



**MOOD AND MODALITY ANALYSIS IN *THE  
CHRONICLES OF NARNIA* MOVIE SERIES**

**A THESIS**

**In Partial Fulfillment of the Requirements for  
the Sarjana Degree Majoring Linguistics in English Literature  
Undergraduate Study Program  
Faculty of Humanities Diponegoro University**

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## **PRONOUNCEMENT**

The writer honestly confirms that I compile this thesis by myself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that I do not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 15 May 2019

Shanti Ayuni Permatasari

## **MOTTO AND DEDICATION**

*And, behold, with every hardship comes ease*

*Verily, with every hardship comes ease*

**Qur'an (94:5-6)**

*...But perhaps you hate a thing and it is good for you,*

*and perhaps you love a thing and it is bad for you.*

*And Allah knows, while you know not.*

**Qur'an (2:216)**

*This paper is dedicated*

*To my beloved family especially my Momi,*

*Thank you for your endless love, support, and patience, and*

*To everyone who helped me accomplish this paper.*

**APPROVAL**

**MOOD AND MODALITY ANALYSIS IN *THE*  
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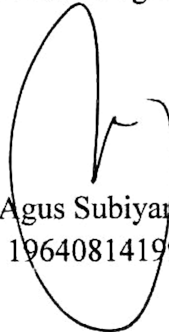
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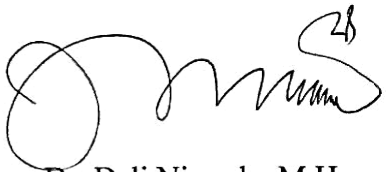
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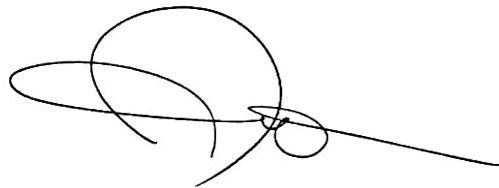
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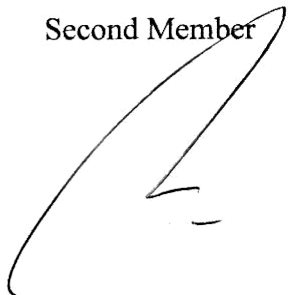
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I realize that this thesis is still far from perfect. I, therefore will be glad to receive any constructive criticism and recommendation to make this thesis better.

Finally, I expect that this thesis will be useful to the reader who wishes to learn something about functional language especially the use of interpersonal metafunction.

Semarang, 15 May 2019

Shanti Ayuni Permatasari

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## ABSTRAK

Dalam skripsi ini, penulis menganalisis *mood* dan *modality* di dalam film *The Lion, the Witch and the Wardrobe* dan *Prince Caspian*. Penulis menggunakan teori makna interpersonal oleh Gerot and Wignell dan Halliday untuk menganalisis data. Penulis membatasi penelitian ini pada analisis struktur *mood*, tipe *mood*, dan tipe *modality*. Tujuan penulisan skripsi ini adalah untuk mengetahui cara seorang kakak berkomunikasi dengan adik-adiknya melalui ujaran yang ditunjukkan dalam film. Data yang digunakan berupa keseluruhan ujaran dari sang kakak pertama. Untuk pengumpulan data, penulis menggunakan metode *non-participant observation* dan teknik *note-taking*. Sedangkan untuk metode analisis data, penulis menggunakan metode analisis data kualitatif. Hasil penelitian menunjukkan bahwa sang kakak, Peter, cenderung menggunakan kalimat pernyataan yang memiliki struktur klausa *subject + finite*, dan nilai tengah dari *modality* ketika ia berbicara dengan adik-adiknya. Dari hasil penelitian, dapat disimpulkan bahwa kalimat pernyataan yang digunakan Peter menunjukkan bahwa ia lebih memilih untuk memberikan informasi daripada memberikan pertanyaan atau perintah. Terlebih lagi, Peter, yang memiliki kekuasaan tertinggi karena statusnya sebagai kakak tertua, memiliki hak untuk berpendapat atau menyatakan sesuatu lebih banyak daripada ketiga saudaranya. Sedangkan penggunaan *modality* menunjukkan bahwa sebagai kakak tertua, Peter ingin menunjukkan kuasanya dalam mengendalikan adik-adiknya, khususnya dengan menggunakan nilai tengah dari *modality*.

# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Study

In the process of communication, language plays an important role to convey messages from an interlocutor to others. However, the way people use language to communicate with other people in a conversation will be different depending on the context of culture or context of situation. This is because language itself has many functions in the process of communication. For instance, the language used by someone who acts as a boss in an office will certainly be different from that he uses as a father at home. Therefore, when we talk about the different ways of communicating, then we also talk about speech function. Speech function is an action done by language users, such as stating, asking, commanding, and offering, in order to fulfill the purpose of the speakers and listeners. *Halliday* (1994) divides the way we use language into different “*meta-functions*”: ideational meta-function, interpersonal meta-function, and textual meta-function.

In this research, I discuss the interpersonal metafunction, especially the use of “mood” and “modality”. For the object of the research, I use a movie because movie is a type of visual communication that sometimes, implicitly, not only to entertain but also to communicate through expressing the idea or thought to other people. I used two movies which are adapted from a series of novel “The Chronicles of Narnia” entitled *The Lion, the Witch and the Wardrobe* (2005) and *Prince Caspian* (2008) by C. S. Lewis. I chose these two movies because these

movies focus on the relationship between siblings combined with their story in an imaginative world Narnia. The fantasy genre is interesting to be analyzed considering it is also adored by many people. In this study, I focus on one character named Peter. It is because in the movie Peter acted as the eldest of the four Pevensie children and served as High King Peter, who had supreme authority in the Land of Narnia. This shows that Peter is the one who is the most powerful compared to the other siblings, namely Susan, Edmund, and Lucy.

Peter, who in the film acts as the oldest brother, has promised his mother to be responsible for taking care of his three younger siblings. The three immature siblings make Peter overwhelmed to control and keep his younger siblings to stay safe until they returned from the world of Narnia to the real world. In this movie, Peter's sacrifice as the eldest brother can clearly be seen through the words and actions that he does. Moreover, the struggles that he does to control his siblings to keep them safe and alive are also shown.

## **1.2 Problem of the Study**

I realized that in the practice of controlling his younger siblings, Peter as the oldest brother used language and actions that were quite different when he was with his two younger sisters and when with his one younger brother. In relation to the background of the study, we can know the way he used language to control his siblings by seeing the use of mood and modality. Therefore, the research problems are formulated into three main questions as follows:

- 1) What are the structures of the mood used by the oldest brother of Pevensie's siblings in *The Lion, the Witch and the Wardrobe* and *Prince Caspian* movies?
- 2) What are the mood types used by the oldest brother of Pevensie's siblings in *The Lion, the Witch and the Wardrobe* and *Prince Caspian* movies?
- 3) What are the types of modality used by the oldest brother of Pevensie's siblings in *The Lion, the Witch and the Wardrobe* and *Prince Caspian* movies?

### **1.3 Purpose of the Study**

This research aims to know how the practice of controlling the children applied through the mood and modality. Based on the problem statement above, there are three main purposes conducted in this research to answer the research problems stated as follows:

- 1) Analyzing the structure of the mood used by the oldest brother of Pevensie's siblings in *The Lion, the Witch and the Wardrobe* and *Prince Caspian* movies.
- 2) Identifying the mood types used by the oldest brother of Pevensie's siblings in *The Lion, the Witch and the Wardrobe* and *Prince Caspian* movies.
- 3) Describing the types of modality used by the oldest brother of Pevensie's siblings in *The Lion, the Witch and the Wardrobe* and *Prince Caspian* movies.

### **1.4 Previous Study**

In this research, I discussed interpersonal metafunction in a movie. However, the focus of the discussion is not the meaning of the utterances but the use of mood and modality systems as the realization of interpersonal metafunction. Here, in

order to conduct research which has not been done before, I examine some previous studies related to interpersonal metafunction, specifically the use of mood and modality. Therefore, I compile the following previous studies.

