and analyze it.

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APPENDIX 1

Movie Script

- Overseer** : Alright now! Y'all fresh niggers, y'all gonna be in the cuttin' gang. Very simple! I want you to take your knife, get them cane. Make it sing. Take the cane off. Cut my tops. Clean the shucks off. Throw it on the pile for replanting gang. Now, them cane ain't gonna jump up and bite you, don't shy back. Rush in, boys! Rush in!
- Solomon Northup** : Three weeks and two days.
- Anne Northup** : It is the custom. I wonder what you'll do without me?
- Solomon Northup** : I won't stay idle.
- Anne Northup** : Darling, it's good money.
- Solomon Northup** : If only I didn't have to share your cooking with other people.
- Anne Northup** : You don't.
- Solomon Northup** : Come on. Be good for your mother. Okay, Alonzo? Can I get a kiss, please? Thank you. Travel safely.
- Anne Northup** : Stay safely. Ready?
- Man in Park** : Good day, Mr. Northup.
- Solomon Northup** : Good day.
- Mr. Moon** : Devil called his name, there he is now. Mr. Northup! I have two gentlemen whose acquaintance you should make. Misters Brown and Hamilton.
- Brown** : Sir.
- Mr. Moon** : Mr. Northrup, these two gentlemen were inquiring about distinguished individuals, and I was just this very moment saying Solomon Northrup is an expert player on the violin.
- Hamilton** : He was indeed.

Solomon Northup : Mr. Moon is being overly gracious.

Brown : Well, taking into consideration his graciousness and your modesty, may we trouble you for a moment of your time to converse, sir?

Solomon Northup : Of course.

Mr. Moon : Good day.

Solomon Northup : A circus?

Hamilton : That is our usual employee. The company currently in the city of Washington.

Brown : Circus is too constricting a word to describe the talented and merry band with which we travel. It is a spectacle unlike most have ever witnessed. Creatures from the darkest Africa as yet unseen by civilized man. Acrobats from the Orient who contort themselves in the most confounding manners.

Hamilton : And I myself in aid of Mr. Brown; an internationally renowned practitioner in the art of prestidigitation.

Brown : We are on our way thither to rejoin the company having left for a short time to make a small profit from our own exhibitions.

Hamilton : The reason for our inquiry with Mr. Moon...

Brown : Yes. We had just the devil of a time in procuring music for our entertainments. Men of true talents are seemingly in short supply.

Solomon Northup : Thank you, sir.

Brown : If we could persuade you to accompany us as far as Washington, we could give you one dollar for each day's services and three dollars for every night played at our performances. In addition, we will provide sufficient pay for your return here to Saratoga two weeks from today.

Hamilton : Welcome to Washington, Solomon.

Solomon Northup : Good Day.

Brown : Hamilton, you're too much.

Hamilton : Some would say not enough.

Brown : Solomon, forty-three dollars all to you.

Solomon Northup : That is far more than my wages amount to.

Brown : It's been the most profitable week.

Hamilton : Cheers.

Brown : Cheers.

Solomon Northup : Cheers.

Brown : Another.

Solomon Northup : Gentlemen, your generosity is extraordinary.

Brown : And your talents are undeniable.

Hamilton : Hm. To Solomon!

Brown : Cheers.

Solomon Northup : Cheers.

Hamilton : That's alright, Solomon. There's no shame in it, no shame at all.

Brown : Hamilton, we must hurry.

Hamilton : Bought too many libations. Half way there.

Solomon Northup : So sorry.

Hamilton : Shh-shh-shh. We won't hear it. We won't.

Brown : Let him sleep, Hamilton.

Hamilton : Hm. A good night's rest. And tomorrow...tomorrow you will feel as well and refreshed as if the earth were new again.

Brown : Hamilton, there's nothing more we can do for him.

Hamilton : Such is the pity.

Burch : Well, boy, how you feelin' now?

Solomon Northup : My name...my name is Solomon Northup. I am a free man. A resident of Saratoga, New York. The residence of my wife and children, who are equally free. And you have no right whatsoever to detain me...

Burch : You're not any free man.

Solomon Northup : And I promise you, I promise you upon my liberation, I will have satisfaction for this wrong.

Burch : Resolve this. Produce your papers. You're no free man. And you ain't from Saratoga. You're from Georgia. You ain't a free man. You're nothin' but a Georgia runaway. You're a just a runaway nigger from Georgia. You're a slave! You're a Georgia slave! Are you a slave?

Solomon Northup : No. Help! Help me! Help me! Somebody, help me! Aaaaahh!

Radburn : That old thing of yours is just rags and tatters. You need something proper to wear. Go on, put it on. There. That's fine. That's fine. Got no gratitude?

Solomon Northup : No, that's from my wife.

Radburn : Rags and tatters. Rags and tatters. Go on, wash up. The boy too, get him clean. Scrub now.

Randall : Do you know when my Mama will come?

Radburn : And hush him up.

Randall : Mama! Mama!

Solomon Northup : Quiet. Quiet.

Randall : Mama!

Solomon Northup : Quiet!

Radburn : Hush him up!

Randall : Mama!

Solomon Northup : Your mother will come, I swear she will, but you must be silent. Be silent. We need a sympathetic ear. An opportunity to explain our situation.

Clemens : Who in your estimation is that sympathetic ear?

Solomon Northup : The two men I journeyed with. I'm certain they're making inquiries at this very moment.

Clemens : I'd be just as certain they're counting the money paid for delivering you to this place.

Solomon Northup : They were not kidnappers, they were artists. Fellow performers.

Clemens : You know that? You know for certain who they were? The reality to come is us being transported southward. New Orleans if I was to venture. After we arrive, we'll be put to market. And beyond that...well, I suppose once in a slave state there's only one outcome.

John : No.

Clemens : I don't say that to give you empty agitation, John.

John : For y'all. For y'all they ain't nothin' but that. But John wasn't kidnapped. John just bein' held as debt, that's all. Master pay his debt and John be redeemed.

Clemens : Boy, our masters will not come for us.

John : John...John is sorry for y'all, but that's how it be. Where you're going, you're going without John.

Randall : Mama!

Eliza : Randall.

Randall : Mama!

Eliza : Are you alright? Are you alright? Thank God.

Burch : Come on, get up! I said get up!

Eliza : No! No, don't...

Burch : Now, I don't want to hear you talk! Get in the yard!

Eliza : Not my children!

Radburn : There ain't no need for all that. Just takin' a little trip, that's all. Don't want to frighten the children over a little boat ride, do you?

John : John's master gonna pay his debt.

Burch : Hurry up! Line up!

John : His master gonna pay his debt!

Burch : I do not wanna hear a word out of none you! Not a one. Okay, let's go! Alright, come on. Move. Come on. Come on, child. Come on. Follow your mom. Come on, boy.

Radburn : Come on, up these stairs.

Burch : Get out of that wagon, come on. Come on, move it! Let's go, come on.

Radburn : Up, up the stairs. Come on, let's go.

Burch : Come on, move it.

Radburn : Alright, come on. Hey, you! Go on, get up! Sit down, right there. Go on. Right there, you sit down.

Mulatto Woman : Cheer up and don't be so cast down.

Clemens : If you want to survive, do and say as little as possible. Tell no one who you really are and tell no one that you can read and write. Unless you want to be a dead nigger.

Sailor : Now keep your mouth shut.

Robert : I say we fight.

