MOOD AND MODALITY USED BY THE MAIN CHARACTERS IN "ONWARD" MOVIE

THESIS

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FACULTY OF ARTS AND HUMANITIES

UIN SUNAN AMPEL SURABAYA

2021

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Submitted as Partial Fulfillment of the Requirements for the

Sarjana Degree of the English Department Faculty of Arts and HumanitiesUIN Sunan

Ampel Surabaya

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ACKNOWLEDGEMENTS

Alhamdulillahi Rabbil 'Aalamiin, first of all, prays and thanks to Allah SWT for His endless blessings, which strengthen me to survive in the middle of the pandemic. He gives me strength, power, health, and mercy to finish my thesis despite all the obstacles that get in my way. Second, may Shalawat and Salam always be with our best Prophet Muhammad SAW who has guided us from the darkness to the brightness from the stupidity to the cleverness.

I would like to express my gratitude to everybody who contributed to this thesis's completion. This thesis would not have been possible without my thesis advisor's help, support, patience, feedback, and advice, Mrs. Raudlotul Jannah, M.App.Ling. I would also like to thank the rest of the lecturers of the English Department in UIN Sunan Ampel Surabaya for their guidance and knowledge for all these times.

Besides, I realized that I would not complete this thesis without love, prayer, support, advice, and encouragement from my beloved mother and father. I dedicate this to those supporting and convincing me that it is okay to have my own pace in writing this thesis as long as I keep going. I also want to thank my older brother and sister for their attention to support me from my first until last year in university. For my fellow English Department Undergraduate in the 2016 year, who cannot be written here one by one, thank you for always being a good friends. May Allah gives the endless blessings and happiness in life.

Surabaya, 4th December 2021

Syafni Nadia Istiqhfarin

ABSTRACT

Istiqhfarin, S. N. (2021). *MOOD and Modality Used by the Main Characters in "Onward" Movie.* English Department, UIN Sunan Ampel Surabaya. Advisor: Raudlotul Jannah, M. App. Ling.

Keywords: Interpersonal Meaning, MOOD, Modal Responsibility.

This research aims to analyze the interpersonal meaning in "Onward" movie. It investigates the MOOD types and Modal responsibility used by the main characters in the "Onward" Movie.

The research design used is the descriptive qualitative method. The data source of this research was taken from the movie entitled "Onward" movie. The data were collected by downloading and reading the movie script. It was identified by highlighting the clauses based on Mood structure, which deals with mood and residue elements to find the MOOD types and modal responsibility. The highlighted data were classified based on the MOOD types and modal by applying codes, analyzing the data, then concluding the findings. Moreover, the researcher employed the theory of Systemic Functional Linguistics in terms of interpersonal meaning proposed by Halliday and Matthiessen (2014).

The result shows that all types of MOOD, including declarative, interrogative, and imperative, are found in the movie. The declarative MOOD is dominated and frequently used by the main characters because the main characters mostly perform by stating and declaring instead of demanding and offering. It is also in line with the Mood structure in declarative MOOD, consisting of Subject and Finite. Then, the implicit subjective is most frequently used by the main characters in "Onward" movie. The implicit modality is considered as the proposition is based on a fact or the same clause as the main proposition. Then, through subjective variant, the main characters tend to use the first-person such as *I* and *we* as their point of view. It means that the speaker takes responsibility for the judgment by showing his/her personal opinion rather than hiding his/her personal opinion.

ABSTRAK

Istiqhfarin, S.N. (2021). *MOOD dan Modalitas yang Digunakan oleh Karakter Utama di Film "Onward"*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Raudlotul Jannah, M.App.Ling.

Kata kunci: Makna Interpersonal, MOOD, Modal Tanggung Jawab.

Penelitian ini bertujuan untuk menganalisis makna interpersonal dalam film "Onward". Ini menyelidiki jenis MOOD dan Modal Tanggung Jawab yang digunakan oleh karakter utama dalam film "Onward".

Desain penelitian yang digunakan adalah metode deskriptif kualitatif. Sumber data penelitian ini diambil dari film yang berjudul film "Onward". Pengumpulan data dilakukan dengan mengunduh dan membaca naskah film. Itu diidentifikasi dengan menyoroti klausa berdasarkan struktur Mood, yang berhubungan dengan elemen mood dan residu untuk menemukan jenis MOOD dan modal tanggung jawab. Data yang disorot diklasifikasikan berdasarkan jenis MOOD dan modal dengan menerapkan kode, menganalisis data, kemudian menyimpulkan temuan. Selain itu, peneliti menggunakan teori Linguistik Fungsional Sistemik dalam hal makna interpersonal yang dikemukakan oleh Halliday dan Matthiessen (2014).

Hasil penelitian menunjukkan bahwa semua jenis MOOD, termasuk deklaratif, interogatif, dan imperatif, ditemukan dalam film. MOOD deklaratif didominasi dan sering digunakan oleh karakter utama karena karakter utama kebanyakan tampil dengan menyatakan dan menyatakan daripada menuntut dan menawarkan. Hal ini juga sejalan dengan struktur Mood dalam MOOD deklaratif, yang terdiri dari Subjek dan Finite. Kemudian, subjektif implisit paling sering digunakan oleh karakter utama dalam film "Onward". Modalitas implisit dianggap sebagai proposisi yang didasarkan pada fakta atau klausa yang sama dengan proposisi utama. Kemudian, melalui varian subjektif, karakter utama cenderung menggunakan orang pertama seperti 'saya' dan 'kita' sebagai sudut pandang mereka. Artinya, pembicara bertanggung jawab atas penilaian dengan menunjukkan pendapat pribadinya daripada menyembunyikan pendapat pribadinya.

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CHAPTER I

INTRODUCTION

This chapter provides a background of the study, problems of the study, scope, and limitation, and definition of the key terms to conduct the study of MOOD and modality.

1.1 Background of the Study

Communication is one of the main purposes of interacting with other people through language. It refers to the act of transferring information from one place, individual, or group to another. According to Thompson (2014, p. 45), communication is inherently two-way. It means that it is not only a way to deliver information, but it is more complex than that. Two-way communication occurs when the hearer sends a response or feedback to the speaker. In the two-way communication process, the validity of the message can be known. It can also influence the speaker's attitude, judgment, or assessment about what she/he is said. Then, the speaker shows their role, power, commitment, and responsibility about what she/he is saying.

Systemic Functional Linguistics (SFL) is a theory of language that can be identified how the speaker influences their attitude, judgment, or assessment about what she/he is saying. Although SFL is known as a theory of grammar, it is not only studies that focus on grammar but also function and meaning. The use of

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language in SFL is related to the speaker's experiences of happening, being, or doing to the real world; the interaction between the speaker and hearer by taking on roles, by expressing, by understanding the speaker's attitudes, and judgments; and the organization of their perceptions of the world in spoken or written text. These are called ideational, interpersonal, and textual meanings.

In this research, the researcher chooses the interpersonal meaning as the focus of this present research. According to Thompson (2014, p. 45), interpersonal meaning plays an important role in establishing and maintaining social relations. It means that interpersonal meaning is used to create personal and social relationships. Halliday and Matthiessen (2014, p. 106) refer to it clause as exchange through the system of MOOD and modality. It can be seen from the Mood element which build the interpersonal meaning. Besides, the interpersonal meaning can reveal how far the speaker accepts or takes responsibility for the attitude being expressed. It means that the speaker may express their point of view subjectively or objectively (Thompson, 2014, p. 73).

MOOD is the clausal system that shows how clauses for different types of interaction are realized. Based on Halliday and Matthiessen (2014, p. 108), the speaker adopted four speech functions: statement, question, offer, and command. Those four basics of speech functions are depended on the speech roles (giving or demanding) and commodity choice (information or goods and services) that the speaker chooses. In line with this, Thompson (2014, p. 48) points out that MOOD indicates the clause types that belong to declarative, interrogative, or imperative. For example, a statement is expressed by declarative MOOD; question and offer

by interrogative MOOD; and command by imperative MOOD. Besides, MOOD types can be broken down from its formula, whether it consists of Mood and Residue element, Mood element only, or Residue only.

Modality shows the speaker's attitude, judgment, or assessment about the certainty of what she/he is talking about. According to Halliday and Matthiessen (2014, p. 128), modality expresses a different degree of probability, usuality, obligation, and inclination. The speaker may show the degree to which the speaker commits herself to the validity of what she/he says or show the responsibility to which the attitude/judgment is being expressed. The speaker can indicate that she/he has a particular point of view about what she/he is saying. The speaker may express their point of view in a way that makes it clear (subjective); or they may do it in a way that the point of view by making it appear to be a quality of the event itself (objective) (Thompson, 2014, p. 73).

From the previous explanation, some studies have been done in analyzing the topic of interpersonal meaning. Hadiani (2019) investigated the interpersonal meaning in students' explanation texts. Her results show that students have employed the declarative mood in the texts. The order of subject and finite show the structure in declarative mood. The use of declarative in students' texts is relevant with the purpose of explanation texts which is to give information. The modal finite such as, *can, will, could, and must* in an explanation text are applied to express the students' opinion towards a specific utterance in the text whether it is to indicate the probability, usuality, or obligation in low degree of modality. It

indicates that the students try to present factual information by giving an equal relationship with the reader.

Then, Nasita, Sugiarto, and Thoyyibah (2020) elaborated the interpersonal meaning on male and female students' personal letters through Mood and modality types. Their findings show that declarative clauses is used by both male and female students as well as the purpose of the letter-writing, which is to give information. In terms of modality, the modalization in terms of usuality is used by both male and female students. It indicates that both male and female showed high confidence toward the trueness of something happen.

Another research on interpersonal meaning was conducted by Sunardi (2013), who focused on a casual conversation. The casual conversation is between a native speaker (an American female) and a non-native speaker (an Indonesian male). His study reveals that an Indonesian male was unsure of the truth of the propositions he exchanged in the conversation compared to an American female. Furthermore, an Indonesian male is preferred by using subjective orientation, while an American female is preferred by judging something on behalf of others.

Moreover, Mayangsari (2020) examined interpersonal meaning through the modality types, values, and orientations used by the students in their argumentative essays. Her research showed that 165 sentences contained modality and indicated that the writers' interpersonal meanings had different types, values, and orientations. She found that median value such as modal 'will' was the most popular value in students' argumentative essays. The students tended to use

explicit objective orientation to show the objectiveness of their arguments to persuade the readers by giving some possibilities and expressing their ideas objectively without any prejudices.

One of the examples of interpersonal meaning can be seen in the movie through the main characters. Movie is one media in which language to communicate, deliver a message, and build a relationship between some characters. The researcher found from previous studies above that most researchers analyzed the interpersonal meaning in written text such as explanation texts, personal letters, and argumentative essays. In this study, the researcher uses the "Onward" movie as the object of the study. The "Onward" movie represents family, brother relationship, struggle, and love based on the real-life of the director. The director portrays himself in one of the main characters named Ian Lightfoot.