The first study is carried out by Sakina (2015), entitled “Interpersonal Meaning in Sales Letters on Internet Business”. In this study, the writer analyzes role and social relationships between each participant in sales letters. Furthermore, she also analyzes mood types and the text type which are used in sales letters. Next, the second research is “The Interpersonal Meaning of the Speech Produced by Minister for Foreign Affairs of Indonesia” by Sari (2014). This study concerns about the mood system and the tendency of social roles, attitudes, and appraisal system used in the speech of the Minister of Foreign Affairs of the Republic of Indonesia. The analysis shows that the text contains mood elements and also the residue with different varieties. Then, the attitudes shown in the speech tend to be positive. Unfortunately, in the appraisal system, there are still lack of explanations of what positive and negative attitudes are and how they can affect meaning.

Then, the third study entitled “Interpersonal Meaning Analysis of Muse Song Lyrics in *Black Holes and Revelations*’ album” by Marhamah (2014), discusses the use of mood element, mood types, and modality in the lyrics of Muse Album. Although the title is ‘the analysis of interpersonal meaning’, but there is no explanation of the interpersonal metafunction in the discussion section. The discussion only covers the use of mood and modality in the album. Therefore, it does not really match with the title.



The fourth study is investigated by Feng & Liu (2010), entitled “Analysis of Interpersonal Meaning in Public Speeches — A Case Study of Obama’s Speech”. This study discusses mood roles, modal auxiliary, personal pronoun and tense shift. The study shows that Obama tends to use declarative mood, because he takes the role as an information deliverer. Next, he use several different modal auxiliary, such as ‘will’, ‘can’, ‘should’ and different personal pronoun, such as the use of ‘we’, ‘I’, ‘you’, ‘our’ and so on. Finally, Obama also used different tenses to alert people the current situation, by recalling the past day, present, and his confidence in the future. Last, the fifth study is conducted by Rusmawan (2015), entitled “Mood and Modality Analysis on 2014 Indonesian Pre Presidential Election in The Jakarta Post and The Jakarta Globe Editorials”. The study examines two newspaper editorials that are different in terms of the functions. By analyzing their Mood and Modality, the writer found that there are differences in the way they exchange goods and services.

Considering the topics and analysis that are discussed in the previous studies, I conduct this research to analyze the relationship between actors through discussing the use of mood and modality. Moreover, different from the previous studies, I attempted to analyze mood and modality used by a character in a movie.

### **1.5 Organization of the Writing**

This study is organized in a systematical order as follows:

#### **CHAPTER 1. INTRODUCTION.**

This chapter consists of Background of the Study, Research Problem, Purpose of the Study, Previous Studies, and Organization of the Writing.

## CHAPTER 2. THEORETICAL FRAMEWORK.

This chapter contains the theoretical framework of Metafunction, Interpersonal Meaning, Mood Element, Mood Types and Modality.

## CHAPTER 3. RESEARCH METHODS.

This chapter consists of the Type of Research; Population, Data, Sample and Source of The Data; Method and Technique of Collecting Data; and Method of Analyzing Data.

## CHAPTER 4. FINDING AND DISCUSSION.

This chapter provides Findings and Discussions of Mood Types, Mood Structures, and Modality.

## CHAPTER 5. CONCLUSION.

This chapter contains the Conclusion of the study and Suggestion.

## **CHAPTER 2**

### **THEORETICAL FRAMEWORK**

The second chapter deals with the theoretical framework used to conduct the research. This chapter is divided into five sub-sections. Sub-section 2.1 presents the theory of metafunction. Next, in sub-section 2.2, I discuss interpersonal metafunction. Then, sub-section 2.3 shows mood element which is divided into two parts, namely mood and residue. Fourth, sub-section 2.4 concerns mood types and mood structures. Last, in sub-section 2.5, I discuss the theory of modality.

#### **2.1 Metafunction**

The meaning of a language depends on the cultural situation or the context of culture. The context of culture is a context that relates to the cultural values that exist in the place where we communicate. Within the context of culture, language can be used in more specific contexts or situations, called as context of situations. Context of situations can be specified through the use of three variables or mode of discourse, namely: “field” that refers to what is being told by the speakers or what is happening; “tenor” which refers to the relationship of those who take part, to the nature of the participants, their statuses and roles; and “mode” that refers to how language is being used (Halliday, Hasan, & Christie, 1989:12).

In relation to the meanings of language, Halliday introduced three functional modes of meaning as three metafunctions: experiential or ideational metafunction,

interpersonal metafunction, and textual metafunction (in Martin, 1992:8). Metafunction itself is a group of semantic systems which concerns a different mode of *the meaning* of clauses. Gerot and Wignell (1994:12) refer to these three metafunctions as three types of meaning, which are ideational meaning, interpersonal meaning, and textual meaning.

Ideational meanings are meanings about phenomena, about what the things are or do, and the circumstances which surround these happenings and doings. The ideational meanings are mostly influenced by the field of discourse. Next, textual meanings are meanings which express the relation of language to its environment. The textual meanings are influenced by the mode of discourse. Then, the last is interpersonal meanings, which express a speaker's attitudes and judgments which are mostly affected by the tenor of discourse.

## **2.2 Interpersonal Meaning**

Interpersonal meaning views language from the point of view of its function in the process of social interactions. In the act of speaking, the speaker adopts a certain speech role, expecting the interlocutors to take a complementary role which the speaker wishes the hearers adopt in their turns. For example, when a speaker gives the hearer some information, then she is inherently inviting him to receive the information.

Gerot and Wignell (1994:23) explain that there are four basic types of speech roles that come from the combination of giving and demanding: (a) giving goods and services (offer); (b) giving information (statement); (c) demanding goods and services (command); (d) demanding information (question). These four basic types of speech roles in a communication process are selected and applied by the speakers when they want to communicate with the interlocutors. While for the interlocutors or the hearers, they have some discretion to give responses to the speakers, whether they want to give a positive or negative response.

Interpersonal meaning focuses on the interactivity of the language and concerns the ways in which we act upon one another through language. It involves interactions where we initiate or respond to the act of demanding or giving whether information or goods and services. Halliday and Matthiessen (2004:106) regard this as one of exchange. This interpersonal meaning, then, is realized in wordings through what is called “mood” and “modality” (Gerot and Wignell, 1994:13).

## **2.3 Mood Element**

### **2.3.1 Mood**

Mood is a system in which interpersonal meanings are realized in wordings (Gerot and Wignell, 1994:22). Mood deals with two elements, namely ‘subject’ and ‘finite’. ‘Subject’ is a nominal group and finite is a part of the verbal group. ‘Finite’ is part of the verbal group operators that expresses temporality or tense (e.g. be, has/have), modality (e.g. can, must), and polarity (positive or negative).

Thus, the combination of the two elements forms one constituent which is called ‘the mood’.

She	didn't	It	wasn't	John
Who	did	That	will never	happen
John	did	<b>Subject</b>	<b>Finite</b>	<b>Residue</b>
<b>Subject</b>	<b>Finite</b>	<b>Mood</b>		
<b>Mood</b>				

The examples above show the mood element in some clauses. The examples on the right side also show that the remainders of the clauses are “residue”.

### 2.3.2 Residue

Beside the mood element, there is another component, which is “residue”. The residue is the remainder of a clause. It consists of predicator, complement(s), and adjunct(s). To understand more about the elements in the residue, there is an example of a clause and the explanations of each element as can be seen as follows:

She	is	buying	shirts	for her brother
<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Adjunct</b>
		<b>r</b>	<b>t</b>	
<b>Mood</b>		<b>Residue</b>		

#### 2.3.2.1 Predicator

Predicator is described as the rest of the verbal group which includes any other auxiliaries. It is realized by the use of non-finite elements of a verbal group, such as in the use of ‘to’ + verb and verb + ‘ing’. Halliday (1994:79) explains that there are several functions of predicator: it defines time reference; it defines various

other aspects and phases; it determines the process (action, event, mental process, and relation) that is based on the subject.

### **2.3.2.2 Complement**

Complement is realized by other nominal groups that are used to complete the argument in a clause. It answers the question ‘to *whom*’, ‘did to *what*’, and ‘is/had *what*’. For example, in the clause “She is buying shirts for her brother”, the word ‘shirts’ answers the question ‘did to (buy) what?’ so it owns the position of complement.