Solomon Northup : The crew is fairly small. If it were well planned, I believe they could be strong armed.

Clemens : Three can't go against a whole crew. The rest here are niggers, born and bred slaves. Niggers ain't got no stomach for a fight, not a damn one.

Robert : All's I know, we get where we're traveling we'll wish we'd died trying.

Clemens : Survival is not about certain death, it's about keeping your head down.

Solomon Northup : Days ago I was with my family, in my home. Now you tell me all is lost. Tell no one who I really am, that's the way to survive. Well, I don't want to survive, I want to live.

Clemens : Better off. Better than us.

Jonus Ray : I don't see him. Clemens! Clemens Ray! Clemens...!

Clemens : Master Ray, sir! Master...!

Jonus Ray : Who's in charge here?

Captain : I am the captain!

Jonus Ray : I am Mr. Jonas Ray. My solicitor has documentation verifying the Negro known as Clemens Ray is my property.

Captain : I know nothing of this arrangement.

Jonus Ray : You are ordered to return that property immediately or be charged with thievery.

Captain : Free him!

Clemens : Master. Master! Clemens? Clemens!

Sailor : Get in back!

Solomon Northup : Clemens! Clemens! Clemens!

- Freeman** : Very good. Very good. Let's see here...Eliza! Stand up when you hear your name. Eliza? Lethe! John. Oren. Platt! Platt? Stand up. You fit the description given. Why didn't you answer when called?
- Solomon Northup** : My name's not Platt. My name...
- Freeman** : Your name is Platt. Captain, get these niggers to my cart. I believe I have something very much to your liking in the back room. Follow me, please. Yes. Now, inspect them at your leisure. But I ask you to pay particular regard to young Ezra here. Incredibly sound limbs! I have never seen anything quite like him. And this marvelous creature. Can you believe it? Hm? She'll make a fine lady's maid? Yes? Madam? So, inspect at your leisure. Take your time, help yourself to refreshments. Gentlemen, what catches your fancy here? Hm? This boy? Yes? Open your mouth. Open, wider. Look in there. Never been sick a day in his life. And I call particular attention to Martha, she is an excellent pastry cook. Ah, Mr. Ford? Splendid seeing you, sir. What catches your fancy? This lad? He's very brawny. Huh?
- Ford** : How much for the ones Platt and Eliza? Ah, yes. A thousand for Platt; oh, this is a nigger of considerable talent, I assure you. Seven hundred for Eliza. My fairest price. Hm. You will accept a note?
- Freeman** : Of course, from you, Mr. Ford...
- Eliza** : Please, sir, do not divide my family. Do not take me unless you take my children as well.
- Freeman** : Eliza, quiet! You'll have the most faithful slave in me...
- Freeman** : Eliza...
- Eliza** : The most faithful slave who's ever lived. But I beg that you do not separate us!
- Buyer** : Your price for the boy?
- Freeman** : Yes, the boy.

Eliza : Please!

Freeman : Stop it! Or I will give you something to cry about.\Randall, come forward. Come, come, come, come, come! Now, you see how fit this boy is. Hm? Like ripe fruit. May I take your stick for a moment? Observe this. \Randall, jump, jump, jump! Run, run, run! Very good! Higher! You see this? Now it's very likely he will grow into a fine beast. Uh...six hundred for the boy. Fair and final.

Buyer : Done.

Freeman : Superb.

Eliza : No! Oh, God!

Freeman : A moment, please. Mr. Ford?

Eliza : Please!

Freeman : Eliza!

Ford : How much for the little girl?

Freeman : Ah.

Ford : Well, you'll have no use for her, one so young will bring you no profit.

Freeman : Oh, no, no, no, no. I cannot sell the girl.

Eliza : Please.

Freeman : No, there's heaps and piles of money to be made from her. She's a beauty. One of the regular bloods. None of your thick-lipped, bullet headed, cotton picking niggers here.

Ford : Her child, man. For God's sake, are you not sentimental in the least?

Freeman : Ah, my sentimentality extends to the length of a coin. Now, do you take this lot, Mr. Ford, or do you pass on them all?

Eliza : Please, please.

Ford : I will take the ones Platt and Eliza.

Freeman : Sold. Eliza and Platt.

Eliza : I will not go without my children! You will not take them from me! Please!

Freeman : Get her out of here!

Eliza : Please! Don't! No!

Freeman : Get her out of here at once!

Eliza : No! No! No!

Freeman : Get the fiddle and play. Play, play, play something. Yes. Mr. Ford. A pleasure.

Mistress Ford : Did you bring all those niggers? Two of them? You got two?

Ford : Mr. Chapin.

Mistress Ford : This one's cryin'. Why is this one cryin'?

Ford : Separated from her children.

Mistress Ford : Oh, dear.

Ford : It couldn't be helped.

Mistress Ford : Poor, poor woman.

Ford : Mr. Chapin.

Chapin : Yes, sir.

Ford : Tomorrow you can take these two up to the mill and start them workin'. For now make them adequate, fix them a meal and have them rest themselves.

Chapin : Yes, sir. Come on, now. Come on. Don't dawdle.

Mistress Ford : Something to eat and some rest, your children will soon be forgotten.

Tibeats : Now for all of you raw niggers that don't know, my name is John Tibeats, William Ford's chief carpenter. You will refer to me as Master. Now, Mr. Chapin is the overseer on this plantation. You too will refer to him as Master. So clap your hands. Like this. Come on. Come on now. Clap your hands. Nigger run, nigger flew. Nigger tore his shirt in two. Run, run, the pattyroller will get you. Run, nigger, run, well you better get away. That's right. Like you mean it. Nigger run, run so fast. Stoved his head in a hornets nest. Run, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Some folks say a nigger don't steal, I caught three in my corn field. One has a bushel and one has a peck. One has a rope, it was hung around his neck. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Hey, Mr. Pattyroller, don't catch me! Catch that nigger behind that tree! Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run, the pattyroller will get you. Run, nigger, run, well you better get away. Run, nigger, run...

Ford : I am the God of Abraham, the God of Isaac and the God of Jacob. And when the multitude heard this, they were astonished at his doctrine. and then one of them, which was a lawyer, asked him a question, tempting him.

Solomon Northup : The creek is plenty deep enough to sail, even with a boat full of load. The distance from the work area to the point on the latter bayou is several miles by water fewer than land. It occurs to me that the expense of the transportation would be materially diminished...

Tibeats : Materially diminished?

Solomon Northup : If we use the waterway.

Tibeats : Are you an engineer or a nigger? Are you an engineer or a nigger?

Ford : Let the man say his piece.

Tibeats : It's a scheme. Plenty of engineers have schemed similarly. The passes are too tight.

Solomon Northup : I reckon them at more than twelve feet at their most narrow. Wide enough for a tub to traverse if a team of niggers cleared it out.

Tibeats : And you know what of transport and terra formin'?

Solomon Northup : I labored repairing the Champlain canal on the section over which William Van Nortwick was superintendent. With my earnings I hired several efficient hands to assist me and entered into contracts for the transportation of large rafts of timber from Lake Champlain to Troy.

Ford : Well I'll admit to being impressed even if you won't. Collect a team and see what good you can do. Platt, you are a marvel. What took you so long?

Solomon Northup : Thank you, Master Ford.

Ford : No, thank you. Platt.

Solomon Northup : My great thanks, Master Ford.

Ford : No, my thanks to you, and it is the least of it. I hope it brings us both much joy over the years.

