**INTERPERSONAL MEANING ANALYSIS OF MAIN CHARACTERS NISKALA IN THE MOVIE *KUKIRA KAU RUMAH***

**SKRIPSI**

*Proposed in Partial Fulfillment of the Requirements*

*For the Degree of Sarjana Pendidikan (S.Pd)*

*English Education Program*

**By**

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**FACULTY OF TEACHER TRAINING AND EDUCATION**

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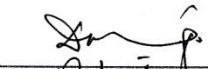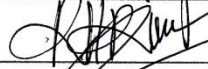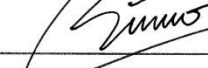
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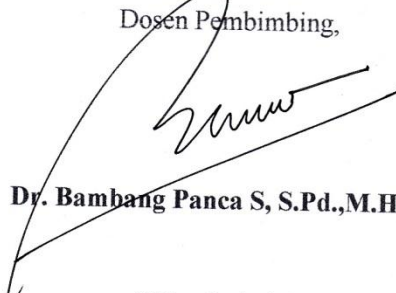
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Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

**YANG MENYATAKAN**

**(Noviayuni)**

# ABSTRACT

**Noviayuni. 1802050094. Interpersonal Meaning Analysis of Main Characters Niskala in The Movie *Kukira Kau Rumah*. Thesis. English Education Department Faculty of Teacher Training and Education. Universitas Muhammadiyah Sumatera Utara. 2023.**

This study entitled "Interpersonal Meaning Analysis of Main Characters Niskala in The Movie *Kukira Kau Rumah*". The objectives of this study were (1) to analyze the interpersonal meaning through mood structures realized in analysis of main characters Niskala in the movie *Kukira Kau Rumah*, (2) to find the speech function realized in analysis of main characters Niskala in the movie *Kukira Kau Rumah*. The descriptive qualitative is applied in this study. The data were obtained from the dialogue Niskala as a main characters. The technique consist of three steps use data consideration, data display, conclusion drawing and verification. The findings of the research found that there are 35 clauses from dialogue Niskala. In the mood elements, subject 34 and finite 35. For the residue element, predicator 4, complement 6, mood adjuncts 3, circumstantial adjuncts 6, comment adjunct 1 and conjunctive adjuncts 3. The speech function found that there are realized by statement 17 clauses, question 11 clauses and command 4 clauses. The interpersonal meaning is a way of doing something speaker or researcher use language to do something with an audience or reader. The interpersonal meaning analysis deals with two components, namely mood structure and speech functions.

**Keywords: Interpersonal Meaning, Mood Structure, Speech Function**

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**CHAPTER I**

**INTRODUCTION**

**A. Background of The Study**

Systemic Functional Linguistic (SFL) in the focus of study language with analyze structure and the function of the clause. SFL shows a was identify the grammatical features that make a particular text the nature of text, therefore relationship between language choice can be functionally describe. SFL is supposed to deal with register in terms of three variables known as semiotic functions, according to Halliday (1985) and Martin (1997). The semantic component of the SFL paradigm is interpreted in terms of the three metafunctions of ideational, interpersonal, and textual. The sense used to depict external reality in the text is known as the ideational meaning. Ideational meaning is very concerned with the process that a text involves in order to grasp the dominant activities.

Interpersonal meaning is the relationship between speakers and their messages are concerned. This includes contact between individuals, the position they play when they express themselves, and the attitude they say towards each other and their subject matter. In addition, the textual meaning involves the actual organization of the text itself and how the language used expresses its message in texts. Determine the news flow and relate the letter with the previous one so that cohesion among the message can be obtained Matthiessen & Halliday (1997).

People use interpersonal meaning in communicating his emotion, feeling, desire, etc. Interpersonal meaning has a unique characteristic because it makes interactions among people more interesting to express their feeling. For example, in literary works such as song lyrics or movie, the audience can feel their emotions and feelings when the message conveyed reaches the audience. In systemic functional linguistic theory, how the writer expressed ideas, emotions, and feelings can be seen through the use of interpersonal meaning Rowiatun Amri (2014:3).