### **2.3.2.3 Adjunct**

Adjunct is additional information which is added to the clause without influencing it. It can be realized as adverbial, nominal or prepositional groups. There are several types of adjunct:

- a.) Circumstantial adjunct answers the questions ‘how’, ‘when’, ‘where’, and ‘by whom’. Its function is to add experiential content in a clause.
- b.) Conjunctive adjunct has a textual function or to make a clause interrelated. It contains expressions such as ‘moreover’, ‘anyway’, ‘therefore’, etc.
- c.) Comment adjunct expresses the comment of the speakers on their own utterances, such as ‘unfortunately’, ‘frankly’, ‘apparently’, etc.

d.) Mood adjunct expresses the meaning constructed in the mood system, namely polarity, modality, temporality (Halliday & Matthiessen, 2004:126). Because of that, mood adjuncts tend to occur in a clause near the Finite operator. It is used to express probability, usuality, obligation, inclination, or time.

For the conjunctive adjunct and comment adjunct, they are left unanalyzed in the mood structure. This is because they have a textual function rather than an interpersonal function and so they fall outside of mood element analysis. While for the mood adjunct, it relates to the meaning of the finite verbal operator. Thus, it falls within mood structure.

## **2.4 Mood Types**

There are two types of mood which are used in a verbal interaction; they can be identified as indicative (declarative or interrogative) and imperative mood. In the declarative, the speaker provides the information to the hearer. Therefore, the former acts as the provider of information and the latter acts as the recipient of information. Next, in the interrogative, the speakers could ask or give some questions to the hearer. They also expect to receive an answer from the interlocutor or the hearer. Thus, the former is a recipient of information and the latter is a (potential) provider of information. There are two types of interrogative: polar question and Wh-question. Polar question is a question that only needs either 'yes' (affirmative) or 'no' (negative) answer, while Wh-question needs a content answer. Then, in the imperative, the speaker gives commands or demands



information, goods, or services. So that, the former acts as the recipient of information, goods, or services, while the latter acts as the provider of information, goods, or services.

If we want to know the type of mood in a clause, we need to see the ordering of its subject and finite. By knowing the mood structure or the position of subject and finite, we would know what type of mood that a clause has. We could see in table 1 for more detailed structures of mood in a clause.

**Table 1. Mood Structure**

<b>Mood</b>	<b>Order</b>
Declarative	Subject + Finite
Yes/No interrogative (Polar question)	Finite + Subject
WH-interrogative (Content question)	Wh/Subject ^ Finite <sup>1</sup>
Imperative	Subject + Finite / Subject only / Finite only / no Subject or Finite

Adapted from Gerot and Wignell, 1994:38

We could see the structures of mood in table 1 that in a declarative mood, there are always subject and finite. In an interrogative polar (yes/no question) mood, the position of the finite would always be in the beginning. While in the interrogative WH-question, the clause begins with WH-question and followed by the finite. In the imperative, the mood element may consist of subject and finite, subject only, finite only, or no mood elements. However, there is always a predicator in imperative (Gerot and Wignell, 1994:41).

<sup>1</sup> '^' is the symbol for 'followed by' (Thompson, 2013:58)

## 2.5 Modality

Modality shows the speaker's judgments in what the speaker is saying. Halliday (1994:89) stated that there are two kinds of modality, namely “modalization” and “modulation”. Modalization contains scales of probability and usuality. Probability occurs when the speaker expresses a judgment about the probability of something happening or being happened. It consists of ‘probably’, ‘possibly’, and ‘certainly’. Usuality occurs when the speaker expresses a judgment about the frequency with which something happens. It consists of ‘sometimes’, ‘usually’, and ‘always’.

Meanwhile, the types of modulation contain scales of obligation and inclination. Obligation occurs when the speaker gives command, demand, suggestion, and advice to the listener. Furthermore, inclination indicates the tendency of the speakers when doing something and the capability of the speaker's own feeling. Each category of modalization and modulation is divided into three values: high, medium and low values.

**Table 2. Three Values of Modality**

	<b>Probability</b>	<b>Usuality</b>	<b>Obligation</b>	<b>Inclination</b>
<b>High</b>	Certain	always	Required	determined
<b>Median</b>	Probable	usually	Supposed	keen
<b>Low</b>	Possible	sometimes	Allowed	willing

Adapted from Halliday and Matthiessen 2004: 620

Meanwhile, Butt, et.al (2003: 113) used the term of modality to refer to all positioning by speaker about usuality, possibility, inclination and obligation. They mentioned that there are three ways to express modality: by modal finite, by mood adjunct, by interpersonal grammatical metaphor.

### **2.5.1 Modal Operator**

Modal operators are the elements that can express modality in a clause. Modal operator is one of the parts of finite element beside polarity and tense. Halliday (1994:76) categorized modal operators into three values: high, median, and low. Those values are considered by the aspect of interpersonal meaning. The status, contact, and affect make the degree can be low, medium, or high.

### **2.5.2 Mood Adjunct**

Beside modal operators, there are mood adjuncts that can be used to express modality in a clause. As I have mentioned before in the sub-section mood element 2.3, mood adjunct expresses the meaning which constructed in the mood element, namely polarity, modality, temporality. Thus, mood adjuncts tend to occur in a clause near the finite verbal operator.

Here, to understand more about modality and its realization in modal operators and mood adjuncts, we can see in table 3 below.

**Table 3. The Classification of Modal Operators and Mood Adjuncts**

Kinds of Modality	Realization	Values of Modality		
		High	Medium	Low
Modalization	Probability	must be, should be, must, certainly	Probably	maybe, may, possible
	Usuality	always	often, usually	ever, never, sometimes
Modulation	Obligation	required, must, have to, ought to, need to	should, shall, will, would, supposed	may, might, can, could, allowed
	Inclination	determined	Keen	willing

Adapted from Halliday and Matthiessen, 2014

### 2.5.3 Interpersonal Grammatical Metaphor

Sometimes we use a whole clause in a text to express modality. We use the grammar metaphorically when we say, for example: “I *think*...” when we mean ‘probably’; “I *believe*...” when we mean ‘certainly’; and “*Don't you think?*” when we mean ‘definitely’. They are the examples of grammatical metaphor, in this case metaphor of modality (Halliday, 2004: 626). Those examples of modality are classified as metaphorical because they are realized as a clause.

## **CHAPTER 3**

### **RESEARCH METHODS**

This chapter focuses on the methods that used to conduct the research. I divide this chapter into four sub-sections of discussion. First, sub-section 3.1 presents the type of research concerns the approach of conducting the study. Second, sub-section 3.2 covers preparation of the data which consist of data, population, sample, and the source of the data. Then, the method and technique of collecting the data in sub-section 3.3 and analyzing the data in sub-section 3.4 show how the data were analyzed.

#### **3.1 Type of Research**

The type of this research is descriptive qualitative research. As for the unit of analysis, I used all of the clauses which are uttered only by one of the characters in the movie, named Peter. Creswell (2013:4) states that qualitative research is used to exploring and understanding the meaning of groups or individuals which related to human or social problems. The goal of qualitative research itself is to get a depth of understanding of the data (Ary, et.al, 2009:29).

#### **3.2 Data, Population, Sample, and Source of the Data**

The sources of the data in this research are *The Lion*, *The Witch and The Wardrobe* and *Price Caspian* movies. While for the data that are used are the utterances, which are in the form of clauses. The data are downloaded from

*narniaweb.com*, which is an online database of information related to the Narnia movie news since 2003.

The population of this research includes every clause uttered by Peter, as the oldest of the Pevensie's siblings to other characters in the movie. The sample includes every clause spoken by Peter to his three siblings. For the sampling technique, I used purposive sampling. In this research, I used samples that have specific criteria, namely the utterances which have interpersonal meanings and which are only spoken by one of the characters in the film, namely Peter.

### **3.3 Method and Technique of Collecting Data**

In this research, I used non-participant observation method to collect the data. I use this method because it only requires the writer to observe the dialogue going on in the movies without getting involved directly. While for the technique, I used note taking technique for collecting the data. To collect the data, I watched the movies and then I noted all of the utterances spoken by Peter to his three siblings. Then, I divided the utterances based on the structure, types of mood and modality. Thereafter, the data are explained one by one in the discussion section.