Eliza : Oh, God! Please.

Solomon Northup : Eliza. Eliza. Stop! Stop your wailing! You let yourself be overcome by sorrow, you will drown in it.

Eliza : Have you stopped crying for your children? You make no sounds, but will you ever let them go in your heart?

Solomon Northup : They are as my flesh.

- Eliza** : Then who is distressed? Do I upset the Master and the Mistress? Do you care less about my loss than...than their well being?
- Solomon Northup** : Master Ford is a decent man.
- Eliza** : He is a slaver!
- Solomon Northup** : Under the circumstances...
- Eliza** : Under the circumstances he is a slaver! But you truckle at his boot...
- Solomon Northup** : No.
- Eliza** : You luxuriate in his favor.
- Solomon Northup** : I survive! I will not fall into despair! I will offer up my talents to Master Ford. I will keep myself hearty till freedom is opportune!
- Eliza** : Oh, Ford is your opportunity? You think he does not know that you are more than you suggest? But he does nothing for you. Nothing! You are no better than prized livestock. Call for him. Call, tell him of your previous circumstances and see what it earns you, Solomon. So, you've settled into your role as Platt then?
- Solomon Northup** : My back is thick with scars for protesting my freedom. Do not accuse me.
- Eliza** : I accuse you of nothing. I cannot accuse. I have done dishonorable things to survive, and for all of them I have ended up here. No better than if I had stood up for myself. God, forgive me. Solomon, let me weep for my children.
- Ford** : Who so ever therefore, shall humble himself, as this little child, the same is the greatest in the kingdom of heaven. And who so shall receive one such little child in my name receiveth me.
- Mistress Ford** : I cannot have that kind of depression about.

Ford : But who so shall offend one of these little ones, it were better for him that a millstone were hanged about his neck and he were drowned in the depth of the sea. Amen.

Slaves : Amen.

Tibeats : Make them boards flush.

Solomon Northup : They are, sir.

Tibeats : No, they is no such thing.

Solomon Northup : They're smooth to the touch as a yearling's coat.

Tibeats : Are you calling me a liar, boy?

Solomon Northup : Well, it's only a matter of perspective, sir. From where you stand you may see differently, but the hands are not mistaken. I simply ask that you use all your senses before rendering judgment.

Tibeats : Oh, my, you are a brute. You are a dog. And no better for followin' instruction!

Solomon Northup : I'll do as ordered.

Tibeats : Well then you'll be up at daybreak. You will procure a keg of nails from Chapin and commence to puttin' on clapboards.

Solomon Northup : Yes, sir.

Tibeats : Make them boards flush.

Eliza : Please, sir! Where am I going? Where am I...? Where am I going? Solomon! Solomon! Solomon! Solomon! Solomon! When I say I had my master's favor, you understand. And for nine years he blessed me with every comfort and luxury in life. Silks and jewels and even servants to wait upon us. Such was our life, and the life of this beautiful girl I bore for him. But Master Berry's daughter, she always looked at me with an unkind nature and she hated Emily, no matter she and Emily were flesh of flesh. As Master Berry's health failed, she gained power in the household and

eventually I was brought to the city under the false pretense of our free papers being executed. My poor children.

Tibeats : I thought I told you to commence to puttin' on clapboards.

Solomon Northup : Yes, Master. I am about it. These have all been replaced.

Tibeats : Well, then didn't I tell you to get a keg of nails?

Solomon Northup : And so I did.

Tibeats : So you did. Goddamn you! I thought you knowed somethin'!

Solomon Northup : I did as instructed. If there's something wrong, it's wrong with the instruction!

Tibeats : Oh, you, black bastard. You Goddamn black bastard. Strip your clothes. Strip.

Solomon Northup : I will not.

Tibeats : You! You will not live to see another day, nigger! Help! God, help! Help!\Help! Help! I'm sorry! I'm sorry. I'm sorry.

Chapin : What is the matter What is the matter?

Solomon Northup : Master...Master Tibeats wants to whip me for using the nails you gave me.

Tibeats : This ain't done by half. I will have flesh, and I will have all of it.

Chapin : Do not stir. Do not leave the plantation, for if you run I cannot protect you. Stay here. Gentlemen, whoever moves that nigger is a dead man. I am the overseer on this plantation. William Ford holds the mortgage on Platt, if you hang him, he will lose his debt. You have no claim to his life. As for you two, if you have any regard for your own safety...I say, be gone!

- Tibeats** : You got no cause! Platt is mine, and mine to do with as I please! If you touch him...
- Chapin** : Sam, get the mule! Get Master Ford.
- Ford** : I believe Tibeats is skulkin' about the premises somewhere. He wants you dead and he will have it so. It's no longer safe for you here, and I don't believe you will remain passive if Tibeats attacks. I have transferred my debt to Edwin Epps. He will take charge of you.
- Solomon Northup** : Master Ford? You must know that I'm not a slave.
- Ford** : I cannot hear that.
- Solomon Northup** : Before I came to you I was a free man.
- Ford** : I'm tryin' to save your life! And...I have a debt to be mindful of. And that is to Edwin Epps now. He is a hard man, prides himself on being a "nigger breaker." But truthfully, I could find no others who would take you. You've made a reputation of yourself. Whatever the circumstances, you are an exceptional nigger, Platt. But I fear no good will come of it.
- Edwin Epps** : "And that servant, which knew his Lord's will. Which knew his Lord's will. And prepared not himself, prepared not himself, neither did according to his will, shall be beaten with many stripes." Did you hear that? Stripes. That nigger that don't obey his lord, that's his master, do you see? That there nigger shall be beaten with many stripes. Now, "many" signifies a great many. Forty, a hundred, a hundred and fifty lashes. That's Scripter. Pick that cotton. Move along now! Come on now!
- Edward** : Drive them niggers. Pick that cotton. Move along now! Hear? What are you doin', boy? Come on!
- Treach** : Two hundred and forty for Bob.
- Edwin Epps** : What you got for James?
- Treach** : Two hundred and ninety-five pounds.

Edwin Epps : That's real good, boy. That's real good.

Treach : One hundred eighty-two for Platt.

Edwin Epps : How much can even an average nigger pick a day?

Treach : Two hundred pounds.

Edwin Epps : This nigger ain't even average.

Treach : Five hundred and twelve pounds for Patsey.

Edwin Epps : Five hundred and twelve. You men folk got no shame lettin' Patsey out pick you. The day ain't yet come she swung lower than five hundred pounds. Queen of the fields, she is.

Treach : One hundred thirty-eight pounds...

Edwin Epps : I ain't done, Treach. Ain't I owed a minute to luxuriate on the work Patsey done?

Treach : Yes, sir.

Mistress Epps : Sell her!

Edwin Epps : What's all this?

Mistress Epps : You will sell the negress!

Edwin Epps : Sell little Pats? She pick with more vigor than any other nigger. Choose another to go.

Mistress Epps : No other. Sell her.

Edwin Epps : I will not.

Mistress Epps : You will remove that black bitch from this property, or I'll take myself back to Cheneyville.

Edwin Epps : Back to that hog's trough where I found you? Do not set yourself up against Patsey, my dear. Cause I will rid myself of you well before I do away with her. What you looking at?! Damned woman! I won't have my mood spoiled. I will not. Dance! Dance, I said!

Come on! Pick it up, Platt. Play that fiddle, boy!
Wooh!