This movie is inspiring to analyze because it tells about the brother relationship between Ian and Barley Lightfoot. This movie wants to bring back the father figure who has died. Therefore, Ian and Barley Lightfoot have to do the quests and find another Phoenix Gem before the sunset as soon as their father can reappear. As a movie set in a magical era, the director made each character mythical creatures such as elves, manticore, cyclops, faun, pixie, and goblin where humans do not exist. Moreover, the movie has many scenes of the brother's relationship, portrayed by the main characters. Therefore, the researcher only focuses on the main characters, Ian and Barley Lightfoot, as they perform how each other builds relationships.

From the previous explanation, it can be said that the main characters in the movie usually has a position in carrying out the storyline as well as in research by Permatasari (2019), who analyzed the type of MOOD and modality of the main characters in "The Lion, the Witch, and the Wardrobe and Prince Caspian" movie named Peter. She chooses Peter to find out how a brother communicates with his younger siblings through utterances. The results showed that the older brother, Peter, uses declarative sentences with a Subject + Finite clause structure and the median value of the modality when he talks to his younger siblings. The declarative sentences used by Peter show that he prefers to provide information rather than give questions or orders. The use of modality shows that as the eldest brother, Peter wants to show his power in controlling his younger siblings, especially by using the median value of the modality. Kusnadi (2018) researched the Mood system in the utterances between Poppy and Branch in "Trolls" movie. She found that the most dominant speech function in Poppy and Branch's utterances was a statement. It shows that Poppy was more informative than Branch. The characteristics of Poppy can be identified where she was more giving than demanding. Meanwhile, Branch was more active in demanding than giving.

This present study is conducted to reveal the interpersonal meaning through MOOD and modal responsibility used by the main characters. The researcher analyzes the data of this research by using Halliday's theory (2014). The theory is used to find types of MOOD and modal responsibility. Therefore, this study is worth to conduct because the result can be used to see the importance of the clausal system as a tool to represent the interpersonal meaning.

1.2 Problems of the Study

Based on the background of the study, several problems are formulated as follows:

1. What are the types of MOOD used by the main characters in the "Onward" Movie?

2. What is the modal responsibility used by the main characters in the "Onward" Movie?

1.3 Significance of the Study

This study is supposed to give the new knowledge of Systemic Functional Linguistics (SFL) theory, especially interpersonal meaning. This study also describes the interpersonal meaning through MOOD and modal responsibility in the "Onward" movie. The researcher hopes that this study will give the next researchers, especially English Department students, the basic knowledge in conducting and developing a linguistics area study. Moreover, they can use this study to illustrate how MOOD and modal responsibility can build interpersonal meaning.

1.4 Scope and Limitation

This study is limited to find the interpersonal meaning in the "Onward" movie. It is focused on the analysis of MOOD and modal responsibility by using Systemic Functional Linguistics (SFL) as the scope of this study. The researcher

only analyzes the utterances of the main characters named Ian and Barley

Lightfoot to find types of MOOD and modal responsibility.

1.5 Definition of the Key Terms

Systemic Functional Linguistics (SFL) is a theory of grammar that can produce

meaning and function.

MOOD is the type of sentence spoken by the speaker.

Modality is a word that means the probability, usuality, obligation, and

inclination of something happening.

Interpersonal Meaning is the meaning of sentences expressing the relationship

between the speaker and hearer.

Onward Movie is a fantasy movie title directed and inspired by the real-life of

the director named Dan Scanlon.

CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher presents some related theories needed to study MOOD and modal responsibility to support this study.

2.1 Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics (SFL) is a theory of grammar. This theory is not only seeing grammar as a set of rules but also as a choice to make meaning and function. It means that SFL focuses on not only the structure itself but also the meaning and function. There are several definitions from linguists who describe what SFL theory looks like. According to Thompson (2014, p. 29), SFL is a functional approach to grammar. He concerns functional grammar as the study of linguistic form to the meaning rather than only semantic itself as the study of meaning. Downing and Locke (2006, p. 3) argue that functional grammar matches form to function and meaning in context. Eggins (2004, p. 20) describes that "SFL as a functional-semantic approach to language, exploring how people use language in different contexts and how language is structured for a semiotic system." Then, Lock (1996) points out that SFL sees language as a communicative resource and is interested in how language structures express meaning. From the understanding above, SFL tends to be concerned about the meaning and function produced in text instead of the structure.

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In SFL, the theory aims to match form to function and meaning. It means that SFL is more describing what language is used for (the function) or, in other words, the writer's purpose in writing the sentence than describing the structure of the sentence. Halliday argues that three functions are used to explore how meanings are created. These can be summarized into the experiential (the speaker uses languages to talk about the world), the interpersonal (the speaker uses language to interact with other people), and the textual (the speaker uses language to fit in its context). Each of these meanings is encoded in the clausal systems in SFL.

2.2 Halliday's Systemic Functional Linguistics

First produced by Michael Alexander Kirkwood Halliday in the early 1960s, Systemic Functional Linguistics became a new grammar approach. SFL sees language as a system of choices to make meaning. It is also functional when its function is not for specifying what language structure is but what language structure is for. In Systemic theory, language has three main functional elements: ideational, interpersonal, and textual. Those three functional elements are organized into three types of meaning: the experiential meaning, the textual meaning, and the interpersonal meaning (Halliday & Matthiessen, 2014, p. 30)

The experiential meaning represents actions, events, and situations from what goes around the speaker. It represents the patterns of experience through the transitivity system in a process, participant, and circumstance choice. The textual meaning is concerned with creating the text with ideational and interpersonal meanings. It is realized in the system called theme and rheme. Then, the

interpersonal meaning is concerned with the interaction between speaker and hearer. The way to realize interpersonal meaning is in the clausal system called MOOD and modality.

2.3 Interpersonal Meaning

Interpersonal meaning is one out of three meanings in SFL. It focuses on the meaning where the speaker uses language to interact with other people. In SFL, the term 'interact' means that the speaker is exchanging. Through interpersonal meaning, the purpose of the speaker can be seen whether she/he influences the hearer, demands particular action from the hearer, or judges commit to what she/he is saying. Thompson (2014, p. 45) states that interpersonal meaning concerns with the use of language to interact, to establish and to maintain appropriate personal and social links with them. Moreover, he adds that interaction means having a purpose for saying things, whether the speaker wants to influence the hearer's attitudes, to provide information, or to explain the speaker's attitudes. Halliday and Matthiessen (2014, p. 135) argue that interpersonal meaning is considered clause as an exchange when the speaker is taking the speech role and the commodity of exchanged. The speech role is giving and demanding. The commodity that the speaker may be giving or demanding is information or goods & services. When language is used to exchange information, the clause takes on the form of a proposition. It is also different for goods & services that are being exchanged; Halliday and Matthiessen (2014, p. 139) refer to a proposal.

The exchange is successful when the hearer understands the speaker's information or provides the information demanded. When taken together, speech role and commodity exchange are defined as four speech functions: offer, statement, command, and question. Downing and Locke (2006, p. 177) define that the speaker acts through words, such as thanking and promising. They refer to speech acts encoded in the system of clause types in interpersonal meaning called MOOD. Halliday and Matthiessen (2014, p. 136) show the role and commodity of being exchanged in table 2.1.

Table 2. 1 Role and Commodity Exchange in Interpersonal Meaning

Role in exchange		Commodity exchange	
		Goods & services	**Information**
(i)	**Giving**	Offer "Would you like this teapot?"	Statement "He's giving her teapot."
(ii)	**Demanding**	Command "Give me that teapot!"	Question "What is he giving her?"

(Halliday & Matthiessen, 2014)

Those four speech functions; offer, statement, command, and question, are related to the clause types or MOOD. A statement is most expressed by declarative, question by interrogative, and command by imperative. However, an offer is the complex one because it is not included in a specific MOOD choice. It can be included in the declarative, interrogative, or imperative.

MOOD is defined as a clausal system used to indicate the clause types that belong to declarative, interrogative, or imperative (Halliday & Matthiessen, 2014, p. 143). In SFL, there are some differences in capitalization in the term used in

interpersonal meaning. Halliday and Matthiessen (2014, p. 142) classify it into lower or lower cases with single quotes, small capitals, and initial capitals. The lower case refers to the term's name in the system, such as feature or option (indicative/interrogative/imperative). In small capitals, it is used for the name of the system, including Mood and Mood type. Initial capitals belong to the name of an element or structural function; Mood, Subject, Finite, Residue, Predicator, Complement, and Adjunct. In this case, the causal systems in interpersonal meaning refer to MOOD in the capital letters.

2.3.1   Mood Element

Mood is the element in the interpersonal meaning. It deals with two elements, namely Subject and Finite. The presence of Subject and Finite is used to recognize the choice of MOOD in the clause.

(1)   Subject

Subject refers to a grammatical function presents the person or thing expressed in a nominal group, personal pronoun, noun phrase, and a word empty of content, such as *there* (Eggins, 2004, p. 151).

(2)   Finite

Finite is a grammatical function expressing tense, modality, and polarity. Tense is the time of speaking (past, present, and future). Modality is related to the region of uncertainty expressed in modal (can, will, may). Polarity shows the positive or negative form of the proposition. Halliday and Matthiessen (2014, p.

145) present finite verbal operators relating to which the finite can be expressed in the following table.

Table 2. 2 Finite Verbal Operators

Temporal operator:			
	Past	**Present**	**Future**
Positive	Did, was, had, used to	Does, is, have	Will, shall, would, should
Negative	Didn't, wasn't, hadn't, didn't + used to	Doesn't, isn't, hasn't	Won't, shan't, wouldn't, shouldn't
Modal Operator:			
	Low	**Median**	**High**
Positive	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
Negative	needn't, doesn't/didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/wasn't to)	mustn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/ hadn't to)

(Halliday & Matthiessen, 2014, p. 145)

2.3.2   Residue Element

Residue element consists of three kinds of grammatical functions such as, Predicator, Complement, and Adjuncts. In this case, the structure of Residue can be consisting of Predicator only, one or two Complements, and several Adjuncts. The following section will explain each element in the structure of Residue.

(1)   Predicator

Predicator is a grammatical function realized by a verbal group apart from the temporal or modal Finite operator. They stand for expressing what action, event, or process is going on. The Predicator is placed after Finite. Eggins (2004, p. 155) identifies the Predicator in "I'm reading The Bostonians". There are two

verbal elements recognized in the example before: *am* and *reading*. The first part

of the verbal group, *am*, functions as Finite. The second part functions as

Predicator, which tells about what process is going on, namely *reading*.

(2)   Complement

   Complement is another grammatical function in residue elements.

Complement has potential as the Subject because it is realized by the nominal

group. Halliday and Matthiessen (2014, p. 153) said that any nominal group that is

not functioning as a Subject will function as a Complement; for example, "George

was given a book by Simon". The noun phrase *a book* has a function as

Complement because it realizes in a nominal group. Moreover, Complement can

be the Subject, particularly in a passive clause. They answer questions in the form

of 'is/had what,' 'to whom,' and 'did to what.'