### **3.4 Method of Analyzing Data**

In this study, I used qualitative analysis method to analyze and discuss the interpersonal meaning in the movies. The analysis covers how mood and modality is used by Peter in the practice of controlling his three siblings. The steps to analyze the data were starting from specifying the data based on the categories that I would discuss. Next, I analyzed and discussed the mood types, mood structures and modality which are found in the movies. Then, in the final section, I

summarized the result of the research and made the conclusion about the mood and modality which are found in the movies.

## **CHAPTER 4**

### **FINDING AND DISCUSSION**

In this chapter, there are two main sub-sections, namely the data findings and the discussion of data analysis. Then, I divided the discussion of data analysis sub-section into two parts, which are mood types with mood structure and modality discussions. In the discussion section, I used several names referring to the Pevensie's siblings, as follows:

The speaker : Peter, as the first child/ the oldest in the Pevensie's siblings

First Sibling : Susan, as the second child in the Pevensie's siblings

Second Sibling : Edmund, as the third child in the Pevensie's siblings

Third Sibling : Lucy, as the fourth child/ the youngest in the Pevensie's siblings

#### **4.1 Findings**

##### **4.1.1 Mood Types**

In total, there are 120 utterances spoken by the speaker, which are: 70 declaratives, 22 interrogatives, and 28 imperatives. The utterances spoken by the speaker to the first sibling consist of 20 declaratives, 5 interrogatives, and 4 imperatives. Then, the utterances that are spoken by the speaker to the second



sibling cover 18 declaratives, 12 interrogatives, and 18 imperatives. Finally, the utterances that are spoken by the speaker to the third sibling include 32 declaratives, 5 interrogatives, and 6 imperatives.

#### 4.1.1 Modality

Concerning modality in sub-section 4.2.2, I divided modal verbal operator and mood adjunct according to their values. The data show that there are 35 utterances containing modality spoken by the speaker as we can see in the table below:

<b>Values of modality</b>	<b>Modals and mood adjuncts used by Peter</b>	<b>Number of utterances</b>
<b>Low</b>	can/can't	6
	might	1
	could	2
	ever	2
<b>Median</b>	would/wouldn't	8
	will	7
	should/shouldn't	3
<b>High</b>	have to	3
	always	3

## 4.2 Discussions

### 4.2.1 Mood Types and Mood Structures

Identifying mood structure is important when we want to see what mood that a clause has. A clause can have declarative, interrogative or imperative mood. In

this movie, I found that Peter, as the speaker, used those three moods when uttering the utterances.

#### 4.2.1.1 Declarative

Declarative mood is used by the speaker to give information or express statements to the hearer. For the hearers themselves, they can acknowledge or contradict the statement. Declarative mood usually contains subject and finite. Therefore, we can decide whether a clause has a declarative mood by seeing its structure: subject + finite, as in the following sentences.

##### A. The speaker's utterances to the first sibling

a.) "The Professor wouldn't mind us."

The Professor	would	not	mind	us
<b>Subject</b>	<b>Finite</b>	<b>Mood Adj.</b>	<b>Predicator</b>	<b>Complement</b>
<b>Mood</b>			<b>Residue</b>	

In this movie, the character of the first sibling is shown as a person who is very careful when going to do something. She also does not really like to take risks, so that nothing bad will happen. In the clause above, the speaker tried to give information to first sibling based on his opinion. Here, when they made it into the world of Narnia through the 'magic' wardrobe, where it was winter there, the speaker took coats and gave them to his three younger siblings and himself so as not to get cold. In this clause, the speaker tried to convince the first sibling to stop worrying by using the declarative clause. As we can see, the declarative

clause above contains subject, finite and complement. ‘The Professor’ owns the position of subject because it is a noun, while ‘would not’ functions as a finite operator. The word ‘mind’ is a predicator because it tells what is doing. Then, the word ‘us’ is a complement for answering the question ‘who’, whereas for the rest is residue.

**b.)** “You can’t carry a map in your head.”

You	can	not	carry	a map	in your head.
<b>Subject</b>	<b>Finite</b>	<b>Mood Adj.</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circ. Adj.</b>
<b>Mood</b>			<b>Residue</b>		

The clause above was uttered by the speaker to the first sibling when they were trying to find the way to Cair Paravel, a royal castle in Narnia. In this scene, the first sibling forgot the road to the castle, even though she had lived long enough in the castle before. Then, the speaker said the clause above to give his opinion about the first sibling by using declarative clause. This clause has the structure of declarative mood which starts from subject and then followed by finite element. The word ‘you’ refers to the first sibling and owns the position of subject, while modal ‘can’t’ is certainly in the position of finite. In this clause, the verb ‘carry’ is the predicator and ‘a map’ functions as a complement as it answers the question ‘is /had what’. Then, the phrase ‘in your head’ is a circumstantial adjunct to answer the question ‘where’.

**c.)** “I can still do this!”

I	can	still	do	this
<b>Subject</b>	<b>Finite</b>	<b>Mood Adj.</b>	<b>Predicator</b>	<b>Complement</b>

t				
<b>Mood</b>			<b>Residue</b>	

In this scene, the speaker wanted to express his ability to fight the enemies. The word ‘can’ is a modal auxiliary verb which used to express ability or possibility. In the movie, the speaker used declarative clause to declare or give statement to the first sibling. For the mood structure, this clause contains mood and residue elements. Here, the word ‘I’ is a subject because it is a noun. Next, modal ‘can’ owns the position of finite and ‘still’ is in the position of mood adjunct of time. Then, the words ‘do’ and ‘this’ are in the position of residue as a predicator and a complement.

#### **B. The speaker’s utterances to the second sibling**

a.) “You’re so selfish.”

You	are	so	selfish
<b>Subject</b>	<b>Finite</b>	<b>Mood Adj.</b>	<b>Complement</b>
<b>Mood</b>			<b>Residue</b>

The speaker said this clause when he was angry with his second sibling because of the carelessness that he had done. He used the declarative clause to give statement of frustration to the second sibling because he thought that the second sibling was very selfish and could harm other people. This clause is also a declarative clause because it has the structure of a declarative clause, which is a subject, a finite, and a complement. The word ‘so’ is a mood adjunct of polarity. Here, the word ‘so’ itself is used to give additional information of the adjective word of ‘selfish’. The speaker tried to explain or emphasize that the second sibling was really selfish.

b.) “You might have mentioned that a bit sooner.”

You	might	have mentioned	that	a bit sooner
<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Mood Adj.</b>
		<b>Residue</b>		
		<b>Mood</b>		

This clause is another example of a declarative mood which was uttered by the speaker to the second sibling. In this clause, we can see that the phrase ‘a bit sooner’ acts as a mood adjunct which is used as an expression of temporality or time. It also falls within mood structure together with the word ‘you’ as a subject and ‘might’ as a finite. Here, the word ‘might’ is the finite because it is a modal verbal operator. Then, the words ‘have mentioned that’ which own the positions of a predicator and a complement are residue.

c.) “You always have to make everything worse!”

You	always	have	to make	everything	worse
<b>Subject</b>	<b>Mood Adj.</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circ. Adj</b>
<b>Mood</b>			<b>Residue</b>		

This clause was uttered by the speaker to give his opinion or his thought about the second sibling. He used the word ‘always’ to emphasize that the second sibling continuously did a certain action that always make everything worse. The word ‘always’ itself is a mood adjunct of usuality, so that it falls in the mood. While for the word ‘worse’, it owns the position of circumstantial adjunct because it answers the question of ‘how’.

### C. The speaker’s utterances to the third sibling

a.) “This place is huge.”

This	place	is	huge
<b>Circ. Adj.</b>	<b>Subject</b>	<b>Finite</b>	<b>Complement</b>
<b>Mood</b>			
<b>Residue</b>			

In this clause, the speaker wanted to give information to the third sibling that the Professor’s house was huge enough that they could play anything inside or outside the house. Therefore, to give information, the speaker used a declarative clause in his utterance. The word ‘place’ acts as subject because it is a noun and followed by the finite verbal operator ‘is’. Then, the word ‘huge’ is complement because it is used to give information about the subject as well as to complete the sentence.

b.) “I think we have waited Aslan long enough.”