- Mistress Shaw** : What be Epps's concern?
- Solomon Northup** : I'd rather not say.
- Mistress Shaw** : Oh, a little gossip on the Sabbath be fine. All things in moderation.
- Solomon Northup** : As you are aware, Master Epps is a man of hard countenance. You know he has ill feeling toward your husband.
- Mistress Shaw** : He do.
- Solomon Northup** : Master Epps has somehow come to believe that Master Shaw... something of a lothario. A misguided belief, no doubt.
- Mistress Shaw** : No doubt, if not born out of truth itself.
- Solomon Northup** : I meant no disrespect.
- Mistress Shaw** : He ain't heard you.
- Solomon Northup** : I meant no disrespect to you, Mistress.
- Mistress Shaw** : Got no cause to worry for my sensibilities. I ain't felt the end of a lash in more years than I can recall, I ain't worked a field neither. Where once I served, now I have others servin' me. The cost to my current existence be Master Shaw, broadcasting his affections and me enjoyin' the pantomime of his fidelity. If that what keep me from cotton pickin' niggers, that what it be. A small and reasonable price to be paid for sure. I known what it like to be the object of Master's predilections and peculiarities. A lusty visit in the night, or a visitation with the whip. Take comfort, Patsey, Good Lord will manage Epps. In His own time, Good Lord will manage 'em all. The curse of the Pharaohs but a poor example of what wait for the plantation class. This is nice. There'll be none for you, Patsey. You see that? You see that look of insolence she give me?

- Edwin Epps** : I seen nothing but her turn away.
- Mistress Epps** : Are you blind or ignorant? It was hot, hateful scorn. It filled that black face. You tell me you didn't see it, it's because you choose not to look, or are you saying I lie?
- Edwin Epps** : Whatever it was, it passed.
- Mistress Epps** : Is that how you are with the niggers? Lettin' every ill thought fester inside 'em? Look at 'em. They foul with it. They foul with their hate. You let it be, it's gonna come back to us in the dark of night. You want that? You want them black animals leave us gut like pigs in our own sleep? Oh. You are manless. A damn eunuch if there ever was. If you won't stand for me, I pray you'd at least be a credit to your own kind and beat every foul thought from 'em. Beat it from 'em! Eat. Fill yourselves. And then we dance.
- Patsey** : I have a request, an act of kindness. I secreted it from the Mistress.
- Solomon Northup** : Return it.
- Patsey** : It yours, Platt.
- Solomon Northup** : For what cause?
- Patsey** : All I ask, end my life. Take my body to the margin of the swamp. Take me by the throat, hold me low in the water until I still and without life. Bury me in a lonely place of dying.
- Solomon Northup** : I will do no such thing. The gory detail with which you speak.
- Patsey** : I thought on it long and hard.
- Solomon Northup** : It is melancholia, nothing more. How can you fall into such despair?
- Patsey** : How can you not know? I ain't got no comfort in this life. If I can't buy mercy from you, I'll beg it.
- Solomon Northup** : There are others. Beg them.

- Patsey** : I'm begging you!
- Solomon Northup** : Why? Why would you consign me to damnation with such an ungodly request?
- Patsey** : There is God here! God is merciful and he forgive merciful acts. Won't be no hell for you. Do it. Do what I ain't got the strength to do myself.
- Armsby** : It's a tragedy. How does such come to pass? Working a field and picking cotton like a lowly hand. I'm of a damn sight better station. I worked as an overseer, you know.
- Solomon Northup** : I did not know, sir.
- Armsby** : Not "sir." Just Armsby. I'm not owed more than any other in the field.
- Solomon Northup** : How did you arrive at such a place, if I may ask?
- Armsby** : Ask, it's just conversation. I became a little too dependent on the whiskey, a little too undependable on the job. Now before you say I'm just a sorry drunkard, let me state my case. As reliable employment as overseeing is, it is no easy chore on the spirit. I say, no man of conscious can take the lash to another human day in, day out without shredding at his own self. Takes him to a place where he either makes excuses within his mind to be unaffected, or he finds some way to trample his guilty sensations. So, I trampled. With frequency. I gave in to tales of wealth and prosperity. But such profitable outcomes are reserved for plantation masters. It's the lot of the rest of us to serve. Now, all I want is to earn a decent wage and get myself home.
- Edwin Epps** : Well Armsby told me today the devil was among my niggers. That I had one that needed watchin' or he would run away. When I asked him why, he said you come over to him, waked him up in the middle of the night and wanted him to carry a letter to Marksville. What you got to say to that?
- Solomon Northup** : There's no truth to it.

- Edwin Epps** : You say.
- Solomon Northup** : How could I write a letter without ink or paper? Who am I gonna write to? I got no friends living as I know of. That Armsby...that Armsby is a lying, drunken fellow. Didn't he want you to hire him as an overseer? Well, that's it. He wants to make you believe we're all gonna run away so you'll hire him as an overseer. He believes you're soft soap. And he's given to such talk. Made this story out of whole cloth because he wants a situation. It's all a lie, Master. It's all a lie.
- Edwin Epps** : Well, I'll be damned. Were he not free and white, Platt. Were he not free and white. What's funny?
- Bass** : Epps, I merely mean to finish the work at hand, as requested, and as paid for.
- Edwin Epps** : If something rubs you wrongly, I offer you the opportunity to speak on it.
- Bass** : You ask plainly, so I will tell you plainly. What amused me just then was your concern for my well-being in this heat when, quite frankly, the condition of your laborers...
- Edwin Epps** : The condition of my laborers?
- Bass** : It is horrid.
- Edwin Epps** : What the hell?
- Bass** : It's all wrong. All wrong, Mr. Epps.
- Edwin Epps** : They ain't hired help. They're my property
- Bass** : You say that with pride.
- Edwin Epps** : I say it as fact.
- Bass** : If this conversation concerns what is factual and what is not, then it must be said, that there is no justice nor righteousness in their slavery. But you do open up an interesting question. What right have you to your niggers, when you come down to the point?

Edwin Epps : What right?

Bass : Mm.

Edwin Epps : I bought 'em. I paid for 'em.

Bass : Well of course you did, and the law says you have the right to hold a nigger. But begging the law's pardon, it lies. Suppose they pass a law taking away your liberty, making you a slave? Suppose.

Edwin Epps : That ain't a supposable case.

Bass : Laws change, Epps. Universal truths are constant. It is a fact, a plain and simple fact, that what is true and right is true and right for all. White and black alike.

Edwin Epps : You comparing me to a nigger, Bass?

Bass : I'm only asking, in the eyes of God, what is the difference?

Edwin Epps : You might as well ask what the difference is between a white man and a baboon. I seen one of them critters in Orleans know just as much as any nigger I got.

Bass : Listen, Epps. These niggers are human beings. If they are allowed to climb no higher than brute animals, you and men like you will have to answer for it. There is an ill, Mr. Epps. A fearful ill, resting upon this nation. And there will be a day of reckoning yet.

Edwin Epps : You like to hear yourself talk, Bass, better than any man I know of. You'd argue that black was white, or white black, if anybody'd contradict you. A fine supposition if you lived among Yankees in New England. But you don't. You most assuredly do not.

Patsey : I went to Master Shaw's plantation.

Edwin Epps : Ah! You admit it.

Patsey : Yes, freely. And you know why? I got this from Mistress Shaw. Mistress Epps won't even grant me no soap to clean with. I stink so much, I make myself gag! Five hundred pounds of cotton day in, day out!