(3)   Adjuncts

   Adjuncts are a grammatical function of a clause that does not have the

potential to become the Subject. It only provides some additional information

realized by the adverbial group, such as information about the place, time, and

manner or by a prepositional phrase. Halliday and Matthiessen (2014, p. 153) give

the following example to illustrate the identification of Adjunct in the clause: "My

aunt was given that teapot yesterday by the duke". There are two Adjuncts found

in the example before, *yesterday*, and *by the duke*. The adverbial group of

yesterday expresses a circumstance of time. In contrast, the prepositional phrase

by the duke expresses a preposition of an agent. Therefore, it can be identified as

an element that does not have the potential to become a Subject as long as it is not in a nominal group but adverbial or prepositional.

There are two types of Adjuncts: Mood and comment Adjuncts. Mood Adjunct is closely related to the Finite verbal operator apart from the Predicator. They express meanings of temporality, intensity, modality, and polarity. In Mood structure, Mood Adjuncts have a position next to the Finite, which is part of the verbal operator, either before or after the Finite.

Meanwhile, comment adjunct is less closely tied to the clause structure. It is because comment adjuncts do not include in the Mood and Residue elements. Instead, they express the speaker's attitude to the proposition as a whole is about the clause. Comment adjuncts typically occur after Subject and realizes in the adverbial group: *frankly, honestly, really, luckily, hopefully, tentatively, provisionally, broadly speaking, generally, understandably, as expected, wisely, and amazingly.*

2.4 MOOD Types

The previous subchapter has been explained MOOD as the system of the clause in interpersonal meaning. Mood is built from the relation of Mood element between Subject and Finite. Halliday and Matthiessen (2014, p. 169) divide clauses into minor and major clauses. A minor clause is a clause that does not have a Mood and Residue element. Their function is as calls, greetings, and exclamations such as *Hello! Good morning! Oh my god!* Etc. Then, a minor clause cannot be analyzed. On the other hand, a major clause is a clause that has a

Mood element. This kind of clause usually appears in a declarative MOOD. It can

be seen through the Mood element and Residue element.

(1)   Declarative MOOD

Declarative MOOD expresses the speech function of a statement. The

speaker generally uses this type to give the hearer information or an idea. The

order of Subject occurs before Finite can be identified in declarative MOOD

(Halliday & Matthiessen, 2014, p. 143). Here is the example:

Pippo	is	an animal lovers
Subject	**Finite**	**Complement**

The clause above shows the structure of declarative MOOD. The order of

Subject comes after Finite can be seen in *Pippo is an animal lover*. *Pippo* is the

Subject that refers to the personal pronoun, and Finite refers to the present tense.

In this case, the presence of the Subject and Finite belong to the Mood element. In

contrast, the Complement in 'an animal lover' belongs to the Residue element. The

clause above shows that the speaker gives information that *Pippo is an animal*

lover.

(2)   Interrogative MOOD

Interrogative MOOD expresses the speech function of a question. It is

about asking a question to the hearer and ends with a question mark. The speaker

uses a question to demand some information from the hearer or give some goods

& services in the expression of an offer. Interrogative MOOD is divided into polar

interrogative and WH-interrogative. The polar interrogative is a yes/no question

used to specify the polarity of the hearer's message. The structure of it is marked

by order of Finite before the Subject. Therefore, the answer is always in the form of 'yes' or 'no' answer. Further, WH-interrogative has characteristics of WH elements such as *who, where, when, what, why, and how*. According to Eggins (2004, p. 168), this WH- element is always fused whether with the Subject, Complement, or Adjunct. It means that every WH element has its function; for example, the WH element in 'who' is used by the speaker to ask the Subject or person who did the activity. Thus, it functions to specify the entity that the speaker wishes to have supplied. The example of both yes/no interrogative and WH-interrogative can be seen as follow:

is	Pippo	an animal lover?
Finite/present	**Subject**	**Complement**

The clause above refers to polar interrogative. The Finite *is* comes first before the Subject *Pippo*. The Finite refers to simple present tense. The Finite and the Subject are included in the Mood element, while the Complement, *an animal lover*, is included in the Residue elements in the form of a noun phrase. In this case, the speaker is asking whether the Pippo is an animal lover or not.

Who	is	Pippo?
WH−element	**Finite**	**Subject**

Another clause above shows the example of WH-interrogative. It can be seen that WH-element *who* is followed by the Finite *is*. The WH-element 'who' is used to asking a question about the Subject or a person doing the work. In WH-interrogative, the WH-element comes first then followed by the ordering of the Finite and Subject.

(3)   Imperative MOOD

Imperative MOOD expresses the speech function of a command. The speaker uses it in demanding goods & services in exchange. The hearer must do something needed by the speaker. According to Halliday and Matthiessen (2014, p. 165), imperative MOOD consist of Subject and Finite, Subject only, or even no Mood but Predicator or Finite only. However, the imperative MOOD has a different system of a person from another type. In this type, the Subject of command is in the form of the second person, including *you, me,* or *you* and *me*. Below is the example of imperative MOOD:

Don′t	take	My cat!
Finite	**predicator**	**Complement**

The imperative clause above shows the order of the Finite *don't*. There is only a Finite that belongs to the Mood elements, while the rest are a Predicator *take* and Complement *my cat* in the Residue elements. The clause above shows the expression of a command by the speaker to do not take his cat.

2.5 Halliday's Context of Situation

According to Halliday in Almurashi (2016), a text is inherent with the context. Therefore, context is classified as one of the components used to do the process of making meaning. When language occurs in a context, it will relate to several contexts, namely genre and register. Thompson (2014, p. 40) defines register as the variation of language use that impacts the way language is used. There are three variables of register, namely field, tenor, and mode (Eggins, 2004). Field is

concerned with the role of language in the activity that is going on. Tenor is concerned with the relationships between the people involved in the communication. Then, mode is concerned with the understanding of language use, whether in written or spoken text (Thompson, 2014, p. 40).

In SFL, tenor is one variable in the context of a situation where the interpersonal meaning occurs. It refers to who speaks in communication and deals with what kind of status and role that the speaker takes. It can be seen in relation to the negotiations carried out in the relationship between the speaker and hearer. For example, someone does not talk to her friend the same way as talking to her mother. It can be said that the way the speaker uses/chooses the language depends on the role that the speaker takes. Through SFL, interpersonal meanings which express a speaker's attitudes and judgments are affected by tenor.

2.6 Modality

Modality is related to the speaker's assessment, attitude, or judgment of probabilities and obligations on what she/he is saying. Downing and Locke (2006, p. 380) add modality into two different kinds of attitude. They are about the validity of proposition, including probability and usuality or intervening in the speech event by laying down obligations or giving permission. Halliday and Matthiessen (2014, p. 178) point out that modality is the polarity between *yes* or *no* that has two types: modalization and modulation. Modularization contains degrees of probability and usuality when a clause contains information or acts as a proposition. Meanwhile, the types of modulation contain degrees of obligation

and inclination, which act as a proposal or command. By using modality, the speaker or writer can indicate a particular point of view about something.

(1)   Modalization

Modalization refers to degrees of probability and usuality. The clause refers to the form of a proposition. The function of modalization is to show how valid information is, whether it can be affirmed or denied. Halliday and Matthiessen (2014, p. 178) present two kinds of meaning in modalization: probability, and usuality.

Probability is used to express the speaker's judgment about the likeliness of something to happen. It is realized through models such as can, could, will, would, may, and might. In probability, it also can be realized through Mood adjuncts such as probably, possibly, certainly, perhaps, and maybe. Halliday and Matthiessen (2014, p. 178) said that modality of probability can be expressed in three ways: by Finite modal operator "Aisyah will be at home now", by Mood Adjuncts "Aisyah is probably at home now", and by both together "Aisyah will probably be at home now". The example shows that Aisyah is at her home now.

Usuality is used to express the speaker's judgment of the frequency in which something happens. In usuality, it can be recognized in adverbs that act as Mood adjuncts such as sometimes, often, always, never, ever, seldom, rarely, and usually. This modality type is also realized in the same three ways as in probability: by a Finite modal operator "Ali will sit there all day", by a Mood

Adjuncts "Ali usually sits there all day", by both together "Ali will usually sit there all day". The example shows that Ali will sit there all day at a certain time.

(2)   Modulation

Modulation refers to degrees of obligation and inclination which act as a proposal or command. Obligation is used when the speaker gives command, suggestion, demand, or advice to the hearer. Meanwhile, the inclination is used to represent the tendency of a speaker to do something and the capability from their feeling. Both obligation and inclination can be expressed through a Finite modal operator and verbal group or an expansion of the predicator.

2.7 Modal Responsibility

Thompson (2014, p. 73) argues that "modality can be expressed according to how far the speaker takes responsibility for the attitude being expressed". Halliday and Matthiessen (2014, p. 182) refer to modal responsibility as the orientation of modality which consists of subjective and objective modality, explicit and implicit variants. Subjective modality is where the personal opinion is expressed by the first-person such as *I* and *we*. Meanwhile, objective modality is where the personal opinion is expressed by the third-person or impersonal *it*. (Sidabutar, 2015). In SFL, an impersonal clause comes with *it* as Subject and the verb *to be + adjective of modality* such as "It is probable" (Sunardi, 2013). Liping (2017) has said that "personal pronouns are not only used to refer to the participants but also reflect the relationship between people involved". The choice

of personal pronouns displays the speaker's intention to show their respect to the hearer or to establish a good relationship with them.

Rui and Jingxia (2018) state that "people may express themselves or state the objective facts directly or indirectly". Therefore, the implicit and explicit variants arise in modality. Implicit modality is used when the modality is clearly expressed in the same clause as the main proposition. On the other hand, explicit modality is used when the modality is expressed in a separate clause.

Highlighting implicit and explicit, there are intermediate ways of expressing modality. Explicit subjective expresses in a mental clause such as think, believe, suppose, expect, consider, and know (Martin, 1995), implicit subjective expresses modal verbal operators, or finite, implicit objective expresses in mood adjunct or what Halliday and Matthiessen (2014, p. 178) call as an 'expansion of the Predicator'; whereas explicit objective expresses in the attributive clause.

The realization of modal responsibility can be seen in the following table:

Table 2.3 Modal Responsibility

	Modularization	Modulation
Explicit subjective	*"I'm sure* we should sell this place."	"I *don't advise* you to drink it."
Implicit subjective	"She *might* have written to me."	"I *mustn't* go there anymore."
Implicit objective	"We *probably* won't repay it"	"A cathedral is *supposed* to be old."
Explicit objective	*"It's likely* that they've heard by now."	*"It's essential* that you leave at once."