In other words, interpersonal meaning establishes and maintains social relationships and clarifies the participants communication roles. In Halliday (2002) the two aspects of speech functions and mood structure that are examined in the interpersonal meaning analysis are these two. Speech functions are ways that people convey ideas in conversation such that listeners fully comprehend them. Humans play two roles giving and demanding when trading and expressing ideas in exchange for a good or service, such as knowledge. Statement, question, command, and offer are the four categories into which speech functions can be divided.

Many object can analyze the interpersonal meaning such as novels, movie-scripts, songs, speech-scipt, newspapers, news, etc. In this study use a movie to be the object of this research, especially in movie script *Kukira Kau Rumah*. In the script for the movie *Kukira Kau Rumah* the main character is Niskala, who is diagnosed with bipolar disorder, has an angry and emotional characters become the center of attention in this movie. *Kukira Kau Rumah* is raising the issue of

mental health which is currently being discussed on social media and has become an important issue among young people.

The reasons for choosing the movie as her object of research which is going to be analyzed. First, a movie is a communication medium that contains something imaginative and realistic. The movie raises the issue of mental health which is currently being discussed on social media and is an important issue among young people, even through this movie it can influence and motivate others. The second one is because the movie contains meaning, clauses, or writing about mental health.

The author in interested in revealing the interpersonal meaning using mood structure, For example:

Niskala is a girl who suffers from a mental illness such as bipolar, where her social life has been disrupted.

| Niskala | Is | a girl who suffers from a mental illness such as bipolar | where her social life has been distrupted |
|---------|-----|---------|---------|
| **Subject** | **Finite** | **Compliment** | **Adjunct: circumstantial** |
| **Mood** | | **Residue** | |

In clause (1), the author chooses the declarative mood since the purpose of the sentence is to inform the reader. The term "Niskala" is used as the subject of the clause in an attempt by the author to imply the existence of an existential process. Clause (1) can be read to mean that "Niskala" is the main character,

which clarifies that the novel is not about the author himself but rather about someone else. The word "is" indicate that occur in the present are many case of mental health such as bipolar. The complement of "a girl who suffers from a mental illness such as bipolar, where her social life has been disrupted" shows the presence of a woman (Niskala) in the story, who wants to live free like other normal humans, but her social life is disturbed due to her bipolar disorder.

Eggins (1994:152) said that the tonal structure of the clause is related to functional ingredients including the ingredient body. The tone structure of a sentence referes to the organization of functional component attributes, including the constituent body. The resulting component is called the MOOD element of the clause (we denote it in capital letters) to distinguish the mood part of a sentence from the generic term mood that describes the whole clause structure), another component is called RESIDUES.

## B. Identification of Problem

Based on the explanation that had been present in the background of the problem, there are two problems are discuss in this study, namely:

1. The interpersonal meaning analysis has a unique characteristic especially focus on the interaction and influence through language.

2. The speech function used as means of exchanging experiences.

3. Many people doesn't know about the speech function and mood structure to be analyzed in movie dialogue "*Kukira Kau Rumah*".

**C.  Scope and Limitation**

This study was focused are mood structure and speech function relate to Niskala dialogue. In this case researcher is concerned with the interpersonal meaning analysisof the  main characters Niskala in the movie *Kukira Kau Rumah*.

**D.  The Formulation of the Problem**

There were two basic guides to do the research as the formulation of problem in this research, namely:

1. What are the interpersonal meaning realized of main characters Niskala dialogue in the movie *Kukira Kau Rumah*?

2. How are the interpersonal meaning through mood structures realized of main characters Niskala in the movie *Kukira Kau Rumah*?

3. Why are the speech functions can used to realized in analysis of main characters Niskala in the movie *Kukira Kau Rumah*?