I	think	
<b>Subject</b>	<b>Finite: Present</b>	<b>Predicator</b>
<b>Mood</b>		<b>Residue</b>

we	have	waited	Aslan	long enough
<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Mood Adj.</b>
		<b>Residue</b>		
<b>Mood</b>				

This example is a declarative sentence which is constructed by two clauses. In this scene, the speaker tried to convince the third sibling that they had been waiting for Aslan, the magnificent lion, long enough, and it was time to accept the fact that Aslan would not come. As we can see, there are two subjects and two finites in the two different clauses. The word ‘I’, in the first clause, functions as a

subject which refers the speaker. The word ‘we’ in the second clause refers to the speaker and the third sibling, who acts as the hearer. Next, the words ‘think’ and ‘have’ own the positions of finite. For the words ‘long enough’ is a circumstantial adjunct because it answers the question ‘how’. Then, for the words ‘waited’ and ‘Aslan’ have a function as a predicator and a complement respectively.

c.) “It’s too dangerous!”

It	is	too dangerous!
<b>Subject</b>	<b>Finite</b>	<b>Complement</b>
<b>Mood</b>		<b>Residue</b>

This clause is a declarative clause which has a function to give a warning. In the movie, when there was a tense scene going on between the Pevensie’s sibling and the enemies, the speaker shouted to the third sibling by using declarative clause. Here, the declarative clause is used to declare or state something. This clause also has a declarative structure with the arrangement of subject + finite. Then, the word ‘too dangerous’ is a complement to complete the utterance.

From this movie, the speaker often used declarative clause to speak to his other three younger siblings. I assume this is because the speaker is the eldest of the four siblings so he tries to become someone who has more information than the other siblings. He also has the power to give statement more than the other siblings. Moreover, because he is the oldest, he also speaks the most, gives opinions, statements and provides information needed by the other three siblings.

#### 4.2.1.2 Interrogative

Interrogative mood is used to ask questions or demand information. The structure or element of the interrogative mood itself can be divided into two structures. They can be polar question with finite + subject structure or WH-question with WH/subject ^ finite structure.

##### A. The speaker's utterances to the first sibling

a.) "Is it Latin?"

Is	it	Latin?
<b>Finite</b>	<b>Subject</b>	<b>Complement</b>
<b>Mood</b>		<b>Residue</b>

In this clause, the speaker asked the first sibling about something that he did not know. Here, the first sibling read one of the professor's books in the room where they were gathering together. Then, the first sibling asked the speaker to repeat what she said from the book. The speaker, who did not know the pronunciation of the language, asked the question to the first sibling and expected that she would answer it. This utterance is an interrogative clause because it has finite + subject structure. It is a polar question because the question needs either 'yes' or 'no' answer. The structure of a polar interrogative clause always begins with a finite verbal operation.

b.) "Don't you ever get tired of being treated like a kid?"

Do	not	you	ever	get	tired	of being treated like a
----	-----	-----	------	-----	-------	-------------------------



						kid?
<b>Finite</b>	<b>Mood Adj.</b>	<b>Subject</b>	<b>Mood Adj.</b>	<b>Predicator</b>	<b>Complement</b>	<b>Adjunct</b>
<b>Mood</b>				<b>Residue</b>		

This clause was uttered by the speaker to the first sibling when he was angry with people's actions toward him in the real world. The speaker, who was an honorable King in the world of Narnia, felt upset because he was always treated like a child by people in the real world. That is why the speaker asked the first sibling, who is not much different in age, about her opinion. This clause is certainly a polar question that needs an answer 'yes, *I do*' or 'no, *I don't*'. Concerning the structures, we can see that there is the word 'ever', which is a mood adjunct of usuality. The phrase 'of being treated like a kid', has the position adjunct because it is used to give additional information of the complement 'tired' as well as to answer the question 'tired of what?'.

c.) "Where are you going?"

Where	are	you	going?
<b>Comp./Wh</b>	<b>Finite</b>	<b>Subject</b>	<b>Predicator</b>
<b>Mood</b>		<b>Residue</b>	

This utterance is an example of an interrogative clause, specifically a Wh-question. In this clause, the speaker demand information about certain place from the first sibling. It is a Wh-question because it needs content answers, not only merely yes or no answer. Moreover, this question is also started by Wh-question of 'where'. For the words 'are' and 'you' own the positions of a finite and a subject, while the word 'going' functions as a predicator.

## B. The speaker's utterances to the second sibling

a.) "Are you ready?"

Are	you	ready?
<b>Finite</b>	<b>Subjec t</b>	<b>Complement</b>
<b>Mood</b>		<b>Residue</b>

This interrogative clause was uttered by the speaker to the second sibling when the battle between the Narnians and the White Witch took place. At that time, the speaker was trusted to replace the magnificent lion, Aslan, to lead the Narnians in the war. He, who was full of fear but still brave enough to face the war, asked the second sibling the question "Are you ready?" in the hope that the second sibling would respond to him that he was also ready to face the war with the speaker, whatever the risks that would occur later. This is also an example of a polar question. The answer to respond a polar question of course only either 'yes' (positive) or 'no' (negative) answer.

b.) "What do you think happened back home if you die here?"

What	do	you	think	happened	back home
<b>Adj/Wh</b>	<b>Finite</b>	<b>Subjec t</b>	<b>Predicato r</b>	<b>Complement</b>	<b>Circ. Adj.</b>
<b>Mood</b>			<b>Residue</b>		

if	you	die	here?
<b>Conj. Adj.</b>	<b>Subject</b>	<b>Finite: Present</b>	<b>Predicato r</b>
<b>Mood</b>		<b>Residue</b>	

The interrogative sentence above was also uttered by the speaker to the second sibling when the battle took place. At that time, the speaker was afraid of losing the war against the Telmarines because they had more troops than the Narnians. He, who had lost his confidence to face the Telmarines asked his second sibling doubtfully about what would have happen if they had died in the war. He used a content question or Wh-question because he wanted to know the second sibling's opinion. For the structure, we can see in the second clause that there is a word 'if' which includes in conjunctive adjunct. Thus, it is left unanalyzed. As for the word 'die', it owns the positions of simple present finite verbal operator and predicate. In this case, the finite element is fused. This can happen when the verb is in the form of simple present tense.

c.) "Where do you think?"

Where	do	you	think?
<b>Comp./Wh</b>	<b>Finite</b>	<b>Subject</b>	<b>Predicator</b>
	<b>Mood</b>		
	<b>Residue</b>		

This is an interrogative clause that was uttered by the speaker to the second sibling. In this scene, the speaker wanted to know about the second's sibling opinion. By using Wh-question, the speaker demands some information from the second sibling. For the mood structure, the words 'do' and 'you' have functions as a finite and a subject. While for the word 'think', it owns the position of a predicator.

### C. The speaker's utterances to the third sibling

a.) “What are you talking about?”

What	are	you	talking about?
<b>Comp./Wh</b>	<b>Finite</b>	<b>Subject</b>	<b>Predicator</b>
	<b>Mood</b>		
	<b>Residue</b>		

In this movie, the speaker asked the third sibling because he did not understand at all about the world of Narnia and he wanted to get explanations from the third sibling. This interrogative clause includes in Wh-question with Wh/subject + finite structure. Wh-question is used to ask for information with certain types of questions. The answer of course cannot be ‘yes’ or ‘no’.

b.) “Why wouldn’t I have seen him?”

Why	would	not	I	have seen	him?
<b>Adj./Wh</b>	<b>Finite</b>	<b>Mood Adj.</b>	<b>Subject</b>	<b>Predicator</b>	<b>Complement</b>
	<b>Mood</b>				
	<b>Residue</b>				

This clause was uttered by the speaker to the third sibling when he tried to figure out the reason why he did not see Aslan as the second sibling did. This interrogative clause is also a Wh-question that needs a content answer. In this clause, the subject is realized by the word ‘I’ and the finite is realized by the modal ‘wouldn’t’. The word ‘him’ functions as a complement and refers to Aslan as the magnificent King in Narnia. While the words ‘have seen’ owns the position of a predicator.

c.) “Where do you think you saw Aslan?”