(Thompson, 2014, p. 75)

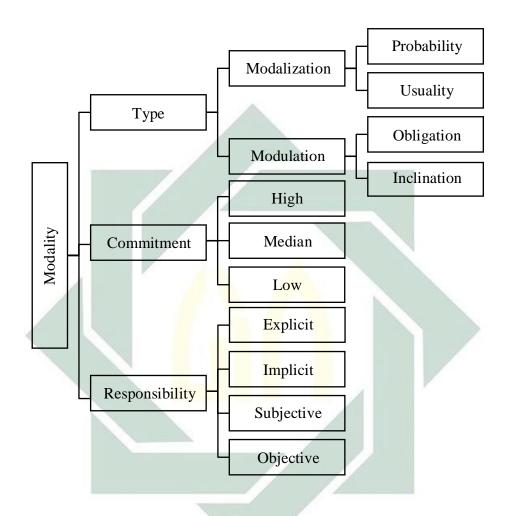The following figure shows the systems of modality according to

Thompson (2014, p. 77):

Figure 2. 1 Systems of Modality

2.8 Onward Movie

Onward is a title of a fantasy movie. The movie is directed by Dan Scanlon and produced by Kori Rae. The movie was generally received positive reviews from critics and grossed $141 million worldwide. It is also winning for Film Music, The Family Movie of 2020, and Feature Film category (https://en.wikipedia.org/wiki/Onward_(film)). "Onward" movie was inspired by the death of Scanlon's father when he and his older brother were very young children. He decided to write the story after hearing an audio clip of his father. He puts himself as the main character named Ian Lightfoot, who, in his entire life, never met his father before. The movie portrays family, brother relationship, struggle, and love which are set and adapted in a period background of historical or fictional adventure heroes within the historical context.

The movie tells about two teenage elf brothers named Ian and Barley Lightfoot, who go on a journey. The journey leads them to discover a little magic left out to spend one last day with their father, who died when they were young. Ian Lightfoot is a high school student who lacks self-confidence while Barley, his brother, is a long history and role-playing game fanatic who lived with their mother, Laurel, in New Mushroom ton. Their father, Wilden, died shortly before Ian was born.

On Ian's sixteenth birthday, Laurel gives the present: a magic staff, a rare gem, and a letter describing "Visitation spell". The letter describes that Ian and Barley can bring their father back one day if one of them successfully cast the spell. Ian

is the one who can cast the spell instead of Barley because he has a magic gift in him. The spell only bring their father up in the lower half of the body. In order to complete the spell, the brothers have to find another Phoenix Gem. After the Ian and Barley find another Phoenix Gem, Ian sends Barley ahead to say goodbye to Wilden. Barley tells Ian that their father is proud of him, and the brothers share a hug. Ian's confidence and spell-casting have improved, and he surprises Barley by painting his new van, christened "Guinevere the Second".

CHAPTER III

RESEARCH METHODS

This chapter presents the research methodology, which consists of research design, research data, data sources, instruments, data collection techniques, and data analysis to study interpersonal meaning.

3.1 Research Design

This research is classified as descriptive qualitative research. The researcher used a descriptive qualitative method to find out the interpersonal meaning in "Onward" movie. The basic characteristic of descriptive qualitative research is involved in naturalistic data. It relies on the natural settings without any intervention or manipulation of a variable (Nassaji, 2015). Therefore, the understanding of the participants, including the opinions, perspectives, and attitudes, are often used to collect the data. The descriptive method was more concerned with describing a phenomenon. It was also appropriate with this research because the researcher identified, classified, and described the interpersonal meaning in "Onward" movie.

3.2 Data Collection

This subchapter is divided into research data, data source, instruments, and data collection techniques. The researcher uses each step for collecting the data.

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3.2.1 Research Data

The data of this research were in the form of clauses produced by Ian and Barley Lightfoot as the main characters in "Onward" movie. The clauses uttered by the main characters were used to answer two research problems. The first research problem was to find out the types of MOOD. Meanwhile, the second research problem was to find out the modal responsibility. In addition, the other characters' responses and gestures toward the main characters were also used to check whether the main characters were stating, demanding, commanding, requesting, or offering.

3.2.2 Data Source

The data source of this research was taken from the movie entitled "Onward" movie directed by Dan Scanlon, produced by Kori Rae, and written by Scanlon, Jason Headley, and Keith Bunin. The researcher got the movie and transcript by downloading from https://adikfilm.shop/"Onward"-2020-sub-indo/ and https://variety.com/2021/film/awards/"Onward"-Pixar-script-read-1234897015/. Thus, the data of this research was the utterances of the main characters in the "Onward" movie that consists of MOOD types and modal responsibility.

3.2.3 Instruments

The primary instrument of this research was the researcher herself. The researcher was the one who determined and searched for data that will be used as

the research object. The "Onward" movie was chosen as the object of the research. The main character's utterances were selected, analyzed, and concluded by the researcher as the study results. The laptop, books, and journals were employed as the secondary instruments to conduct this research.

3.2.4 Data Collection Techniques

The researcher did some steps to collect the data. It was contained in data collection techniques as follows:

(1) The researcher searched the movie entitled "Onward" and the transcript.

(2) The researcher downloaded the "Onward" movie.

(3) The researcher downloaded the transcript in the form of subtitles.

(4) The researcher watched the movie and read the transcript. In this step, the researcher observed and tried to understand the movie context by looking at a movie and its transcript many times.

(5) The researcher highlighted the utterances in the transcript file, which contained MOOD types and modal responsibility by using red, yellow, green, and blue highlights for each type of MOOD. The different highlighted data were presented as the following example:

Declarative MOOD
WH-Interrogative MOOD
Polar Interrogative MOOD
Imperative MOOD

(6) The researcher gave codes for each MOOD type: declarative (Dec), imperative (Imp), polar interrogative (Pol), and WH-interrogative (Whi); for each Mood and Residue Element: Subject (S), Finite (F), Predicator

(P), Complement (C), and Adjunct (Ad). For modal responsibility, the

researcher gave code based on the subjective and objective modality and

between the explicit and implicit variants. The table can be seen below:

Table 3. 1 MOOD Types Codes

No	Types of MOOD	Codes
1.	Declarative	Dec
2.	Polar Interrogative	Pol
3.	WH-Interrogative	Whi
4.	Imperative	Imp

Table 3. 2 Mood and Residue Element Codes

No	Mood element		Codes
1.	Mood Elements	Subject	S
		Finite	F
2.	Residue Elements	Predicator	P
		Complement	C
		Adjunct	Ad

Table 3. 3 Modal Responsibility Codes

No	Types of Modal Responsibility	Codes
1.	Subjective Implicit	Si
2.	Subjective Explicit	Se
3.	Objective Implicit	Oi
4.	Objective Explicit	Oe

(7)   Besides, the researcher also identified the data by breaking down each

utterances based on Mood and Residue elements, such as Subject, Finite,

Predicator, Complement, and Adjunct. It is shown in the following

example:

Table 3. 4 Mood and Residue Element Identification

He	can't	hear	us
S	F: modal, neg	P	C
Mood		Residue	
	Declarative		

(8)   The researcher classified each type of MOOD and modal responsibility in

the form of a table. This step was taken to make the researcher easier to

analyze the data. The table consists of the name of each scene in the

"Onward" movie and the utterances that consist of MOOD types. It was

made as follows:

Table 3. 1 MOOD Types and Modal Responsibility Classification

No.	Scenes	Utterances	Codes							
			Dec	Pol	Whi	Imp	Si	Se	Oi	Oe
1	Chaotic House	Ian: "Stop!"				√				
2	Chaotic House	Ian: "I gotta eat something before school."	√				√			
3	Chaotic House	Ian: "It's not a party Mom, it's just us."	√							
4	Chaotic House	Ian: "I'm pretty sure I didn't say it like that."	√					√		
5	Chaotic House	Ian: "I'm not scared, Mom. I'm gonna move Barley's game."	√							

The complete table of MOOD types and modal responsibility classification

can be seen in appendix 1.

3.3 Data Analysis

In data analysis, the researcher explained the data analyzed previously. The

data were included a description of the types of MOOD and modal responsibility

used by the main characters based on Halliday's theory. The context of the

conversation was also discussed to complete the analysis. The researcher gave a

conclusion based on the result of this study.

FINDINGS AND DISCUSSIONS

This chapter divides into two main subchapters. The first subchapter is the findings which the researcher answers two research questions consists of MOOD types and modal responsibility used by the main characters in "Onward" movie. The second subchapter is the discussion consists of the description and the interpretation based on the findings.

4.1 Findings

These findings deal with two research problems. The first research problem requires investigating the Mood elements to find out the MOOD types. According to Halliday and Matthiessen (2014, p. 160), there are three types of MOOD: declarative, interrogative, and imperative. The second research problem requires investigating the modal and Mood adjunct to reveal the modal responsibility used by the main characters. Modal responsibility consists of implicit subjective, explicit subjective, implicit objective, and explicit objective. The results of the data analysis are then described, explained, and elaborated in the following subchapter called discussions.

4.1.1   MOOD Types Used by the Main Characters

Halliday and Matthiessen (2014, p. 143) define MOOD as a clausal system used to indicate the clause types that belong to declarative, interrogative, or

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imperative. The researcher analyzes the types of MOOD in the utterances produced by the main characters. The researcher has found 396 clauses which contain MOOD. Those total numbers come from various types of MOOD. The findings of MOOD types are illustrated in the following figure below:
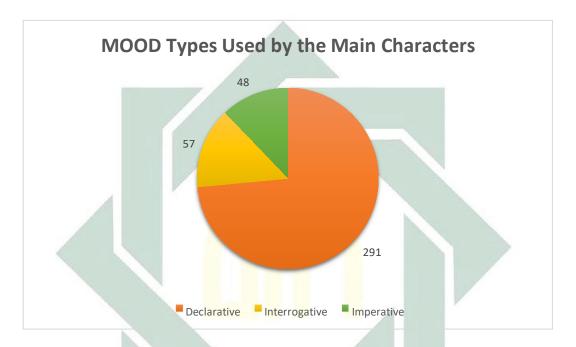

Figure 4. 1 MOOD Types Used by the Main Characters

Figure 4.1 shows that declarative MOOD becomes the most frequent type of clauses used the main characters in "Onward" movie. The declarative occurs 291 times, the interrogative occurs 57 times and imperative occurs 48 times.

4.1.1.1 Declarative MOOD

Halliday and Matthiessen (2014, p. 143) note that declarative is the characteristic expression of a statement. In Mood element, the structure of declarative MOOD consists of Subject comes first before Finite. Moreover, declarative MOOD can be recognized through its function, which the speaker

realizes by making a declaration or statement. These are some examples of

declaratives MOOD used by the main characters.

Data 1
Barley : "Doth my brother dare disrupt an active campaign?!"
Ian   : "Oh, come on!"
Barley : "You know, Ian, in the days of old, a boy of sixteen would have his strength tested in the Swamps of Despair."
Ian   : "**I'm not testing anything**, just let me go!"
Laurel : "Let him go."

The conversation takes place in Lightfoot's kitchen. Ian is preparing

breakfast before go to school in the kitchen. Ian walks to the dining table and

found the table is full of Barley's board game. Ian is reaching Barley's guitar

which blocking his way. Suddenly, Barley comes and reaches Ian's sweatshirt so

Ian cannot touch his board game. As a magic fan and a role-playing game

enthusiast, Barley asks Ian to test his strength in the Swamps of Despair. Swamp

of Despair is a small cavern made to resemble a swamp contains a large amount

of trees.