**E.  The Objective of Study**

After describing the research problems above, the objectives of this research were:

1. To analyze the interpersonal meaning of the main characters Niskala in the movie *Kukira Kau Rumah*.

2. To find mood structure of the main characters Niskala in the movie *Kukira Kau Rumah*.

3. To create speech function of the main characters Niskala in the movie *Kukira Kau Rumah*.

**F. The Significance of Study**

The research contributes both theoritically and practically in studies, especially about interpersonal meaning analysis of main characters in the movie *Kukira Kau Rumah*.

1. Theoritically

This research can be used for the writer and readers, spesificially interpersonal meaning to expand their knowledge about Systemic Functional Linguistics theory in enriching the analysis of interpersonal meaning in discourse.

2. Practically

a    For Students

This study encourages students to apply interpersonal meaning analysis. They did  also apply such maintains social relationship and clarifies communication roles.

b    For Teachers

This research contributed to encouraging the teachers more motivate and attentions for students to realize the interpersonal meaning analysis.

c    For The Other Readers

This research can enrich the readers about interpersonal meaning and contributes in the method of analyzing data using SFL (System Functional Linguistic).

# CHAPTER II

# REVIEW OF LITERATURE

## A. Theoritical Framework

## 1. Systemic Functional Linguistics

System Functional Linguistics (SFL) is a theory of language that revolves around the concept of language function. It was first manufactured in the UK by M.A.K. Halliday produced it for the first time in the UK in 1961 after publishing several ground-breaking works. He expanded on the work of J.R. Firth, an English linguist who served as his mentor from the 1930s through the 1950s. He moved to Australia in the 1970s and founded the University of Sydney's Department of Linguistics. SFL has expanded to numerous institutions in Australia and worldwide thanks to his teaching there (Halliday M.,1985).

Systemic Functional Linguistic takes a more comprehensive approach to language. Everything that enables us to communicate, including language, is viewed as a resource for meaning creation. "Systemic" and "function" are the two main facets of language from the standpoint of SFL. In contrast to formal grammar, which concentrates on word classes like nouns and verbs, the term "systemic" refers to a metafunctional (meaning related) approach.

Systemic Functional Grammar also known as linguistics, was first introduced by Michael Halliday 1985. It is a novel approach to grammatical research that differs fundamentally from the conventional view that a language is

a set of rules for specifying grammatical structures. From this point of view, language is a resource for producing meaning and grammar is a resource for creating sense through wording.

Some of the causes of languages effectiveness are illustrated by Halliday (1985:xiii). The language used or cited in the text written in the context of its use is the first justification. The organization of the text follows a set of standards that are based on human needs and are not arbitrary. The second justification is the functional approach, which highlights three metafunctions: expressions, interchange, and professional organization. This metafunction is referred to as an ideal function, an interpersonal function, or a textual function in technical terms.

## 2. Metafunction of Language

Language from the perspective of Halliday is a source of meaning. Three different kinds of substances make up a languages metafunction: ideational meaning, interpersonal meaning, and textual meaning. A semantic function for representing empirical patterns is ideational meaning. It enables individuals to conceptualize a spiritual reality or picture and comprehend what they are experiencing both externally and inside. The interaction between a speaker or writer and a listener or reader is what an interpersonal relationship means. Its function is to allow the exchange of roles in rhetorical interactions such as statements, questions, offers, and commands. Textual meaning relates to the empirical, logical, interpersonal, and interrelated construction of texts. In other

words, the textual meaning is the meaning of the message for example foreground/emphasis and types of cohesion (Eggins & Slade, 1997:49).

Eggins (2004:110-111) pointed out that language is designed to serve three main functions: the function of acquiring experience, the function of establishing interpersonal relationships, and the function of organizing information. Each situational context can be assigned a meaning (register: field, tenor, mood). Types of meaning can be achieved through lexical-grammatical patterns. According to Halliday:

1) The textual domain can be linked to the realization of the ideal meaning through grammatical transivity and sentence complexes.

2) The thrust of the text can be linked to the realization of interpersonal meaning, which is realized through the emotional patterns of grammar.