Where	do	you	think
<b>Comp./Wh</b>	<b>Finite</b>	<b>Subject</b>	<b>Predicate</b>

<b>Mood</b>
<b>Residue</b>

you	saw		Aslan?
<b>Subject</b>	<b>Finite: Past</b>	<b>Predicator</b>	<b>Complement</b>
<b>Mood</b>		<b>Residue</b>	

This question was asked by the speaker to the third sibling by using Wh-question. This question was uttered by the speaker to demand information from the third sibling about certain information. Here, the words ‘do’ and ‘saw’ have a function as finite. The word ‘you’ owns the position of subject because it is a noun. While ‘Aslan’ is a complement for answering the question ‘saw *who*’ and completing the sentence.

From this film, comparing to the declarative and imperative clauses that were uttered by the speaker, the interrogative clauses was rarely used by the speaker to communicate with his other siblings. However, for several times, the speaker asked the second sibling some questions, although mostly just to express his anger and frustration with his second sibling's actions and not to demand any information from him.

#### 4.2.1.3 Imperative

The mood element of imperative may consist of Subject + Finite, Subject only, Finite only or no Subject + Finite. Nevertheless, there will always be a Predicator. The imperative mood used by a speaker to demand goods and services or to give command.

### A. The speaker's utterances to the first sibling

a.) "Help me!"

Help	me!
<b>Predicator</b>	<b>Complement</b>
<b>Residue</b>	

This utterance is an example of an imperative mood. It was used by the speaker to give command. Here, the speaker uttered "Help me!" to the first sibling when they were fighting their enemies. It was a simple yet clear order that was given by the speaker to the first sibling. As for the structure, we could see above that this imperative mood has no Subject and Finite. Nevertheless, it has a predicator as a sign of the structure of imperative mood. Then, the word 'me' acts as a complement to complete the clause.

b.) "Get up there!"

Get up	there!
<b>Predicator</b>	<b>Circ. Adjunct</b>
<b>Residue</b>	

This imperative clause was uttered by the speaker to give command to the first sibling when the battle between the Narnians and the Telamrines took place. He shouted at the first sibling to go to a safer place, which in this clause was referred to the word 'there'. We can clearly see that this clause also does not have mood element, such as a subject and a finite, as the previous example. It only has a predicator which is realized by the word 'Get up' and a circumstantial adjunct which is realized by the word 'there'. The word 'there' is a circumstantial adjunct because it refers to a place and it answers the question 'where'.

c.) “Shut up!”

Shut up!
<b>Predicator</b>
<b>Residue</b>

This clause is uttered by the speaker to the first sibling when the first sibling tried to tease him. In this scene, they joked with each other when they were looking for the way to the kingdom. Here, the speaker told the first sibling to be quite by saying “Shut up!”. It is an example of an imperative because it only has a predicator element as in one of the imperative mood structures.

## B. The speaker’s utterances to the second sibling

a.) “Get the girls and get them home!”

Get	the girls
<b>Predicator</b> <b>e</b>	<b>Complement</b> <b>t</b>
<b>Residue</b>	

Get	them	home!
<b>Predicator</b> <b>e</b>	<b>Complement</b> <b>t</b>	<b>Circ. Adjunct</b>
<b>Residue</b>		

The utterance above is an example of a command that the speaker gave to the second sibling which was realized in the imperative mood. Command in the imperative mood has no word that acts as a subject. We could see from the utterance that it didn’t have a mood element in the structure. The word ‘get’ is a verb that acts as a predicate. Thus, because ‘get’ is a transitive verb that needs an object, so there are ‘the girls’ and ‘them’ which own the position of complements

as for completing the clauses. Then, the word ‘home’ acts as a circumstantial adjunct to answer the question ‘where’.

b.) “Signal the troops!”

Signal	the troops!
<b>Predicator</b>	<b>Complement</b>
<b>r</b>	<b>t</b>
<b>Residue</b>	

This clause was uttered by the speaker when the battle took place. The speaker used this imperative clause to order the second sibling to do something. Here, the word ‘signal’ is not a noun but acts as a verb. Thus, it owns the position of predicator. Then, the words ‘the troops’ have a function as a complement to complete the utterance.

c.) “Get some rest.”

Get	some rest
<b>Predicator</b>	<b>Complement</b>
<b>e</b>	<b>t</b>
<b>Residue</b>	

This utterance is a command that the speaker gave to the second sibling which was realized in the imperative mood. We could see from the utterance that it didn’t have a mood element in the structure. The word ‘get’ is a verb that acts as a predicate. Then, the words ‘some rest’ own the position of a complement to complete the utterance.

### C. The speaker’s utterances to the third sibling

a.) “That’s enough!”



That	is	enough!
<b>Subject</b>	<b>Finite</b>	<b>Complement</b>
<b>Mood</b>		<b>Residue</b>

This imperative clause is an example of a command. In this utterance, the speaker told the third sibling to stop talking about the ‘magic’ wardrobe that connected the real world to the land of Narnia. The speaker was tired of hearing all the weird stories that the third sibling said, so he asked her to stop telling them those ridiculous things. The word ‘that’ is a subject because it is a pronoun, while ‘is’ functions as finite operator and the rest is residue.

b.) “Ask him!”

Ask	him!
<b>Predicator</b>	<b>Complement</b>
<b>Residue</b>	

This imperative clause was uttered by the speaker to his third sibling when the third sibling asked him a question about what happened when they were in the war. The speaker, then, ordered the third sibling to ask to Prince Kaspian instead of asking him. This clause only has residue element which covers a predicate and a complement. The word ‘ask’ owns the position a predicator because it is obviously a verb, whereas the word ‘him’ which refers to Prince Kaspian functions as a complement.

c.) “Don’t worry!”

Do	not	worry!
<b>Finite</b>	<b>Mood Adj.</b>	<b>Complement</b>
<b>Mood</b>		<b>Residue</b>

In this scene, the speaker, as the oldest, tried to convince the third sibling, as the youngest, to not worry about the things that happened. The speaker used imperative mood in this utterance. The word 'do' has a function as a finite, while 'not' is a mood adjunct of polarity. Then, the adjective word 'worry' owns the position of complement to complete the utterance.

After watching this film, I found that the speaker sometimes gave commands to the second and the third siblings but rarely gave commands to the first sibling. I assume that the speaker rarely used imperative to the first sibling because he thought that the first sibling was mature enough to know which one was right or wrong. For the second sibling, because of his bad attitudes at the beginning of the story, the speaker considered that the second sibling must be treated harder than the others so that he can later have a mature and better personality. Therefore, the speaker often gave orders or told the second sibling to do something. As for the third sibling, the speaker rarely gave order to her because she was still young and childish. Concerning the structures of the imperative mood from the examples above, I found that the speaker rarely used mood elements or a complete sentence to give a command. However, the speaker tends to use predicator followed by complement structure.

#### **4.2.2 Modality**

Modality plays an important role in interpersonal meaning. This is because modality can allow people to understand interpersonal dimension, such as social

status and role or attitudes and judgments between the speakers and the hearer. In this movie, Peter tends to use median values of modality when he talks to his three siblings.

#### **4.2.2.1 Low Values of Modality**

##### **a.) “Could” (2)**

One of the examples of modality which is expressed by the modal operator in low values is ‘could’. This modal is adopted for 2 times. In the movie, when German aircraft attacked and started dropping bombs on the houses, Edmund went back to the house instead went to the shelter together with his mother and his siblings. Then, Peter followed him and brought him back to the shelter. After that, he said “You *could* have got us killed”, which was a declarative sentence, as he wanted to warn Edmund that his action can harm both Peter and Edmund. ‘Could’ is used to express or show the probability of something. In this case, the probabilities that can happen because of Edmund’s reckless action.

##### **b.) “Can” (2) and “Can’t” (4)**

The second modality examples of the low values are modal operators ‘can’ and ‘can’t’. The utterances like “I *can* still do this!” and “Why *can’t* you just do as you are told?” are the examples of a declarative sentence and interrogative sentence

which are uttered by Peter to Susan and Edmund respectively. The use of ‘can’ shows the ability of doing something. For the first sentence, Peter told Susan that he was still able to fight against the enemies, whereas for the second sentence, Peter asked Edmund about why he wasn’t able to obey Peter’s order even for only once.