More than any man here. And for that, I will be clean. That's all I ask. This, here, what I went to Shaw's for.

- Edwin Epps** : Liar.
- Patsey** : The Lord knows that's all!
- Edwin Epps** : You're lying.
- Patsey** : And you, blind with your own covetousness! I don't lie, Master. If you kill me, I'll stick to that.
- Edwin Epps** : I'll fetch you down. I'll learn you to go to Shaw's.
- Solomon Northup** : Master Bass, I want to ask you what part of the country you come from?
- Bass** : No part of this land. I originate from Canada. Now, guess where that is.
- Solomon Northup** : Oh, I know where Canada is. I've been there myself. Montreal and Kingston and Queenston and a great many places.
- Bass** : Well traveled for a slave. How came you here?
- Solomon Northup** : Oh, Master Bass, if justice had been done I never would have been here.
- Bass** : How's this? Tell me all.
- Solomon Northup** : I'm afraid to tell you.
- Bass** : Every word you speak is a profound secret. Your story...it is amazing, and in no good way.
- Solomon Northup** : Do you believe, sir, in justice, as you said?
- Bass** : I do.
- Solomon Northup** : Slavery is an evil that should befall none?
- Bass** : I believe so.
- Solomon Northup** : If you truly do, then I ask, I beg, that you write my friends in the north, acquainting them of my situation

and beseeching them to forward free papers. It would be an unspeakable happiness to see my wife and my family again.

Bass : I traveled this country for the best part of twenty years and my freedom is everything. The fact that I can walk out of here tomorrow brings me great pleasure. My life doesn't mean much to anyone. It seems yours might mean a lot to a whole lot of people. But what you ask of me, sir, scares me. And I must say, I am afraid. Not just for you, but for me. I will write your letter, sir. And if it brings you your freedom, it will be more than a pleasure, it will have been my duty. Now, would you kindly hand me those shingles?

Sheriff : Platt! Where's the boy called Platt? Come here, boy. Your name is Platt, is it?

Solomon Northup : Yes, sir.

Sheriff : You know that man?

Solomon Northup : Mr. Parker.

Sheriff : Say again?

Solomon Northup : Mr. Parker.

Sheriff : That man received a letter compiling many accusations. You look me in the eye and on your life you answer me truthfully. Have you any other name than Platt?

Solomon Northup : Solomon Northup is my name.

Edwin Epps : Sheriff, what's all this?

Sheriff : It's official business.

Edwin Epps : My nigger, my business.

Sheriff : Your business waits. Tell me of your family.

Edwin Epps : Platt.

Solomon Northup : I have a wife, two children.

Edwin Epps : What the hell?

Sheriff : What are your children's names?

Solomon Northup : Margaret and Alonzo.

Sheriff : What was your wife's name before her marriage?

Solomon Northup : Anne Hampton. I am who I say.

Edwin Epps : Where you going, Platt? Who authorized you to interfere with my property? My authority. Platt, you come back here. Platt. You come back here, boy. You will unhand him. Platt is my nigger!

Parker : He is Mr. Solomon Northup.

Edwin Epps : You say. You come here, unfamiliar to me, and make claims.

Sheriff : I got no doubts. The man is Solomon Northup.

Edwin Epps : The hell he is! He's my nigger, and I'll fight you for him!

Parker : As is your right. As it will be my pleasure to bankrupt you in the courts. Your decision. Unhand him.

Edwin Epps : I know you had some hand in this, Platt. I'm gonna get to the bottom of it. You hear me?

Parker : Pay him no mind.

Edwin Epps : I paid good money for this nigger. Courthouse got papers to prove it!

Parker : And we got papers proving he's free!

Edwin Epps : I own you. I own you. You belong to me. You hear me, Platt?

Parker : Unhand him!

Edwin Epps : You'll have two hundred stripes across your back by sundown!

Patsey : Platt!

Edwin Epps : Get my horse, Treach. Get away from him, Pats. I'll be seeing you real soon.

Parker : Solomon, we need to make haste.

Patsey : No.

Parker : Solomon.

Solomon Northup : I apologize for my appearance, but I have had a difficult time these past several years. Margaret. Alonzo. Who is this?

Margaret Northup : He's my husband.

Solomon Northup : Husband?

Margaret's Husband : It is very good to meet you, sir.

Solomon Northup : We have much acquainting to do.

Margaret's Husband : Yes, sir. And this is your grandson. Solomon Northup Staunton.

Solomon Northup : Solomon. Anne, forgive me.

Anne Northup : There is nothing to forgive.

APPENDIX 2

Process and Circumstance in the Movie of “12 Years a Slave”

PROCESS AND CIRCUMSTANCES			
PROCESS		CIRCUMSTANCES	
a. MAT	= MATERIAL	a. EXT	= EXTENT
b. MEN	= MENTAL	b. LOC	= LOCATION
c. REL	= RELATIONAL	c. MAN	= MANNER
d. BEH	= BEHAVIORAL	d. CAU	= CAUSE
e. VER	= VERBAL	e. CON	= CONTIGENCY
f. EXI	= EXISTENTIAL	f. ACC	= ACCOMPANIMENT
		g. ROL	= ROLE
		h. MTR	= MATTER
		i. ANG	= ANGLE

Analysis of Process in “12 Years a Slave” movie used by Solomon Northup’s dialogue.

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
1.	I won’t stay idle.				✓	
2.	If only I didn’t have to share your cooking with other people.	✓				
3.	Come on.	✓				
4.	Be good for your mother.			✓		
5.	Can I get a kiss, please?	✓				
6.	Travel safely.	✓				
7.	Mr. Moon is being overly gracious.			✓		
8.	That is far more than my wages amount to.			✓		
9.	Cheers .	✓				
10.	My name is Solomon Northup.			✓		

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
11.	I am a free man.			✓		
12.	A resident of Saratoga, New York. The residence of my wife and children who are equally free.			✓		
13.	And you have no right whatsoever to detain me...			✓		
14.	And I promise you,	✓				
15.	I promise you upon my liberation,	✓				
16.	I will have satisfafaction for this wrong.			✓		
17.	No. Help!	✓				
18.	Help me!	✓				
19.	No, that's from my wife.			✓		
20.	Your mother will come ,	✓				
21.	I swear she will,					✓
22.	But you must be silent.			✓		
23.	Be silent.			✓		
24.	We need a sympathetic ear. An opportunity to explain our situation.		✓			
25.	The two men I journeyed with	✓				
26.	I'm certain			✓		
27.	They're making inquires at this very moment.	✓				
28.	They were not kidnappers,			✓		
29.	They were artists. Fellow performers.			✓		
30.	The crew is fairly small.			✓		
31.	If it were well planned,			✓		
32.	I believe		✓			
33.	They could be strong armed.			✓		

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
34.	Days ago. I was with my family, in my home			✓		
35.	Now you tell me					✓
36.	All is lost.			✓		
37.	Tell no one					✓
38.	Who I really am .			✓		
39.	That's the way to survive.			✓		
40.	Well, I don't want to survive,		✓			
41.	I want to live		✓			
42.	My name's not Platt. My name...			✓		
43.	The creek is plenty deep enough to sail, even with a boat full of load.			✓		
44.	The distance from the work area to the point on the latter bayou is several miles away by water fewer than the land.			✓		
45.	If we use the waterway.	✓				
46.	I reckon them at more than twelve feet at their most narrow.		✓			
47.	Wide enough for the tub to travel if a team of niggers cleared it out.	✓				
48.	I laboured repairing the Champlain canal on the section over	✓				
49.	Which William Van Northwick was superintendent.			✓		
50.	With my earning I hired several efficient hands to assist me	✓				