3) The manner of the text can be associated with the realization of the textual meaning through the thematic patterns of the grammar.

This research will focus on the interpersonal meaning concerned with the interaction of the main character Niskala. In Systemic Functional Linguistics theory is how the author expresses his/her idea, emotions, feeling, etc. Can be seen through the use of interpersonal meaning.

## 3. Interpersonal Meaning

In addition, according to Halliday (1994:68), "language is simultaneous as an exchange of expression and an organization of experience". Human beings as social beings cannot live in isolation. They must interact with others to meet their

own needs. It is believed that the use of language for interaction has an interpersonal function. The interpersonal function is realized at two levels of the person performing the two roles of giving and demanding. the goods exchanged may be information or goods and services.

Interpersonal meaning focuces on the interaction of language and the way we influence each other through language. In both oral and written texts, the interlocutor expects to communicate with the listener/reader through the text. This means that each text has a relationship between the informant and the receiver. We use language to create meaning for our interpersonal meaning, our role relationship with other, and our relationship with each other. No matter what we use language, we always express our attitude and assume a role.

### 3.1 Speech Function

Halliday (1994:30) asserts that speaking functions are actions or actions performed by language users, such as asking, commanding, and responding to statisfy the intentions of the speaker and listener. The speaking function is used as a means of exchanging experiences. More emphasis is placed on functional interpretation, especially systemic functional linguistics. This means that every utterance contains four types of utterance functions: proposition, questions, sentences, and imperatives.

The speech function of the proposition is largely determined by the role of discourse and the commodity of exchange. Halliday says there are two

specific types of roles, giving and demanding. The commodity exchange can be either goods and services or information.

The basic of speech role and commodity can be described as follow:

1. The basic types of speech role

    a. Giving

    The speaker is giving something to the listener for example a piece for information. Giving means "inviting to receive".

    b. Demanding

    The speaker is demanding something from the listener. Demanding means "inviting to give".

2. Commodity exchange

    a. Good and Service

    The speaker says to the listener with the aim of getting to do something or give some object.

    b. Information

    The speaker says to the listener with the aimof getting to tell something.

    The combination of the speech role and the commodity exchange creates what we called four speech functions to intiate an interaction:

**Table 2.1 The Basic Types of Speech Functions**

| Speech Role | Commodity Exchanged | |
|---|---|---|
| | **Information** | **Goods and Services** |
| 1. Giving | Statement<br><br>*He is giving her the teapot.* | Offer<br><br>*Would you like this teapot?* |
| 2. Demanding | Question<br><br>*What is he giving her?* | Command<br><br>*Give me that teapot!* |

**Source: Halliday (1994:69)**

Taken together, these two variables define four primary speech function: statement, questions, offer, and commands. These responses, in turn, are matched with a series of expected responses: confirming statements, answering questions, accepting offer and carrying out a command.

The four speech function are specified as the following:

1) [Giving/information] = statement (S)

Statement are a way to provide positive or negative information. The speaker communicates information to the listener and invites the listener to receive this information. Statements are used to provide information, comment, arguments, etc. When the subject comes before a verb or an auxiliary verb and ends with a period(.), it is called a proposition. In this study, statements are most naturally axpressed as narratives.

For example:

"My uncle left for Timor Leste to serve in the army. My aunt is a teacher."

"Captain Phillips is a biopic and historical film."

2) [Demand/information] = question (Q)

A question is a way of asking for information in the form of an interrogative question. The speaker needs some information from the listener, so the listener is invited to offer this service or offer a product. Questions are used to find out about something, ask for information, or investigate. I have the following types of questions: yes or no questions; and Wh questions. A questions can be a verbal expression used to request information, or the request itself made by such expression. This information accompanies the answer. Questions are usually put or asked using interrogative sentence.

For example:

"What is your favorite food?"

"Do you like cake?"