Based on the Mood element, Ian's utterance can be classified as

declarative. The pronoun 'I' stands for Subject included in a personal pronoun. It

refers to the noun phrase "a boy of sixteen" said by Barley which indicates that

Ian is now a teenager. The negative Finite in 'am not' indicates that Ian rejects to

take any kind of test, including a strength test. Moreover, the use of modal

'would' express that Barley demands Ian to take the strength test. Ian used

declarative to declare that he does not want to face the new challenge as he does

not believe the magical things as Barley does.

Data 2

Barley : "Hey man, what are you doing in here? *(startled)* Holy Tooth of Zadar! How did you--?"
Ian   : "I don't know, it just started!"
Barley : "Whoa, feet!"
Barley : "Hang on, I can help!"
Ian   : "Barley, NO!"
Ian   : "Dad?"
Ian   : "AH!"
Barley : "AH! He's just legs!"
Barley : "There's no top part. I definitely remember Father having a top part!"
Ian   : "Oh, what did I do? **This is horrible!"**

The conversation above takes place in Lightfoot's room. Ian at his desk, looking at all the pictures of his dad on bulletin board. He tries to examine the "Visitation Spell" as it can bring his dad back to life. An orange light glows on Ian's face. The gem glows brighter and the Objects in the room raise from the ground. The staff shakes and starts to fall. The light from the staff conjures a pair of shoes with the bright purple on it. Dad's body recedes to the waist. A pair of legs in khaki pants and dress shoes clumsily begin to kick their way out from behind the clothes. The legs stand to reveal but no torso.

His utterance belongs to the declarative MOOD and shows the structure of the Mood element where the Subject comes first before Finite. Here, the Subject "this" is a demonstrative pronoun referring to what Barley is saying, "There's no top part". The Finite "is" expresses simple present tense which the "Visitation Spell" works. The utterance said by Barley refers to the appearance of his father, which only has the lower half of body. Ian used declarative to declare that the magic does not work properly and causes his father's appearance only the lower half of body. In this case, the use of exclamation mark in declarative indicates that

Ian feels surprise and shock at the same time as his father does not have a top part of his body.

Data 3

Barley : "There's no top part. I definitely remember Dad having a top part!"
Ian   : "Oh, what did I do? This is horrible!"
Ian   : "Hello?"
Barley : "It's really him. DAD! You are in your house!"
Ian   : "Whoa, whoa!"
Barley : "Oh boy!"
Ian   : **"Ah, he can't hear us."**
Ian   : "What are you doing?"
Barley : "That's right Dad. It's me, Barley."
Barley : "Yeah, that's Ian."
Ian   : "Hi... Dad."

The conversation takes place in Lightfoot's room. Ian and Barley cautiously approach the living pants as Dad's feet begin to feel their way around the space. The pants start to make their way toward Ian and Barley. Ian calms himself, then approaches Dad's pants. He reaches out, waving his hand through Dad's missing torso. Dad begins to feel around with his foot and walk blindly. They race over to help him up and only see the lower half of his body. Barley and Ian try to find a way how to talk to him as his father lacked his ability to see, hear, and speak. Barley thinks, then walks over, taps on his father's foot and says that he is in his house now.

Here, Ian's utterance is included as declarative. The structure in declarative can be seen from the Mood element that consists of Subject and Finite. The Subject is in a personal pronoun "he" refers to his father. The Finite modal "can't" shows the ability to hear. In this case, the modal presents in the negative

polarity means Ian's father cannot hear. Ian used declarative to state that the

magic is not working well and causing his father only has the lower half of his

body.

Data 4

Barley : "That's right Dad. It's me, Barley."
Barley : "Yeah, that's Ian."
Ian   : "Hi... Dad."
Ian   : "**Oh... I messed this whole thing up and now he's gonna be legs
forever!**"
Barley : "Well, not... forever. The spell only lasts one day. At sunset tomorrow,
he'll disappear and we'll never be able to bring him back again."

The conversation takes place in Lightfoot's room. The situation tells when

his father is trying to feels around and finds Ian's foot. His father's legs on Ian

and he puts his hand delicately on his foot. That is the closest they can do to

communicate with their father. Ian's utterances above can be considered as

declarative clause. Pronoun "I" is indicating as the Subject refers to Ian Lightfoot

who can spell the magic. After the Subject comes up, it is followed by the Finite

"messed" shows that the action is occurred in the past and has ended in the past.

Ian used declarative to state that he cannot brings his father back in perfect

appearance. Moreover, Ian mentioned that his father is going to be legs forever,

which is considered the prediction towards his father.

Data 5

Barley : "Oh! Gather your courage, we've arrived. The Manticore's Tavern."
Ian   : "**Wow, it is still here.**"
Barley : "Yeah! I told you."

The conversation takes place in Manticore's Tavern. The scene describes when Ian looks out the window to see an old tavern. Ian feels that the tavern just like the one on the Quests of Yore card. Ian's utterances can be considered as declarative clause. A personal pronoun "it", is indicating as Subject, refers to a Manticore's Tavern. The Manticore's Tavern is served as a family-friendly restaurant related to magic and led by a cartoon characters known as "Manticore" or Corey. The Finite "is" expresses that the time of where the Manticore's Tavern exist. Ian used declarative to state that the Manticore's Tavern looks like the one on the Quests of Yore card. His strong statement can be known through his surprised face when they arrived at The Manticore's Tavern.

Data 6

Ian   : "ALOFT ELEVAR!"
Barley : "Ha-ha! That was unbelievable. You were just like... *(Magic sounds)* And the beam was just floating' there! My brother is a wizard!"
Ian   : "**I can't believe that worked.**"
Barley : "Oh, you're gonna nail Dad's spell now."

The conversation takes place in Manticore's Tavern. The situation describes when Ian, Barley, and his father race through the restaurant on fire caused by Corey, the owner of the Manticore's Tavern. As the restaurant is burning, his father's torso detaches by the burn rafters. His legs run in the wrong direction, bump into a wall, and fall to the ground. Ian realizes that they lost their father. He turns and sees his father struggling to stand. The roof above sudden buckles, and the wooden beams crash down, headed right for his father. Without a

thought, Ian lifts the staff and spells "Aloft Elevar" as the levitation spell that makes the object float on.

Ian's utterance shows the clear structure of declarative MOOD. It can be classified as declarative MOOD because the Mood element consists of a Subject and is Finite. The pronoun "I" is representing Ian. It refers to the noun phrase "My brother is a wizard!" said Barley. Meanwhile, the Subject is followed by the negative modal "can't" which has a position as Finite. The modal "can't" refer to the ability of Ian to spell the magic. Ian used declarative to state that Ian does not need to practice spelling the magic because he already saves his father from the fire.

Data 7

Ian   : "Well, it looks like the expressway should take us right there."
Barley : "Eh, expressway is a little too obvious. On a quest, the clear path is never the right one—"
Ian   : "What?"
Barley : "During one Quests of Yore campaign, Shrub Rose hammer and I took the easy route... led him straight into the belly of a gelatinous cube. Only reason I didn't suffer the same fate? *(slaps gut)* I followed my gut."
Barley : "And it's telling me we take an ancient trail called the Path of Peril."
Ian   : "**But the expressway is faster**."
Barley : "Maybe not in the long run."

The conversation takes place in Barley's van. In this scene, the boys and his father continue their quest to find the Phoenix Gem located in a dangerous mountain near the Path of Peril. The area is surrounded by raven statues, which is the clue to finding the Phoenix Gem and deciding to follow the path where the raven statues are pointing. However, Barley tends to follow his gut instead of

following the expressway as it takes a long time and Ian wants to spend much time with his father.

The utterance of Ian can be identified as declarative because the order of Mood consists of a Subject and is Finite. Here, the Subject "the expressway" is a noun phrase referring to 'the easy route,' said Barley. It refers to the dangerous river which is linked to another gauntlet. On a quest, the easy route is never the right one. Therefore, Ian used declarative to state that he wants to spend as much time as possible whit his father.

Data 8

Ian   : "Hey, careful of Dad's sweatshirt."
Barley : "I don't even remember their father wearing that sweatshirt."
Ian   : "**Well, you do only have, like, two memories of him.**"
Barley : "No! I've got three. I remember his beard was scratchy, he had a goofy laugh, and I used to play drums on his feet."

The conversation takes place in Lightfoot's kitchen. This scene describes when Barley puts the pewter wizard figure on Ian's shoulder. At the same time, Ian is wearing his late father's sweatshirt and remembering Barley how his father looks like. The clause above is declarative since it follows the Mood pattern of the Subject and Finite. The pronoun "you" is indicating as the Subject. It refers to Barley, who only has two memories of his late father. The Finite "do" is indicating the current conversation. Ian used declarative to declare that Barley does not spend time with his father.

Data 9

Ian   : "Visitation Spell?"
Barley   : "I don't believe this." *(Excited)* This spell brings him back. For one whole day, Dad will be back!"
Laurel   : "What?"
Ian   : "Back?! Like back to life? **That's not possible.**"
Barley   : *(holding up staff)* "It is with this."

The conversation takes place in Lightfoot's room. Ian looks back under the cloth and sees a rolled-up piece of parchment. A letter from their late father said that the "Visitation Spell" could help them bring their father back as long as the magic did not fade away. Barley takes another page of the letter from Ian and examines it. It reads "Visitation Spell" and has a diagram of a wizard staff with a beam of light shooting from it, forming a person. Ian's utterance is considered declarative as it consists of the Subject and Finite. The Subject "that" is indicating that the spell can bring his father back. The Finite "is not" shows the negative polarity, which means the possibility for his father back to life. Ian used declarative to declare that his father will not come back to life only caused by the "Visitation Spell."

Data 10

Barley : "Uh, Quests of Yore isn't just a board game, it's a historically based role playing scenario. Did you know in the old days centaurs could run seventy miles an hour?"
Colt   : "I own a vehicle, don't need to run."
Barley : "Well, Ian, you could definitely learn a lot from Quests of Yore. You want to play?"
Ian   : "**I don't.**"
Barley : "You could be a crafty rogue, or... ooh, I know! You can be a wizard."

The conversation takes place in Lightfoot's kitchen. Barley is talking about his board game, Quests of Yore. Quests of Yore is a historically accurate, fantasy-adventure, role-playing game. It includes information on various mystical creatures and beings, ancient relics, artifacts, weapons, and historical figures. As a person who loves fantasy and ancient history, Barley keeps the board game with him at all times and brings it along on the adventure. At the same time, Colt, Laurel's boyfriend comes and awkwardly plops his hindquarters into a chair at the table, toppling Quests of Yore pieces. Barley hustles over to set the pieces straight. Barley asks Ian to play the Quests of Yore. Ian is secretly annoyed by and skeptical of his brother's antics and had a hard time going along with Barley and his ideas. His utterance is included as declarative as the Mood consist of a Subject and is Finite. The Subject is "I," indicating that Ian is the one who will not play the game. The finite "do not" show the ongoing action. Ian used declarative to declare that he is not interested about Barley's board game.