12 Years a Slave Movie Script							
NO.	CLAUSES	PROCESS					
		M A T	M E N	R E L	B E H	V E R	E X I
51.	and entered into contracts for transportation of large rafts of timber from Lake Champlain to Troy.	✓					
52.	Stop your wailing!	✓					
53.	You let yourself be overcome by sorrow.	✓					
54.	You will drown in it.	✓					
55.	They are as my flesh.			✓			
56.	Master Ford is a decent man.			✓			
57.	I survive!		✓				
58.	I will not fall into despair!	✓					
59.	I will offer up my talents to Master Ford.	✓					
60.	I will keep myself hearty	✓					
61.	Till freedom is apportioned!			✓			
62.	My back is thick with scar for protesting my freedom.			✓			
63.	Do not accuse me.	✓					
64.	They are , sir.			✓			
65.	They're smooth to the touch as a yearling's coat.			✓			
66.	Well, it's only matter of perspective, sir.			✓			
67.	From where you stand	✓					
68.	you may see differently,		✓				
69.	But the hand are not mistaken.			✓			
70.	I simply ask					✓	
71.	That you use all your senses before rendering judgement.	✓					

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
72.	I'll do as ordered.	✓				
73.	Yes, Master. I am about it.			✓		
74.	These have all been replaced .	✓				
75.	And so I did .	✓				
76.	I did as instructed.	✓				
77.	If there's something wrong,			✓		
78.	It's wrong.			✓		
79.	Master Tibbeats wants to whip me for using the nails		✓			
80.	You gave me.	✓				
81.	You must know		✓			
82.	That I'm not a slave.			✓		
83.	Before I came to you	✓				
84.	I was a free man.			✓		
85.	I'd rather not say .					✓
86.	As you are aware,			✓		
87.	Master Epps is a man of hard countenance.			✓		
88.	You know		✓			
89.	He has ill feeling toward your husband.			✓		
90.	Master epps has somehow come to believe that Master Shaw...	✓				
91.	I meant no disrespect.					✓
92.	I meant no disrespect to you, Mistress.					✓
93.	Return it.	✓				
94.	I will do no such thing.	✓				

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
95.	The gory detail with which you speak.	✓				
96.	It is melancholia, nothing more.			✓		
97.	How can you fall into such despair?	✓				
98.	Why would you consign me to damnation with such an ungodly request?	✓				
99.	I did not know , sir.		✓			
100.	How did you arrive at such a place,	✓				
101.	If i may ask ?					✓
102.	There's no truth to it.			✓		
103.	How could I write a letter without ink or paper?	✓				
104.	I got no friends living	✓				
105.	As I know of.		✓			
106.	That Armsby is a lying, drunken fellow.			✓		
107.	Didn't he want you to hire him as an overseer.		✓			
108.	He believes		✓			
109.	You're soft soap.			✓		
110.	And he's given to such talk.	✓				
111.	Made this story out of whole cloth	✓				
112.	Because he wants a situation.		✓			
113.	It's all a lie, Master.			✓		
114.	Well, I'll be danned .	✓				
115.	Were he not free and white, platt.			✓		
116.	Were he not free and white.			✓		
117.	What's funny?			✓		
118.	Master Bass, I want to ask you		✓			

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
119.	What part of the country you come from?	✓				
120.	Oh, I know		✓			
121.	Where Canada is .			✓		
122.	I've been there myself. Montreal and Kingston and Queenston and a great many places.			✓		
123.	Oh, Master Bass, if justice had been done	✓				
124.	I never would have been here.			✓		
125.	I'm afraid to tell you.			✓		
126.	Do you believe , sir, in justice,		✓			
127.	As you said ?					✓
128.	Slavery is an evil			✓		
129.	That should befall none?	✓				
130.	If you truly do ,	✓				
131.	Then I ask ,					✓
132.	I beg ,		✓			
133.	That you write my friends in north, acquainting them of my situation and beseeching them to forward free papers.	✓				
134.	It would be an unspeakable happiness to see my family again.			✓		
135.	Solomon Northup is my name.			✓		
136.	I have a wife, two children.			✓		
137.	Anne Hampton. I am			✓		
138.	Who I say .					✓
139.	I apologize for my appearance,		✓			

12 Years a Slave Movie Script						
NO.	CLAUSES	PROCESS				
		M A T	M E N	R E L	B E H	V E R
140.	I have had a difficult time these past several years.			✓		
141.	We have much acquainting to do.	✓				
142.	Solomon. Anne, forgive me.	✓				

12 Years a Slave Movie Script

NO.	CLAUSES	CIRCUMSTANCES								
		E	L	M	C	C	A	R	M	A
		X	O	A	A	O	C	O	T	N
	performers.									
15.	The crew is fairly small.			✓						
16.	If it were well planned, I believe they could be strong armed.					✓				
17.	If it were well planned, I believe they could be strong armed.			✓						
18.	Days ago. I was with my family, in my home.		✓							
19.	Days ago. I was with my family, in my home.		✓							
20.	The creek is plenty deep enough to sail, even with a boat full of load.			✓						
21.	The creek is plenty deep enough to sail, even with a boat full of load.						✓			
22.	The distance from the work area to the point on the latter bayou is several miles away by water fewer than the land.		✓							
23.	The distance from the work area to the point on the latter bayou is several miles away by water fewer than the land.		✓							
24.	I reckon them at more than twelve feet at their most narrow.		✓							
25.	Wide enough for the tub to travel if			✓						

12 Years a Slave Movie Script

NO.	CLAUSES	CIRCUMSTANCES								
		E	L	M	C	C	A	R	M	A
		X	O	A	A	O	C	O	T	N
	a team of niggers cleared it out.									
26.	Wide enough for the tub to travel if a team of niggers cleared it out.					✓				
27.	I laboured repairing the Champlain canal on the section over		✓							
28.	With my earning I hired several efficient hands to assist me						✓			
29.	and entered into contracts for transportation of large rafts of timber from Lake Champlain to Troy.		✓							
30.	They are as my flesh.							✓		
31.	I will not fall into despair!		✓							
32.	I will offer up my talents to Master Ford.		✓							
33.	I will keep myself hearty			✓						
34.	My back is thick with scar for protesting my freedom.				✓					
35.	They're smooth to the touch as a yearling's coat.							✓		
36.	you may see differently,			✓						
37.	I'll do as ordered.			✓						
38.	I did as instructed.			✓						
39.	It's wrong.			✓						
40.	Master Tibbeats wants to whip me for using the nails				✓					

12 Years a Slave Movie Script										
NO.	CLAUSES	CIRCUMSTANCES								
		E X T	L O C	M A N	C A U	C O N	A C C	R O L	M O D	A D J
	Queenston and a great many places.									
55.	I've been there myself. Montreal and Kingston and Queenston and a great many places.		✓							
56.	Oh, Master Bass, if justice had been done I never would have been here.				✓					
57.	Oh, Master Bass, if justice had been done I never would have been here.	✓								
58.	That you write my friends in north , acquainting them of my situation and beseeching them to forward free papers.		✓							
59.	That you write my friends in north, acquainting them of my situation and beseeching them to forward free papers.							✓		
60.	I apologize for my appearance,				✓					
61.	I have had a difficult time these past several years.		✓							