3) [Give/good &services] = offer (O)

Offer is an expression of the will to give or do something. The speaker offers some goods or services to the listener, and the speaker essentially invites the listener to receive these goods and services. There are no unlabeled emotes in the sentence. The sentences are odd because they don't relate to specific mood choice (although they are closely related to form). The formula is: (modal+subject+verb).

For example:

"Can I help you?"

"Would you like to take newspaper? ; let me take the newspaper for you!

4) [Demand/good &services] = command (C)

A command is a way of coercing a listener to provide information, products, or services. The speakers asks for a good or service from the hearer, and accordingly the hearer is invited to provide this service or provide the good. An order is used to do something or obtain a good or service. Orders can be found in written procedures, such as directions or conversations, but are usually used in verbal interactions. Commands are implemented as statements. For example:

"Please don't smoke here!"

"Close the door!"

The speech function of statements, questions and commands are realized by declarations, interrogative sentences and imperatives, where statements are most naturally expressed as declarations. Questions including interrogative sentences; command in imperative sentence. This is different from 'off', where there is no unmarked mood expression.

These four basic move above (statement, questions, sentence, command) are what Halliday refers to as *speech function*. On the other hand, speech function is a specific activity due to the cross-classification of linguistic roles and commodity exchange. So each intial step in the conversation must be one or the other of these voice features, and each voice features includes both a voice role and a product selection.

The speech function mentioned above will determine the types of mood in the clauses as given bellow:

**Table 2.2 Speech Functions and Types of Mood in Clause**

| Speech Function | Types of Mood |
|---|---|
| 1. Statement | Declarative |
| 2. Question | Interrogative |
| 3. Command | Imperative |
| 4. Offer | Modulated Interrogative |
| 5. Answer | Elliptical Declarative |
| 6. Acknowledgement | Elliptical Declarative |
| 7. Acceptance | Minor Clause |
| 8. Compliance | Minor Clause |

**Source: Eggins (2004:147)**

## 3.2 Mood Structures

Eggins (1994:152) argues that the mood structure of a sentence refers to the organization of a set of functional elements, including the constituent subject. The sentence mood system encodes the attitudes of the speaker or author and the narrator and the relationships between the interacting participants. These include for example, ostensive, imperative, and interrogative instructions. The mood system also consists of different modalities, such as probabilities and obligation representations.

**3.2.1 Mood Elements**

According to Halliday and Matthiessen (2014,p. 140), the mood element consists of two parts: (1) the subject, which is the nominal group, and (2) the finite, which is part of the language group.  Regarding these functional elements, the subject approves or rejects the argument,  but the finite indicates the principal tense and modality.

1. Subject

Halliday (1985a :76) asserts that the subject realize by reference something that can confirm or refute a proposition. It indicates that the successs or failure of an excuse is "responsible" to the person or thing to be responsible.

Subject is one of the mood elements which is realized by a nominal group or a nominal embedded clause which functions to initiate an action or event.

| Niskala | Opened | | the door |
|---------|--------|--------|----------|
| Subject | Finite | Predicator | Complement |
| Mood | | Residue | |

2. Finite

According to Halliday (1985a:75) states that to be finite in terms of its function in the clause of a proposition is to fix the proposition in such a way

that people can argue about it. Finite can be in the form of auxiliary verbs or tenses used in simple process.

| Niskala | Will | go to campus | next month |
|---------|------|--------------|------------|
| Subject | Finite | Predicator | Cir. Adjunct |
| Mood | | Residue | |

### 3.2.2 Residue

The residue refers to those elements which are not included in the mood elements. Residue consists of three elements: predicator, complement, and adjunct.

1. Predicator

Gerot and Wignell (1995:31-36) the predicator is the verb part of the clause that provides details about the actual event, action, and process being discussed. Furthermore, Eggins (2004:155) states that predicator are identified as all the verbal elements of the clause after a single finite element.