**c.) “Might” (1)**

The next modal operator that is used by Peter to express modality is ‘might’. The declarative sentence as “You *might* have mentioned that a bit sooner.” was uttered by Peter to give advice to Edmund about what Edmund should have done. The modal ‘might’ is sometimes used to indicate a possibility which unlikely to occur.

**d.) “Ever” (2)**

The last example of low values of modality is ‘ever’. The word ‘ever’ itself is an adverb which owns the position of a mood adjunct especially the adjunct of temporality or time. The example of this mood adjunct is “Don’t you *ever* get tired of being treated like a kid?”, which is uttered by Peter to Susan. In this question sentence, ‘ever’ is used to express the usuality and to emphasize the question which is aimed to Susan.

**4.2.2.2 Median Values of Modality**

**a.) “Would” (5) and “Wouldn’t” (3)**

The first modal operators of median values are ‘would’ and ‘wouldn’t’. The declarative sentence as “If dad were here, it *would* mean the war was over and we *wouldn’t* have to go!” is spoken by Peter to give statement about his opinion. As we can see, this sentence is in a form of a conditional sentence. Thus, the modal ‘would’ here is used by Peter to make predictions in the future, which is impossible to happen.

**b.) “Should” (2) and “Shouldn’t” (1)**

The next modal operators of median values of modality are ‘should’ and ‘shouldn’t’. In the declarative sentence as “I think Lucy should decide.”, the modal ‘should’ is used to give an advice or an opinion about what Lucy should do, whereas for the sentence “I *shouldn’t* have to!”, which is uttered by Peter and aimed to Susan, the modal ‘shouldn’t’ indicates a kind of obligation in a negative form.

**c.) “Will” (7)**

The last modal operator which is most frequently used by Peter is ‘will’. Peter adopted this modal operator to his utterances 7 times. It is employed in sentences to express such as: willingness as in “We *will* think of something.”; a polite request as in “*Will* you just stop it?”; and capability as in “I’m sure they *will* pack

some up for the journey back.”. However, the modal ‘will’ is mainly used by Peter to express the capability of doing something.

#### **4.2.2.3 High Values of Modality**

##### **a.) “Have to” (3)**

The modal operator of high values of modality which is uttered by Peter is ‘have to’. The modal ‘have to’ in the imperative sentence “Come on Lucy, we *have to* stick together now.”, is used to express an obligation. In this scene, Peter gave Lucy an order to stay together. Furthermore, because it is an obligation so Lucy has to obey what Peter said.

##### **b.) “Always” (3)**

The last example of high values of modality is ‘always’. ‘Always’ is an adverb which has a function as a mood adjunct of usuality. The use of ‘always’ can be seen in the declarative sentence “You *always* have to make everything worse!”, which is uttered by Peter to Edmund. The modal ‘always’ is used by Peter to show the frequency of some event in the movies.

## CHAPTER 5

### CONCLUSION

#### 5.1 Conclusion

From the discussion of the mood and modality in *The Lion, The Witch and The Wardrobe* and *Prince Caspian* movies above, we can see the ways Peter, as the oldest of Pevensie's siblings used language to control his three siblings. Based on the analysis, there are three conclusions that can be drawn.

First, Peter, as the oldest of Pevensie's siblings, mostly used the mood structure of subject + finite in his utterances when he communicated with his three younger siblings. The arrangement of subject + finite itself is the structure of a declarative mood. This indicates that he mostly used the declarative mood as for the type of mood. This is proven in the data, which show the most dominant mood type used by Peter in the two movies, which is a declarative mood, with 70 declarative utterances in total.

Then, the use of declarative mood indicates that Peter, as the oldest of Pevensie's siblings, prefers to state or declare something rather than to give commands or ask something to the others. Moreover, he also tries to provide as many as information that can be shared to his three younger siblings. However, the data also show that he used imperative mood as many as he used declarative mood when he talked to the second sibling. This shows that Peter treats the second sibling harder than he treats his two sisters by giving the second sibling commands. Regarding his power among his three younger siblings, he has the

most power to give statement, opinion, or suggestion more than the other siblings. This is supported by the fact that he is the eldest between the Pevensie's siblings.

Last, based on the analysis of modality through the use of modal finite operator and mood adjunct, the results show that Peter, as the oldest of Pevensie's siblings, tends to use modal finite operator with median value in his utterances. This indicates that he does not want to be really strict to control his siblings but in the same time, he wants to affirm that he has the most power than the other siblings, so that he tends to use median instead of high or low values of modality. According to the data, the use of 'will' is the most dominant than the other types of modality. "Will" itself is used to express an obligation. It shows that the Peter tries to state his opinions in a convincing way to his siblings so that they can trust and rely on him, as the oldest, to solve the problems. This also indicates that he wants to show his power to his siblings by showing his capability on doing something toward his words and actions.

From the analysis of the data, we know that someone who has more power sometimes has more right to state, ask, and even give a command. By analyzing mood and modality, we can see someone preference on using different language to different interlocutor. While by using modality for the analysis, we also know the way the eldest brother used different degree of assertiveness in his utterances when he talk to his two younger sister and one younger brother.

## **5.2 Suggestion**

I realized that this research is still lack in the analysis of the social relationship between those who taking part in a conversation. For this reason, I suggest that in



the future, the similar research on the interpersonal meaning can be conducted by analyzing tenor mode of discourse. By discussing more in tenor mode of discourse, we will know more and get deeper understanding on the social relationship in terms of status, power, affect and contact, between those taking part in a conversation.

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## Appendix 1.

### The Data Findings of the Interpersonal Meaning in *The Lion, The Witch and The Wardrobe* (2005) movie

Note.

M1 : Movie 1 (*The Lion, The Witch and The Wardrobe*)

S : Susan

Dec : Declarative

H : High

M2 : Movie 2 (*Prince Caspian*)

E : Edmund

Imp : Imperative

M : Medium

D.01 : Datum Number 1

L : Lucy

Int : Interrogative

L : Low

No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
1.	M1/D.01	Come on!		┌┐				┌┐			
2.	M1/D.02	Edmund, get down!		┌┐				┌┐			
3.	M1/D.03	Come on, you idiot!		┌┐				┌┐			
4.	M1/D.04	Run!		┌┐				┌┐			
5.	M1/D.05	Get out!		┌┐				┌┐			
6.	M1/D.06	Why <u>can't</u> you think about anyone but yourself?		┌┐			┌┐				┌┐
7.	M1/D.07	You're so selfish!		┌┐		┌┐					
8.	M1/D.08	You <u>could</u> 've got us killed!		┌┐		┌┐					┌┐
9.	M1/D.09	Why <u>can't</u> you just do as you're told?		┌┐			┌┐				┌┐
No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
10.	M1/D.10	If dad were here, it' <u>d</u> mean the		┌┐		┌┐			┌┐	┌┐	

		war was over and we <u>wouldn't have to go</u> .									
11.	M1/D.11	Come on Lucy, we <u>have to</u> stick together now.			ا			ا	ا		
12.	M1/D.12	Everything's going to be alright.			ا	ا					
13.	M1/D.13	It's going to be fine.			ا	ا					
14.	M1/D.14	You saw the outside?			ا		ا				
15.	M1/D.15	This place is huge.			ا	ا					
16.	M1/D.16	We <u>can</u> do whatever we want here.			ا	ا					ا
17.	M1/D.17	Tomorrow's going to be great.			ا	ا					
18.	M1/D.18	Is it latin?	ا					ا			
19.	M1/D.19	But, we're already having so much fun			ا	ا					
20.	M1/D.20	I don't think Lucy wants to play anymore.	ا			ا					
21.	M1/D.21	One game at a time, Lu.			ا	ا					
22.	M1/D.22	We don't all have your imagination.			ا	ا					
23.	M1/D.23	Oh, <u>will</u> you just stop it?		ا				ا		ا	
24.	M1/D.24	You <u>always have to</u> make		ا		ا			ا		
No.	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
		everything worse.									
25.	M1/D.25	When are you going to learn to grow up?		ا			ا				