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Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form : K - 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Indah Dwi Permata
NPM : 1402050115
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 131 SKS

IPK= 3,68

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
16 0-2017	Process and Circumstance in the Movie of "12 Years a Slave"	
	The Processes in Limerick and Ballad in Literature for Children	
	Illocutionary Acts on Mitsuha Miyamizu as the Main Character in "Your Name" Movie	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 15 November 2017
Hormat Pemohon,

Indah Dwi Permata

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas
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- Untuk Mahasiswa yang bersangkutan



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PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Indah Dwi Permata
NPM : 1402050115
Prog. Studi : Pendidikan Bahasa Inggris

Judul	Diterima
Process and Circumstance in the Movie of "12 Years a Slave"	

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh
Dosen Pembimbing

Prof. Amrin Saragih, MA, Ph.D

Medan, 15 November 2017
Hormat Pemohon,

Indah Dwi Permata



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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id**

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Assalamu 'alaikum Wr, Wb

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NPM : 1402050115
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

Process and Circumstance in the Movie of "12 Years a Slave"

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Prof. Amrin Saragih, MA, Ph.D

ACC 27/11-2017

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 27 November 2017

Hormat Pemohon,

Indah Dwi Permata

Keterangan

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Nomor : 6199 /II.3-AU /UMSU-02/F/2017
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

*Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb*

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Indah Dwi Permata
NPM : 1402050115
Program Studi : Pend. Bahasa Inggris
Judul Skripsi : Process and Circumstance in the Movie of " 12 Years a Slave "

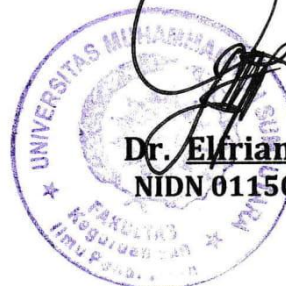
Pembimbing : Prof. Amrin Saragih.,MA.,Ph.D

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak sesuai dengan jangka waktu yang telah ditentukan
3. Masa daluwarsa tanggal : **27 Nopember 2018**

Medan, 08 Rab. Awwal 1439 H
27 Nopember 2017 M

Wassalam
Dekan



Dr. Elrianto .M.Pd.
NIDN 0115057302

Dibuat rangkap 4 (Empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR



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BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Process and Circumstance in the Movie of "12 Years a Slave"

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
23 Nov 2017	Revisi List of Tables	
7 Dec 2017	Revisi Conceptual Framework	
14 Dec 2017	AEC	

Medan, November 2017

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum.)

Dosen Pembimbing

(Prof. Amrin Saragih, MA, Ph.D)



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Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id


BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Jumat Tanggal 22 Bulan Desember Tahun 2017 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Process and Circumstance in the Movie of "12 Years A Slave"

No	Masukan dan Saran
Judul	/
Bab I	
Bab II	relevant studies.
Bab III	
Lainnya	References should be recheck.
Kesimpulan	[] Disetujui [] Ditolak [] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas


(Dra. Diani Syahputri, M.Hum)

Dosen Pembimbing


(Prof. Amrin Saragih, MA, Ph.D)

Panitia Pelaksana

Ketua

(Mandra Saragih, S.Pd, M.Hum)

Sekretaris

(Pirman Ginting, S.Pd., M.Hum)



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LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Process and Circumstance in the Movie of "12 Years A Slave"

Sudah layak diseminarkan.

Medan, Desember 2017
Dosen Pembimbing

Prof. Amrin Saragih, MA, Ph.D



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SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Process and Circumstance in the Movie of "12 Years a Slave"

benar telah melakukan seminar proposal skripsi pada hari Jumat, tanggal 22, Bulan Desember, Tahun 2017.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, Desember 2017

Ketua

Mandra Saragih, S.Pd, M.Hum



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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Process and circumstance in the Movie of "12 Years a Slave"

Pada hari Jumat tanggal 22 bulan Desember tahun 2017 sudah layak menjadi proposal skripsi.

Medan, Desember 2017

Disetujui oleh:

Dosen Pembahas

Dra. Diani Syahputri, M.Hum

Dosen Pembimbing

Prof. Amrin Saragih, MA, Ph.D

Diketahui oleh
Ketua Program Studi,

Mandra Saragih, S.Pd, M.Hum

SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini :

Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Process and Circumstance in the Movie of "12 Years a Slave"

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.


Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Desember 2017
Hormat saya
Yang membuat pernyataan,



Indah Dwi Permata

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris


Mandra Saragih, S.Pd, M.Hum



Unggul, Cerdas & Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400 Fax. (061) 6625474 - 6631003
Website: <http://fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Nomor : 331 /II.3-AU/UMSU-02/F/2018 Medan, 25 Rab. Akhir 1439 H
Lamp : --- 13 Januari 2018 M
Hal : **Mohon Izin Riset**

Kepada : **Yth, Bapak / Ibu Kepala**
Digital Library Unimed
Di
Tempat

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan KBK Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara, dan untuk melatih serta menambah wawasan mahasiswa dalam penyusunan Skripsi, maka dengan ini kami mohon bantuan Bapak untuk memberikan informasi /data kepada mahasiswa tersebut dibawah ini :

Nama Mahasiswa : **Indah Dwi Permata**
N P M : 1402050115
Program Studi : **Pend. Bahasa Inggris**
Judul Skripsi : **Process and Circumstance in the Movie of " 12 Years a Slave"**

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih. Akhirnya selamat sejahteralah kita semuanya, Amin.

Wassalam
Dekan



Dr. ELFRIANTO . M.Pd
NIDN 0115057302

**** Pertiinggal****



KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
UNIVERSITAS NEGERI MEDAN
UPT PERPUSTAKAAN

Jl. Willem Iskandar Psr. V - Kotak Pos No. 1589 - Medan 20221
Telp. (061) 6613365,6613276, 6618754 Fax. (061) 6614002-6613319
Laman: <http://perpustakaan.unimed.ac.id>

Nomor : 0027/UN.33.13.1/PL/2018
Lamp. : 1 Berkas
Hal : Izin Penelitian

Medan, 19 Januari 2018

Kepada Yth. Bapak/Ibu Kepala Perpustakaan Digital Library Unimed
FKIP Universitas Muhammadiyah Sumatera Utara
Di
Tempat

Sehubungan dengan surat saudara 331/II.3-AU/UMSU-02/F/2018 Tanggal 19
Januari 2018 perihal seperti tersebut pada pokok surat, maka dengan ini Kepala
UPT Perpustakaan Universitas Negeri Medan memberikan izin untuk melakukan
Penelitian kepada:

Nama : **Indah Dwi Permata**
NIM : 1402050115
Program Studi : Pend. Bahasa Inggris
Fakultas : FKIP
Judul Penelitian : Process and Circumstance in the Movie of 12 Years a Slave

Demikian kami sampaikan, atas kerjasama yang baik diucapkan terimakasih.

a.n. Kepala,
Kasubbag Tata Usaha,



Catur Dedek Khadijah, S.Sos., MM
NIP. 198309112006042001

Tembusan:
1. Arsip



KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
UNIVERSITAS NEGERI MEDAN
UPT PERPUSTAKAAN

Jl. Willem Iskandar Psr. V - Kotak Pos No. 1589 - Medan 20221
Telp. (061) 6613365, 6613276, 6618754 Fax. (061) 6614002-6613319
Laman: <http://perpustakaan.unimed.ac.id>