Data 11

Laurel   : "I'll sew that later tonight, okay?"
Barley   : "Wait, wait, wait, and wait! By the Laws of Yore, I must dub thee a man today! Kneel before me."
Ian   : "**Oh, that's okay... I gotta get going!**"
Barley   : "Alright, well I'll pick you up later and we'll perform the ceremony at school!"
Ian   : "NO! No, no, no, no, no. Don't do that. Okay, bye!"

The conversation takes place in Lightfoot's home. Barley knocks Ian's toast off the counter. Ian lunges for it, but Barley gets it first. As Barley puts the toast back on the plate, his wrist cuff snags on Ian's sweatshirt, ripping it. Ian

GASPS. Barley yanks his arm to snap the snagged thread but only rips the seam even more. Barley jumps up, puts on a helmet, and grabs a sword. According to Quests of Yore, Barley goes down on one knee in front of Ian as a gesture of obedience, subservience, loyalty, or respect. Ian warns Barley not to do that. His utterance is considered as declarative as the Subject comes before Finite. The pronoun "I" indicates as the Subject refers to Ian as the one who performs the action. The Finite "gotta" show the urgency or stress importance means that Ian is very mad towards Barley. Ian used declarative to declare that Barley is an annoying person.

4.1.1.2 Interrogative MOOD

Interrogative MOOD offers two main structures of a question: WH-interrogative and polar interrogative. Chen and Shuo (2018) argue that interrogative MOOD can be the tool used to draw the hearer's attention and interact with them by answering the question.

4.1.1.2.1   WH-interrogative

WH-interrogative is one of the characteristic expression of a question. It has the function to fulfill the missing part of the message by using WH-element to indicate which part is missing. According to Halliday and Matthiessen (2014, p. 143), the WH-interrogative is marked by the presence of WH-element such as, who, what, where, when, why, and how. The WH-element is put first in WH-interrogative with the function, whether as the Subject, complement, or adjunct,

followed by Finite. Here is the examples of WH-interrogative used by the main characters in the utterances.

Data 13

Barley : "It's locked!"
Ian   : "What?! **Where are the keys?"**
Barley : "I got this!"

The conversation takes place in the roadside. The situation tells when the boys and their father try running from the Pixie Dusters, a biker gang, as fast as they can. The Pixie Dusters get angry because Ian unwittingly pulls his father into the bikes and crashes like dominoes. The bikes are blocking the gas station door so that the Pixie Dusters cannot get in. Ian races his father and Barley out of there. Barley jumps up and down on the van's door handle. The utterance of Ian is classified as WH-interrogative MOOD as it can be seen from the order of the WH-element at the beginning of the clause. The WH-element, "where," refers to the noun phrase in which the keys are placed and mentioned in the rest of a question. The WH-element has a function with adjunct, which fulfilled a missing piece of information of the place. The Finite "are" shows the time of speaking where the conversation is taking place. Then, the Subject is in the noun phrase "the keys." Ian used WH-interrogative to demand information of the place of the keys.

Data 14

Ian   : "Come on, **why won't it start?!"**
Barley : "There's a sweet spot... not in the middle, but not quite at the end!"

The conversation takes place in the roadside. This scene describes when the boys try to open the van's door handle. With his tiny body because of the spell, Barley slides through the cracked window and struggles to try to lift the lock. Not long after, the lock pops up and lets Barley in. Ian climbs in the driver's seat, buckles his seatbelt. However, Ian sees the motorcycles coming. He turns the key, and the engine whines, but nothing happens. The utterance said by Ian above can be classified as WH-interrogative as there is the presence of WH-element, "why," refers to a reason the van cannot start. The other Mood element, such as Finite and Subject, "won't" and "it," is placed after the WH-element. The rest is residue element in the verb "start" shows the process of doing. Based on the 'question form,' Ian used WH-interrogative to demand information from Barley that his van or Guinevere cannot start.

Data 15

Barley : "According to the spell, "Disguising yourself is a lie, so you must tell the truth to get by." As long as you don't tell a lie, the spell will be fine."
Ian : "Okay... **who are we gonna be?**"

The conversation takes place in the freeway shoulder. There are two cops in the car behind the boys, Officer Specter and Officer Gore. The boys struggle to remain calm and think for a moment. One of the ideas that come out from Barley is to use the spell. Disguise spell can make them be anyone that they want. In other words, disguising means a lie. Ian must tell the truth to get by then the spell will be fine. The boys agree to become Colt Bronco, his mother's boyfriend, who has the same profession as a police officer. The utterance of Ian is included as

WH-interrogative as the Mood element consists of WH-element then followed by Finite. The WH-element "who" is functioning as the Subject. It refers to a person which Ian and Barley want to be as they use the disguise spell. Ian used WH-interrogative to demand information about the person that he wants to be.

Data 16

Barley : "Well, you know, they never really developed around here. So, heads up, we could run into anything. A centicore, a wolf dragon, gelatinous cube..."
Ian   : "Okay, **what is a gelatinous cube?**"
Barley : "Oh, it's a giant green cube that instantly disintegrates all that it touches!"

The conversation takes place in Barley's van. Going to the Path of Peril, Barley gives directions about what is in there. Barley is explaining that they could run into anything. One of them is a gelatinous cube. Ian is demanding information about a gelatinous cube by using WH-interrogative. It can be said that his utterance is included as WH-interrogative as the structure of WH-element in "what" refers to a piece of missing information about a gelatinous cube. Then, it is following by the Finite verbal operator in the word "is" that expressing the simple present tense. A noun phrase, 'a gelatinous cube', acts as the Subject of the clause. Ian used WH-interrogative to demand information of 'a gelatinous cube' as something that can be caused a danger as Barley said that it instantly disintegrates all when someone touches.

Data 17

Ian   : "Barley, this is for a game."
Barley : "Based on real life!"
Ian   : "But, **how do we know this tavern is still there?**"

Barley : "It's there. Look, my years of training have prepared me for this very moment. And I'm telling you... this is the only way to find a Phoenix Gem."

The conversation takes place in Lightfoot's room. Barley gets an idea through his Quests of Yore cards then holds one up to Ian. It draws an old family restaurant named The Manticore's Tavern. Barley said that The Manticore's Tavern is the place where all quests begin. Ian's utterance is classified as WH-interrogative as the structure of it consists of WH-element. The WH-element "how" refers to the missing information of the existence of The Manticore's Tavern. The Finite "do", refers to the action which describes the situation of The Manticore's Tavern. Ian used WH-interrogative to demand information about The Manticore's Tavern.

4.1.1.2.2   Polar Interrogative

Polar interrogative is a question about 'yes' or 'no'. Thompson (2014, p. 48) argued that sometimes in polar interrogative, the speech role is not as a question but as a command. The following examples of polar interrogative are shown below.

Data 18

Barley : "Ooh, whoops! Sorry! Let me just file those."
Barley : "Hey! Did those kids write on your face?"
Barley : "Here, I'll get it."
Ian   : "**Can we please just go home?**"
Barley : "Okay, we'll perform your birthday ceremony later. Then you'll be ready for adulthood and its gauntlet of challenges! You know in ancient times; you celebrated your day of birth with a solemn quest."

The conversation takes place in the Barley's van. Barley notices the smeared letters on Ian's forehead when he shoves the parking tickets that clutter at the passenger seat into the glovebox. Barley licks his thumb and starts to rub Ian's forehead. Ian pushes Barley's hand away. The utterance of Ian is included as polar interrogative as it can be known from the structure of Finite followed by a Subject. The Finite "can," indicating that Ian warns Barley to take him home. A personal pronoun "we" functioning as Subject as the conversation is between Ian and Barley. Ian used polar interrogative to command Barley to take him home.

Data 19

Ian : "I can't get this levitation spell to work. Maybe I should try somethingelse, like... *(flipping pages)* Arcane Lightning?"
Barley : "Pfft, yeah, like a level one mage could bust out the hardest spell in the Enchanter's Guide Book. *(nerdy laugh)* Maybe we'll stick with the easy ones."
Ian : "Yeah, well, it's not working. **Am I saying it wrong?**"
Barley : "You said it right, it's just for any spell to work you have to speak from your heart's fire."

The conversation takes place in back road. This scene tells when Barley's van drives through a muddy back road, and the van stops. Ian checks that the gasoline of the Guinevere is empty. He points the staff at an empty can. Ian turns to Barley and picks up the Quests of Yore book gesture to a levitation spell. The levitation spell is used to grow the can, so the gasoline fulfills it. The utterance of Ian is identified as polar interrogative as the structure of the Mood element consists of Finite "Am" that is placed before the Subject. The Subject "I" is a personal pronoun referring to Ian, which the levitation spells. Ian used polar

interrogative to demand information whether he gets wrong in a spell the

levitation or not.

Data 20

Barley : *(nerd laugh)* "You're so cute." *(To Dad)* "Hear that, Dad? He's a smart kid, he just doesn't know how quests work."
Ian   : "**Well, is there anything else you're forgetting to tell me?**"
Barley : "Nope."

The conversation takes place in Manticore's Tavern. Ian has to tug on

Father's leash to keep him moving in the right path. They go to the ominous

entrance with a carving of the Manticore's fearsome face above the door. Barley

gives the information that they must show the fearless Manticore the respect she

deserves, or she will not give them a map to a Phoenix Gem. The utterance of Ian

is identified as polar interrogative as the use of polar interrogative can be known

from the structure of the Mood element. The Finite is "is" including in Mood

element then followed by Subject "there." The Subject is a word empty of content

that refers to the Manticore's Tavern. Ian used polar interrogative to demand

information whether Barley forget or not.

4.1.1.3 Imperative MOOD

Imperative MOOD is the characteristic of a command or request. By using

imperative, the speaker is asking something of the hearer or requesting them to do

something, while the hearer is supposed to fulfill. The Mood element in

imperative may consist of the Subject followed by Finite, Finite only, Subject

only, or residue element only with no Mood element. The data are shown below.

Data 21

Barley : "Alright, well I'll pick you up later and we'll perform the ceremony at school!"
Ian   : "NO! No, no, no, no, no. **Don't do that**. Okay, bye!"

The conversation takes place in Lightfoot's home. According to the law of yore, a person who had a birthday would be treated like a man. It means that Barley has to treat Ian as a man all day long. Ian rushes and closes the door behind him and lets out a massive sigh. The utterance of Ian is included as imperative as there are Mood and residue elements. The Finite "don't" in the negative polarity means that Barley cannot pick Ian up. It is also followed by a predicator in the verb "do," which shows the process of doing. A complement "that" refers to the ceremony at school and functions as a Subject as it is a word empty of content. Ian used imperative to demand Barley not to pick him up.

Data 22

Barley : "HEART'S FIRE!"
Ian   : "**STOP SAYING HEARTS FIRE!** This just clearly isn't working!"

The conversation takes place in the back road. Ian tosses the magic staff in frustration when the spell does not work. Based on the Quests of Yore book, Ian has to speak the spell from his heart's fire. Heart's fire means Ian has to focus and careful attention to the spell. The utterance of Ian is included as imperative as it does not possess any Mood element. There is the only predictor in the verb "stop saying," which indicates what kind of act is demanded by the speaker. Ian used imperative to demand Barley to let Ian focuses on spelling the magic.