26.	M1/D.26	Susan's right, Lucy.			ا	ا					
27.	M1/D.27	That's enough.			ا			ا			
28.	M1/D.28	Lucy, what are you talking about?			ا		ا				
29.	M1/D.29	You saw the faun?		ا			ا				
30.	M1/D.30	Wake up, <i>Dolly Daydream!</i>		ا				ا			
31.	M1/D.31	I thought you said that it was a kid's game.		ا		ا					
32.	M1/D.32	Are you ready?		ا			ا				
33.	M1/D.33	Well done, Ed!		ا		ا					
34.	M1/D.34	I don't suppose saying "we're sorry" <u>would</u> quite cover it?			ا		ا			ا	
35.	M1/D.35	You little liar!		ا		ا					
36.	M1/D.36	Apologize to Lucy.		ا				ا			
37.	M1/D.37	Say you're sorry!		ا				ا			
38.	M1/D.38	I think Lucy <u>should</u> decide.			ا	ا				ا	
39.	M1/D.39	No... but I'm sure the Professor <u>wouldn't</u> mind us using these.	ا			ا				ا	
40.	M1/D.40	And if you think about it	ا			ا					
No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
		"logically," we're not even taking them out of the wardrobe.									
41.	M1/D.41	I know.		ا		ا					
42.	M1/D.42	Maybe we <u>could</u> call the police.	ا			ا			ا		
43.	M1/D.43	Don't worry, Lu.			ا			ا			

44.	M1/D.44	We'll think of something.			ا	ا				ا	
45.	M1/D.45	He said he knows the faun.		ا		ا					
46.	M1/D.46	It's out of our hands.			ا	ا					
47.	M1/D.47	I'm going to kill him.	ا			ا					
48.	M1/D.48	My fault?	ا				ا				
49.	M1/D.49	Oh, so you knew this <u>would</u> happen?	ا				ا			ا	
50.	M1/D.50	Only if the Witch serves toast!	ا			ا					
51.	M1/D.51	If he tells me to hurry up one more time, I'm going to turn him into a big fluffy hat.	ا			ا					
52.	M1/D.52	I suppose I'll go and have a look			ا	ا				ا	
53.	M1/D.53	Come on!			ا			ا			
54.	M1/D.54	We don't have a minute!	ا			ا					
55.	M1/D.55	No, you're trying to be smart...as usual!	ا			ا					
56.	M1/D.56	Mum's not here!	ا			ا					
No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
57.	M1/D.57	Get some rest.		ا				ا			
58.	M1/D.58	And.. Edmund, try not to wander off again.		ا		ا					
59.	M1/D.59	I'm sure they'll pack some up for the journey back.			ا	ا				ا	
60.	M1/D.60	Lucy, it's too dangerous.			ا	ا					
61.	M1/D.61	You almost drowned, Edmund			ا	ا					

		was almost killed!									
62.	M1/D.62	We're going home?	ا				ا				
63.	M1/D.63	Come on and guard!		ا				ا			
64.	M1/D.64	Keep your sword up like Oreius showed us!		ا				ا			
65.	M1/D.65	Now block!		ا				ا			
66.	M1/D.66	I <u>can't</u> .		ا		ا					ا
67.	M1/D.67	Ed! There are too many of them!		ا		ا					
68.	M1/D.68	Go! Get out of here!		ا				ا			
69.	M1/D.69	Get the girls, and get them home!		ا				ا			
70.	M1/D.70	When are you <u>ever</u> going to do are you're told?		ا			ا				ا

## Appendix 2.

### The Data Findings of the Interpersonal Meaning in *Prince Caspian* (2008) movie

Note.

M1 : Movie 1 (*The Lion, The Witch and The Wardrobe*)

S : Susan

Dec : Declarative

H : High

M2 : Movie 2 (*Prince Caspian*)

E : Edmund

Imp : Imperative

M : Medium

D.01 : Datum Number 1

L : Lucy

Int : Interrogative

L : Low



No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
1.	M2/D.01	I had it sorted.		ـا		ـا					
2.	M2/D.02	He bumped me.	ـا			ـا					
3.	M2/D.03	No, after he bumped me, he tried to make me apologize.			ـا	ـا					
4.	M2/D.04	That's when I hit him			ـا	ـا					
5.	M2/D.05	I <u>shouldn't</u> have to!	ـا			ـا				ـا	
6.	M2/D.06	Don't you <u>ever</u> get tired of being treated like a kid?	ـا				ـا				ـا
7.	M2/D.07	Well I wasn't always.		ـا		ـا					
8.	M2/D.08	Hey, stop pulling!		ـا				ـا			
9.	M2/D.09	Come on Susan, hurry up!	ـا					ـا			
No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
10.	M2/D.10	Well, where do you think?		ـا			ـا				
11.	M2/D.11	Which chess set?		ـا			ـا				
12.	M2/D.12	I don't suppose you have any matches in there, do you?		ـا			ـا				
13.	M2/D.13	You <u>might</u> 've mentioned that a bit sooner!		ـا		ـا					ـا
14.	M2/D.14	Maybe we <u>should</u> have let them.	ـا			ـا				ـا	
15.	M2/D.15	That's the problem with girl.	ـا			ـا					
16.	M2/D.16	You <u>can't</u> carry a map in your head.	ـا			ـا					ـا

17.	M2/D.17	Oh, shut up.	ـــ					ـــ			
18.	M2/D.18	I'm sure there are any numbers of lion in this wood.			ـــ	ـــ					
19.	M2/D.19	Just like that bear.			ـــ	ـــ					
20.	M2/D.20	Why <u>wouldn't</u> I have seen him?			ـــ		ـــ			ـــ	
21.	M2/D.21	I'm sorry, Lu.			ـــ	ـــ					
22.	M2/D.22	Where do you think you saw Aslan?			ـــ		ـــ				
23.	M2/D.23	I think it's up to us now.			ـــ	ـــ					
24.	M2/D.24	I'm not sure you've really been listening, Lu.			ـــ	ـــ					
25.	M2/D.25	I think we've waited for Aslan			ـــ	ـــ					
No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
		long enough.									
26.	M2/D.26	Our army is just outside!	ـــ			ـــ					
27.	M2/D.27	Now, Ed, now!		ـــ				ـــ			
28.	M2/D.28	Signal the troops!		ـــ				ـــ			
29.	M2/D.29	No, I <u>can</u> still do this!	ـــ			ـــ					ـــ
30.	M2/D.30	Help me!	ـــ					ـــ		ـــ	
31.	M2/D.31	I'll find him!	ـــ			ـــ					
32.	M2/D.32	Ask him!			ـــ			ـــ			
33.	M2/D.33	You're lucky, you know.			ـــ	ـــ					
34.	M2/D.34	To have seen him.			ـــ	ـــ					
35.	M2/D.35	I wish he'd just give me some kind of proof.			ـــ	ـــ				ـــ	

36.	M2/D.36	Better get up there, just in case.	ا					ا			
37.	M2/D.37	I don't expect the Telmarines <u>will</u> keep their word.	ا			ا				ا	
38.	M2/D.38	It's alright.	ا			ا					
39.	M2/D.39	I think it's dislocated.		ا		ا					
40.	M2/D.40	What do you think happens back home if you die here?		ا			ا				
41.	M2/D.41	You know, you've <u>always</u> been there.		ا		ا			ا		
42.	M2/D.42	Come on.		ا				ا			
No .	Code	Peter's Utterances	Interlocutors			Mood Types			Values of Modality		
			S	E	L	Dec.	Int.	Imp.	H	M	L
43.	M2/D.43	Our time's up.		ا		ا					
44.	M2/D.44	You two are.			ا	ا					
45.	M2/D.45	At least, I think he means to you.			ا	ا					
46.	M2/D.46	It's alright, Lu.			ا	ا					
47.	M2/D.47	It's not how I thought it <u>would</u> be, but it's alright.			ا	ا				ا	
48.	M2/D.48	One day you'll see too.			ا	ا				ا	
49.	M2/D.49	Come on.			ا			ا			
50	M2/D.50	What is it?		ا			ا				