2. Complement

Halliday (1994: 80) states that the complement is an element in the residual that can be the subject. It is carried out by a nominal group and a non-influenced participant in a provision. It is carried out by a nominal group and a non-influenced participant in a provision.

| The secretary | Were | Having | *Lunch* |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |
| Mood | | Residue | |

3. Adjunct

The adjunct is made by an adverb group or a prepositional phrase. Adjunct have certain subtypes: context, mode, polarity, comment, address, association, and continuity. It is a part of a clause that provides additional information without affecting the clause itself.

a) Mood Adjunct

Mood adjunct relates specifically to the meaning of the finite verbal operators expressing *probablity, usuality, obligation* or *inclination*. Mood adjuncts are included in the Mood element.

| I | Had | *already* | Finished | My homework |
|---|---|---|---|---|
| Subject | Finite | Mood adjunct | Predicator | Complement |
| Mood | | | Residue | |

According to Gerot and Wignell (1994:36), the following categories of items can be classified as Mood Adjunct.

(1). Adjunct of Polarity and modality:

a. Polarity: not, yes, no, so

b. Probablity: probably, possibly, certainly, perhaps, maybe

c. Usuality: usually, sometimes, always, never, even, seldom

d. Readiness: willingly, readily, gladly, certainly, easily

e. Obligation: definitely, absolutely, possibly, at all costs, by all means

(2). Adjunct of temporality:

a. Time: yet, still, already, once, soon, just

b. Typicality: occasionally, generally, regularly, mainly, for the most part

(3). Adjunct of mood:

a. Obsiousness: of course, surely, obviously, clearly

b. Intensity: just, simply, merely, only, even, actually, really

c. Degree: quite, almost, nearly, scarcely, hardly, absolutely, totally, utterly, entirely, completely.

b) Circumstantial Adjunct

Circumstantial adjunct is a purely optional part of a clause that functions to represent process information regarding things like place, time, manner, matter, etc. Or associated with participants such as wit *whom/what, about whom/what,* etc.

| People | Work | | eight hours a day |
|--------|------|--|-------------------|
| Subject | Finite | Predicator | Circumstance: Temporal |
| Mood | | Residue | |

c) Comment Adjunct

Comment adjunct expresses the speaker's comment on what he or she said. Comment adjunct include terms such as "frankly", "apparently", "hopefully", "broadly", "understandable", "surprise me", etc. They express interpersonal rather than textual meaning, but do not belong to emotional residual structures (Gerot & Wignell; 1994:36).

| *unfortunately* | However | They | Were | too late |
|-----------------|---------|------|------|----------|
| Comment Adjunct | Conjunctive Adjunct | Subject | Finite | Complement |
| | | Mood | | Residue |

d) Conjunctive Adjuncts

Conjunctive adjuncts include terms such as: "for example", "anyway", "moreover", "meanwhile", "therefore", "nevertheles". Conjunctive Adjuncts (sometimes called Discourse Markers) have the function or indicating how the entire sentence fits into the preciding text. The meaning they express is the textual meaning.

| Meanwhile, | Written language | | Is | more complex |
|---|---|---|---|---|
| Conjunctive Adjunct | Subject | Finite | Predicator | Complement |
| | Mood | | Residue | |