Data 23

Ian : "I'm trying to focus here!"
Barley : "Oh, yeah, yeah, yeah! Focus on the can!"
Barley : Focuuuuuus... (Beat) Focuuuuuuuuuuussssss...
Ian : Barley! (Failing) Ah, **forget it**!
Barley : "It worked! The can is huge!"

The conversation takes place in the back road. Barley encourages Ian

slowly by saying "Focuuuuuus Focuuuuuuuuuuussssss" to keep the magic works.

Ian is trying to spell a "Growth Spell" to get the gas inside the can. Barley said

that a growth spell is a bit more advanced. Not only Ian has to speak from his

heart's fire, but he also has to follow a magic decree that is to keep his elbow up

while spelling the magic. Ian lowers the staff and feels frustrated that the magic

does not work. Ian's utterance above is recognized as another example of

imperative MOOD as the Mood element consists of Finite and Subject. The verb

"forget" refers to the kind of act is demanded by Ian. The Subject is followed in

the personal pronoun "it," indicating a special rule that keeps the spell works. Ian

used imperative to demand Barley to stop bothering him.

Data 24

Ian : "Okay, **be quick**. I want to get out of here."
Barley : "Okay, I'm going."

The conversation takes place in the gas station. This scene tells the

moment when Barley asked Ian that he wants to go to the bathroom. At the same

time, Barley is shrinking because of the consequences of the Growth spell.

Therefore, Ian carries Barley in his pocket to keep Barley with him and his father.

The clerk hands Ian a bathroom key attached to a license plate. Ian takes Barley out of his pocket and gives him the key. Tiny Barley has to carry the key over his head. Ian's utterance is considered as imperative as there is the only predicator. The predicator "be quick" refers to what kind of act is demanded by Ian. Ian used imperative to demand Barley to do something very quickly.

4.1.2   Modal Responsibility Used by the Main Characters

The researcher presents analyses of modal responsibility used by the main characters. Modal responsibility shows the speaker's responsibility for the attitude being expressed (Thompson, 2014, p. 73). Modal responsibility divided into implicit subjective, explicit subjective, implicit objective, and explicit objective. The researcher presents the data found of modal responsibility used by the main characters in the following figure.
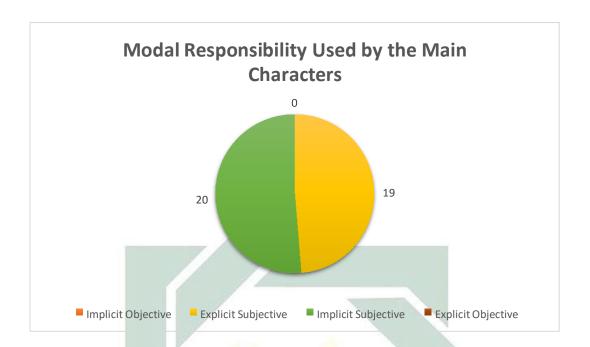
Figure 4. 2 Modal Responsibility Used by the Main Characters

Figure 4.2 shows that modal responsibilities are found in the "Onward" movie. The researcher found 2 out of 4 modal responsibilities used by the main characters. The Implicit subjective occurs 31 times, explicit subjective occurs 19 times, implicit objective occurs and explicit objective occurs 0 times.

4.1.2.1 Implicit Subjective

Implicit subjective shows the proposition more obvious. Implicit modality is one which is clearly represented by the speaker by using modal verbs and modal adverbs. The proposition is based on the speaker's point which expressed by the first person such as *I* and *We*. The examples of implicit subjective that used by the main characters in "Onward" movie are presented are below.

Data 25

Ian   : "Voltar Thundasir."
Ian   : "**I can't, I can't do it!**"
Ian   : "We're not gonna see you, Dad. And it's all my fault."

The conversation takes place in the trust bridge when the boys run into a dead end as Colt, along with police backup, follow close behind them. Barley tells Ian to use Arcane Lightning which the hardest spell in the Quests of Yore's guidebook. The Arcane Lightning sends a powerful bolt of lightning that crashing down a cliff so the debris down and block the squadron's path. Ian tries as hard as he feels like he can, but he cannot do the spell yet. Ian is about to lose hope when Barley sacrifices Guinevere by sending her into the cliff and blocking the path with debris. The bold utterance performed by Ian is included in implicit subjective. It can be seen from the use of first person *I* refers to his judgment. Ian's utterance shows his point of view implicitly that he cannot make the Arcane Lightning spell to work as he is the one who has the ability to spell the magic.

Data 26

Ian   : "Well, **we'll just have to do the spell again.**"
Barley : "You mean you have to. *(beat)* A person can only do magic if they have the gift. And my little brother has the magic gift!"
Ian   : "**But I couldn't even finish the spell.**"
Barley : "Well, you're gonna have plenty of time to practice. Because we have to find another Phoenix Gem.

The conversation takes place in Lightfoot's room. Barley points to the Visitation Spell and illustrates of the sun setting and the man are vanishing. Barley said that the Visitation Spell only lasts one day or twenty-four hours, and it will disappear at sunset. Ian looks at his phone, broken in the chaos, when he knows that his father will disappear as the sun is set. He chucks his phone on his bed and sets his watch twenty-four hours counting down. The bold utterance

performed by Ian is included in implicit subjective. Ian's first utterance above implicitly shows his voice in a subjective way to explain the obligation of his point of view. In expressing the obligation, Ian used first-person *we*, which indicated it is not only him but also Barley. Rui and Jingxia (2018) claim that the pronoun 'we' is weakened the tone of language and balanced the responsibilities between two parties. Thus, he stated that they are obligated to spell the magic. However, the only person who has the magic gift is Ian. It is in lined with the response of Barley by hugging and saying, "You mean you have to," which means it is necessary for Ian to do the spell.

The second utterance of Ian above is also identified in implicit subjective. It can be seen from the structure of the utterance. The use of modal 'couldn't', shows the probability in which Ian cannot finish the spell. Ian assumes that the spell goes wrong because his father appears only with a lower body. The pronoun *I* presents that Ian have to do the spell again. Ian's utterance shows his point of view implicitly who has the magic gift and the possibility to do it.

Data 27

Barley : "Hey, I wanted to be the front."
Ian   : "**No way, I'll do the talking.**"

The conversation takes place in the freeway shoulder. The boys struggle to remain calm as the cops block their way. The boys are masked by a ghost-like shell of Colt by using the Disguise Spell. Ian is in the front and Barley in the back. The Disguise Spell can make to be anyone they want. According to the spell, Ian have to tell the truth to get by. As long as he doesn't tell a lie, the spell will be fine. The bold utterance performed by Ian is included in implicit subjective. The

pronoun *I* shows his judgment which Ian is willing to do the talking. The modal 'will' indicates the refusal in Ian's utterance when he states "No way" with the intent that Barley will mess it up if he is doing the talking. Ian's utterance shows his point of view implicitly to explain the willingness or inclination of Ian to do the talking.

Data 28

Barley : "Speed up!"
Ian   : "**I can't do this!**"
Barley : "Yes you can!"
Ian   : "I'm not ready!"
Barley : "You'll never be ready! MERGE!!"
Ian   : "AHHH!!!"
Barley : "Ha-ha! Nice job!"

The conversation takes place in Barley's van. Ian races up the on-ramp onto the expressway to avoid the sprites. The cars roar past the van as Ian cautiously picks up speed. A huge truck barrel up beside him. Ian tentatively steers the van closer to the freeway then the truck lays on its horn. The bold utterance performed by Ian is included in implicit subjective as the use of the pronoun *I* is indicated his judgment in subjective way. Ian drives the van to the expressway as long as Barley is shrinking and the Pixie Dusters are still chasing them. The modal 'can't' shows Ian's ability to cuts in front of the giant truck. Ian's utterance shows his point of view implicitly to explain the possibility of Ian to speed up his van.

Data 29

Ian   : *(laughing)* "you've still got the rope, right?"
Barley : "YEAH! I GOT IT!"
Ian   : "I AM NOT AFRAID! **Oh man, I could stay out here all day!**"

Barley : "OKAY, BUT KEEP MOVING! WE'VE GOTTA SEE DAD, REMEMBER?!"

The conversation takes place in the bottomless pit. The Bottomless Pit is a large hole, full of darkness and black where the thing falls into it, it falls forever. Ian gets an idea and lifts the staff. He steps into the bottomless pit as he already catches it with the Trust Bridge spell, so he did not fall. Barley ties a rope to a large rock and the other end is tied around Ian's waist. Barley gives a tug on the rope and pulls him back to stops Ian's fall. Ian takes one step after another to the center of the chasm. But the knot in the rope loosens. Barley's eyes go wide. The rope loosens more and more until it falls free, dropping into the chasm. Barley looks at the useless rope in his hands while Ian playfully steps from side to side. The bold utterance performed by Ian is included in implicit subjective as the use of pronoun *I* shows Ian's judgment in a subjective way. Ian's utterance shows his point of view implicitly to explain the possibility of Ian to get through the bottomless pit.

Data 30

Ian   : "Hold on!"
Ian   : "Yeah! Nice going, Guinevere! Woohoo!"
Ian   : "Oh, what did I do?! **I shouldn't have driven away.**"
Barley : "No, it was great!"

The conversation takes place in Barley's van. The boys and his father come to a dead end as a squadron of police cars come straight at them. Ian pats Guinevere's dashboard encouragingly. The road comes to a dead end. Ian turns the van around, but they see the cop cars coming up the narrow mountain pass. The bold utterance performed by Ian is included in implicit subjective. Ian shows

his judgment in a subjective way by using the personal *I*. The modal 'shouldn't'

uses to explain the probability of his point of view. Ian's utterance shows his point

of view implicitly to explain the possibility of him to do not have driven away.

Data 31

Ian   : "**Can we please just go home?**"
Barley : "Okay, **we'll perform your birthday ceremony later.** Then you'll be
ready for adulthood and its gauntlet of challenges! You know, in ancient times,
you celebrated your day of birth with a solemn quest."

The conversation takes place in Barley's van. Barley notices the smeared

letters on Ian's forehead when he shoves the parking tickets that clutter at the

passenger seat into the glovebox. Barley licks his thumb and starts to rub Ian's

forehead. Ian pushes Barley's hand away. The bold utterance performed by Ian is

included in implicit subjective. Ian shows his voice in a subjective way by the

used the pronoun *we* refers to Ian and Barley. The comment adjunct 'please' is

used to emphasize that Ian commands Barley as the hearer to take him home. Ian

utters her command directly and clearly that he really wants Barley to take him

home.

The other bold utterance performed by Barley is in the form of implicit

subjective. The utterance means that Barley predicts Ian will face the adulthood

and its gauntlet of challenges. Barley shows his voice in a subjective way to

explain the obligation of his point of view. Barley and Ian are obligated to

perform Ian's birthday ceremony.

Data 32

Ian   : "I know you want this to be like one of your adventure games, but all that
matters is that we get to spend as much time as possible with Dad."

Ian   : "**So, we should just take the expressway. Right?**"
Barley : "Yeah. You're right. *(Beat)* But if you end up inside a gelatinous cube, you are on your own."