SURAT KETERANGAN
NO. 0073/UN.33.13.1/LL/2018

Yang bertanda tangan dibawah ini Kepala UPT Perpustakaan Universitas Negeri Medan menerangkan:

Nama : **Indah Dwi Permata**
NIM : 1402050115
Fakultas/Jurusan : FKIP/ Pendidikan Bahasa Inggris
Institusi : Universitas Muhammadiyah Sumatera Utara

Telah melakukan penelitian/ observasi di UPT Perpustakaan Universitas Negeri Medan pada tanggal 19 Januari s/d 19 Februari 2018 untuk penelitian yang berjudul:

Process And Circumstance In The Movie Of "12 Years A Slave"

Demikian Surat Keterangan ini kami berikan untuk dapat dipergunakan seperlunya

Medan, 20 Februari 2018

a.n. Kepala,
Kasubhag Tata Usaha,

Catur Dedek Khadijah, S.Sos., MM
NIP. 198309112006042001



Tembusan:
I. Arsip



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238**

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
 Nama Lengkap : Indah Dwi Permata
 N.P.M : 1402050115
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Process and Circumstance in the Movie of "12 Years a Slave"

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
08 Februari 2018	Revise Objective of the study	
	The significance of the study	
	The problem of the study	
12 Februari 2018	Chapter IV	
	Chapter V	
19 Februari 2018	ACC	

Medan, Februari 2018

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum)

Dosen Pembimbing

(Prof. Amrin Saragih, MA, Ph.D)

UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Fakultas Keguruan dan Ilmu Pendidikan

SURAT PERNYATAAN

Bismillahirrahmanirrahim

Yang bertanda tangan di bawah ini, mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.

Nama lengkap	: INDAH DWI PERMATA
Tempat/ Tgl. Lahir	: Medan, 19 Oktober 1996
Agama	: Islam
Status Perkawinan	: Kawin/Belum Kawin/Duda/Janda*)
No. Pokok Mahasiswa	: 1402050115
Program Studi	: Pendidikan Bahasa Inggris
Alamat Rumah	: Jl. Tangkul Gg. Cahaya No.58 Medan Telp/Hp: 0852-7023-8096
Pekerjaan/ Instansi	: -
Alamat Kantor	: -

Melalui surat permohonan tertanggal Februari 2018 telah mengajukan permohonan menempuh ujian skripsi. Untuk ujian skripsi yang akan saya tempuh, menyatakan dengan sesungguhnya, bahwa saya,:

1. Dalam keadaan sehat jasmani maupun rohani
2. Siap secara optimal dan berada dalam kondisi baik untuk memberikan jawaban atas pertanyaan penguji,
3. Bersedia menerima keputusan Panitia Ujian Skripsi dengan ikhlas tanpa mengadakan gugatan apapun;
4. Menyadari bahwa keputusan Panitia Ujian ini bersifat mutlak dan tidak dapat diganggu gugat.

Demikianlah surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu. Semoga Allah SWT meridhoi saya. Amin.

SAYA YANG MENYATAKAN,



INDAH DWI PERMATA

UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Fakultas Keguruan dan Ilmu Pendidikan

PERMOHONAN UJIAN SKRIPSI

Kepada Yth :

Medan, Februari 2018

Bapak/Ibu Dekan *)
di
Medan

Assalamu'alaikum Wr. Wb

Dengan hormat, saya yang bertanda tangan di bawah ini:

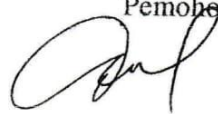
Nama : **INDAH DWI PERMATA**
NPM : 1402050115
Program studi : Pendidikan Bahasa Inggris
Alamat : Jl. Tangkul Gg. Cahaya No.58 Medan

Mengajukan permohonan mengikuti ujian skripsi, bersama ini saya lampirkan persyaratan:

1. Transkrip/Daftar nilai kumulatif (membawa KHS asli Sem 1 s/d terakhir dan Nilai Semester Pendek (kalau ada sp). Apabila KHS asli hilang, maka KHS Foto Copy harus dileges di Biro *FKIP UMSU*).
2. Foto copy STTB/Ijazah terakhir dilegalisir 3 rangkap (Boleh yang baru dan boleh yang lama)
3. Pas foto ukuran 4 x 6 cm, 15 lembar.
4. Bukti lunas SPP tahap berjalan (difotocopy rangkap 3)
5. Foto copy compri 3 lembar
6. Surat keterangan bebas perpustakaan
7. Surat permohonan sidang yang sudah ditanda tangani oleh pimpinan Fakultas
8. Skripsi yang telah ACC Ketua dan Sekretaris Program Studi serta sudah ditandatangani oleh dekan fakultas.

Demikianlah permohonan saya untuk pengurusan selanjutnya. Terima kasih, wassalam.

Pemohon,



INDAH DWI PERMATA

Medan, Februari 2018

Disetujui oleh:

A.n. Rektor
Wakil Rektor I

Dr. MUHAMMAD ARIFIN, S.H., M.Hum

Medan, Februari 2018

Dekan



Dr. ERIANTO NASUTION, S.Pd M.Pd



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Indah Dwi Permata
N.P.M : 1402050115
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Process and Circumstance in the Movie of "12 Years a Slave"

sudah layak disidangkan.

Medan, Februari 2018

Disetujui oleh:

Pembimbing

Prof. Amrin Saragih, MA, Ph.D

Diketahui oleh:

Dekan

Ketua Program Studi

Dr. Elfrianto Nasution, S.Pd., M.Pd.

Mandra Saragih, S.Pd, M.Hum



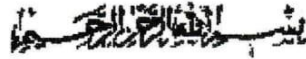
Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN

Alamat : Jalan Kapten Mukhtar Basri No.3 Telp. 6624567 –Ext. 113 Medan 20238

SURAT KETERANGAN

Nomor : 177/KET/II.3-AU/UMSU-P/M/2018



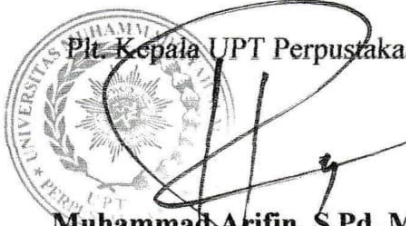
Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Pelaksana Tugas (Plt.) Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

N a m a : **Indah Dwi Permata**
N P M : 1402050115
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 29 Jum. Awal 1439 H.
15 Februari 2018M

Plt. Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M.Pd

CURRICULUM VITAE

Name : Indah Dwi Permata
Place and Date of Birth : Medan, 19th October 1996
Age : 21 Years old
Gender : Female
Nationality : Indonesia
Religion : Islam
Marital Status : Not Married
Address : Jl. Tangkul Gg. Cahaya No. 58 Medan
Phone Number : 0852-7023-8096
Email : indahdp96@gmail.com

Background of Education

- Kindergarden at Mesjid Nurul Muslimin Kindergarden, Medan Tembung (2001 – 2002)
- Elementary School at SD Negeri 064028, Kecamatan Medan Area (2002 – 2008)
- Junior High School at SMP Negeri 35 Medan (2008 – 2011)
- Senior High School at SMA Swasta Dharmawangsa Medan, Kota Medan (2011 – 2014)