The conversation takes place in Barley's van out of the Manticore's Tavern. Ian and Barley argue about how to get into the Raven's Point based on the puzzle which already solved by Kayla. The puzzle has been solved in crayon. Ian slams a roadmap down on the dash and points to a mountain labeled: Raven's Point. Barley states that it takes until tomorrow morning to get there which he will not take the expressway. Ian traces a route with his finger, right to the Raven's Point. The bold utterance performed by Ian is included in implicit subjective. It can be seen from pronoun 'we' refers to Ian and Barley. Ian shows his voice in a subjective way to explain the possibility of his point of view. Ian's utterance shows his point of view implicitly to explain the possibility. The modal 'should' implied the possibility Ian and Barley to take the expressway instead of following Barley's gut.

4.1.2.2 Explicit Subjective

Explicit subjective expresses the speaker's views, attitudes, judgment, or opinions by using the first person when the proposition is expressed in a separate clause (Thompson, 2014, p. 75). The explicit subjective expresses in mental clause such as think, believe, suppose, expect, consider, and know (Martin, 1995). The following conversation consist of explicit subjective used by the main characters as follow:

Data 33

Barley : "Ha-ha! That was unbelievable. You were just like...

(Magic sounds) And the beam was just floating' there! My brother is a wizard!"
Ian   : "**I can't believe that worked.**"
Barley : "Oh, you're gonna nail Dad's spell now."

The conversation takes place in Manticore's Tavern. Ian is about to save his father from a fire with the staff freezes and the wooden beam in mid-air, mere inches from his father. Ian strains to hold the spell. Barley rushes in and grabs him, pulling him to safety. Ian releases the spell, and the beam crashes to the ground. Barley, Ian, and their father flee from the burning tavern. The bold utterance performed by Ian is included in explicit subjective. The modal is 'can't, indicating the possibility that the magic is working. Ian expresses his judgment towards how the magic is worked in a subjective way. As Yuyun (2010) cited in Martin, Matthiessen, and Painter (1997), points out that by using mental verbs (know, believe, realize, and see), the speakers have a high level of certainty to what they understand. It means that Ian has a strong point of view of the proposition. The used pronoun 'I' is indicated that it is his own point of view. In this case, the effort and struggle done by Ian that his father will not burn and be hit by the wooden can be seen. Ian's utterance shows his point of view explicitly to explain the possibility of him to spell the magic at one time. His brother, Barley, even said that it is unbelievable that Ian is done in spell the magic without more practice.

Data 34

Ian   : "Careful how much boat you're eating there, man, we still gotta make it to the end of the tunnel."
Barley : "Good point."
Ian   : "**I can't believe I'm this close to actually talking to Dad.**"

Barley : "You know what I'm gonna ask him? If he ever gave himself a wizard name."

The conversation takes place inside the tunnel. Ian creates a magic flame to light a torch and reveals the horrific unicorns. The boys and Dad climb deeper into the tunnel, along the river. Barley snacks on cheese puffs while Ian looks up to see an ancient paintings adorning the walls. Ian holds up the torch try to see the end of the tunnel. It just disappears into endless darkness. Barley grabs a chunk of cheese puffs and throws it at Ian. Ian catches it with the Growth Spell so the cheese puffs can float on. Then Ian, Barley, and Dad float into frame riding on a giant cheese puff. The bold utterance performed by Ian is included in explicit subjective. Ian stated explicitly in a subjective way. The modal 'can't' and mental state 'believe' in Ian's utterance shows his point of view explicitly to explain his strong probability that Ian will meet his father as soon as possible.

Data 35

Laurel : "Hands off, Mister! Those are for your party tonight."
Ian   : "It's not a party Mom, it just us."
Laurel : "Well, you could invite those kids from your science class. You said they seemed pretty "rocking'."
Ian   : "**I'm pretty sure I didn't say it like that.** And besides, **I don't even know them.**"
Laurel : "Well, your birthday is a day to try new things, be the "new you"!

The conversation takes place in Lightfoot's kitchen. Ian looks in the fridge for breakfast. Laurel, his mother comes and smacks Ian's hand as he reaches for something. Ian takes the milk from the fridge and closes the door. Ian empties the last of a box of cereal into a bowl. Laurel makes herself a smoothie, yelling over the blender. The blender stops, but Ian is still shouting. The bold utterance

performed by Ian is identified as explicit subjective as he explicitly shows his judgment in a subjective way. The mental clause 'sure' and 'know' shows the probability of Ian's friends will come to his party. Ian is explicitly shows his judgment which he is sure that Ian wants his friends come to his party.

Data 36

Ian   : "Hey, careful of Dad's sweatshirt."
Barley : "**I don't even remember Dad wearing that sweatshirt.**"
Ian   : "Well, you do only have, like, two memories of him."
Barley : "No! I've got three. I remember his beard was scratchy, he had a goofy laugh, and I used to play drums on his feet."

The conversation takes place in Lightfoot's kitchen. Ian folds the last piece of toast and starts to take a bite of it. Barley comes and puts the pewter wizard figure on Ian's shoulder. The bold utterance performed by Barley is included in explicit subjective. The mental clause 'don't even remember' shows that Barley explicitly use his judgment in a subjective way to explain the probability of his point of view. Barley is remember how his father looks like and his memories. He emphasizes that he has three memories of his father.

4.2 Discussions

In this subchapter, the result of the findings are examined. The researcher answers two questions as long as this research consists of two research problems. The first question is about MOOD types used by the main characters in the "Onward" Movie. Then, the second question is about the modal responsibility used by the main characters in the "Onward" Movie. Essentially, the present study highlighted the MOOD types and modal responsibility used by the main characters to reveal the interpersonal meaning.

Firstly, the present study shows that the main characters use all of the MOOD types in their utterances: declarative, interrogative, and imperative MOOD. The main characters used and matched with the function of each type of MOOD. He adopts declarative MOOD in line with the basic function of declarative MOOD, which is the expression of a statement. It also can be seen from Mood element consists of Subject and Finite. In terms of exchange, Ian gives information and takes on the role of a declarer. He mostly declares information related to the 'new' Ian about his emotions, feelings, and ideas. It proves that most of the utterances of the main characters consist of declarative MOOD, which occurs 291 times. It is in line with the research's findings on the previous studies on movies, such as Permatasari (2019), who analyzed MOOD and modality in the main characters in movie. Her study shows that the main characters named Peter mostly employs declarative MOOD in his utterances. It also can be said that the main character has the highest power as the eldest brother which has the right to have an opinion or state more than his three brothers. In another previous study, Kusnadi (2018) investigated MOOD types in movie. She shows that the most dominant of MOOD types is declarative. In "Onward" movie, the main characters tend to use declarative MOOD that have a subject and finite clause structure. He prefers to provide information rather than gives or demands goods & services.

The interrogative MOOD is also realized in utterances of the main characters. He prefers adopting an interrogative MOOD in expressing a question rather than offering goods & services. The interrogative MOOD occurred 57 times. It can be known by breaking down Mood element consists of Finite and Subject or WH-

element. In the movie, Barley is the one who guides, teaches, and protects Ian during the quests. He loves magic and immerses himself in role-playing fantasy gameplay. He may be slightly more passionate about the past than the present. The researcher found that Ian used interrogative MOOD under the function of expressing the question. For example from the utterance performed by Ian, "what is a gelatinous cube?". This question is included in the form of WH interrogative. The WH-element 'what' refers to a gelatinous cube in which Ian demands the information of a gelatinous cube.

Furthermore, the imperative MOOD also has a role in the utterances of the main characters. The imperative MOOD occurred 48 times. Ian takes a role in exchange by demanding goods & services. It is in line with the function of imperative MOOD which is expressing the speech function of a command. For example, Ian directly commands "be quick" Barley to go to the bathroom as they do not have much time to find another Phoenix Gem in his utterance. The Mood structure of it consists of Predicator only which is included in Residue element. Then, it is simultaneously reflects that Ian and Barley have applied all of the types of MOOD based on Halliday's theory. Those MOOD types are: declarative, interrogative, and imperative.

Secondly, the use of modal responsibility used by the main characters can be known. Modal responsibility shows how far the speaker takes their responsibility for the attitude being expressed. Based on the research finding, there are 2 modal responsibilities used by the main characters in the "Onward" movie. The main characters shows his responsibility to explain the probability,

usuality, obligation, and inclination. The main characters used implicit subjective for 31 times, and explicit subjective for 19 times. The main characters mostly show their judgment clearly in the same clause as the main proposition by using the first-person pronoun as it is performed subjectively. For example, the utterance "No way, I'll do the talking" that is performed by Ian in the form of declarative. In this scene, the boys are trying to disguise the cops which blocking his way. Ian indirectly commands Barley to be behind him as long as Ian the only one who has the magic gift. Here, the use of first person shows that Ian is subjectively state that he will do the talking. Then, implicit showed that Ian expresses his point of view in the same clause as what he said.

Barley has memories of their father until in small detail. Barley never lost faith in his brother despite a bit of teasing and is always by his side. He has a solid dedication to Ian and fully believes that he can bring their father back to life and summon magic to return to their world. Barley has stood by Ian's side throughout his brother's life and encouraged him to go beyond his self-doubt to try new things. Ian did not fully realize this until he finished the quests and had fulfilled Ian's checklist to spend time with their father.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of conclusions from the research findings contained in the previous chapter. The researcher contributes and reveals the interpersonal meaning found in the movie through MOOD types and modal responsibility. There are also suggestions containing recommendations for further researchers to develop the research that has been done.

5.1 Conclusions

This research attempts to reveal the interpersonal meaning by using Halliday's theory (2014, p. 134). It focuses on the types of MOOD and modal responsibility used by the main characters in "Onward" movie. The researcher chose a movie entitled "Onward" as it represents family, brother relationship, struggle, and love based on the real-life of the director. The researcher identifies the interpersonal meaning, which deals with mood and residue elements to find the MOOD types and modal responsibility.

The main character uses three types of MOOD, including declarative, interrogative, and imperative. The order of the Subject and Finite shows Ian dominantly uses the structure of declarative MOOD. The use of declarative MOOD indicates that Ian prefers to state or declare to give information in line with the function of declarative MOOD as the expression of a statement.

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Moreover, Ian also uses interrogative and imperative MOOD when he talks to his brother, Barley.

The main characters also use modal responsibility. Based on Halliday's theory, the researcher considers the context in which the main characters are communicated. As a result, there are 2 modal responsibilities found in the movie. The main characters most frequently use the implicit subjective as the speaker takes the responsibility to the judgment by showing his/her personal opinion.

5.2 Suggestions

Based on the previous explanations, it is suggested for the next researchers who are interested in conducting the research on the interpersonal meaning to analyze it from different objects and perspectives. They can analyze the interpersonal meaning on debates, newsletters, Instagram captions, song lyrics, and kinds of text such as persuasive text. Moreover, further researchers can also use other theories such as Eggins (2004) and Thompson (2014). The researcher hopes this research will give the next researchers new references and experience, especially for English Department students, the basic knowledge in conducting and developing a linguistics area study.

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