## 3.3 Mood Types

Mood is the core element of the system mood carries meaning between individuals. There are two main categories of moods, indicative moods and imperative moods (Halliday & Mathiessen,2004). Then the indicative mood is defined in the declarative and interogative moods.
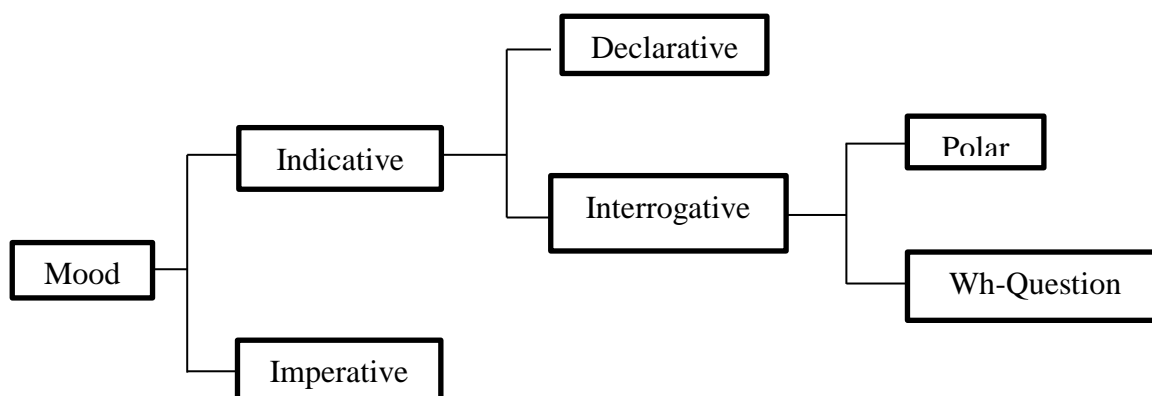


**Figure 2.1 Mood Types**

**Source: Gerot and Wigenel (1994:38)**

### 3.3.1 Indicative Mood

Indicative is declarative or interrogative. The indicative is -used to communicate information (Halliday & Matthiessen, 2004:114). The

indicative mood is accomplished by the Subject + Finite. The indicative mood can be divided into two categories: the declarative mood and the interrogative mood.

1. Declarative

Declarative is the characteristic expression of a statement (Halliday & Matthiessen, 2004:114). In the declarative mood, the subject is followed by the finite. Declarative, the speaker provides information to the listener. Thus, the former acts as the information provider and latter acts as the receiver of the information.

2. Interrogative

And interrogative mood is for asking questions (Halliday & Matthiessen, 2004: 114). Interrogative questions say something about the question. Include a pronoun asking who, where, when, why, what, and how. There are two types of questions: polar questions and Wh questions. A polarizing questions is one that requires only a "yes" (affirmative) or "no" (negative) answer, while a Wh questions requires a substantive answer.

a. Polar Interrogative

The structure of polar interrogative is the finite precedes the subject. Polar interrogative clause also known as yes/no question

| Are | You | okay? |
|-----|-----|-------|
| Finite | Subject | Complement |
| Mood | | Residue |

b. WH-Question

WH-Question is a sort of question in which the Wh-Element appears at the beginning of a clause as the subject, complement, or adjunct and is subsequently followed by a finite. By including a Wh-element, Wh-questions differ from polar interrogatives. The WH-element stands for the missing information that the speaker wants the listener to fill in, such as who, what, where, why, etc.

**3.3.2 Imperative Mood**

Imperative mood is used to exchange goods and services (Halliday & Matthiessen, 2004:138). The mood element in imperative can be either Subject + Finite, Subject Only, Finite Only, or there may be no mood element at all. A predicator will always exist. There are no grammatical restrictions on either the command or offer forms of the imperative mood. The imperative mood conveys clear requests, directives, and prohibitions. An order that is given without hesitation is referred to as an imperative.

### Imperative Mood with Finite + Subject in the Mood Element

| Don't | You | Believe | It |
|---|---|---|---|
| Finite | Subject | Predicator | Complement |
| Mood | | Residue | |

### Imperative Mood with only Subject in the Mood Element

| Let's | go | home, | will | you? |
|---|---|---|---|---|
| Subject | Predicator | Adjunct | Finite | Subject |
| Mood | Residue | | Mood tag | |

### Imperative Mood without Mood Element

| Come | into my parlour, | will | you? |
|---|---|---|---|
| Predicator | Adjunct | Finite | Subject |
| Residue | | Mood tag | |

**Imperative Mood with only Finite in the Mood Element**

| Do | take | care, | won't | you? |
|---|---|---|---|---|
| Finite | Predicator | Complement | Finite | Subject |
| Mood | Residue | | Mood tag | |

**Sources: Halliday & Matthiessen (2004:140)**

4. **Movie *Kukira Kau Rumah***

Movie *Kukira Kau Rumah* is a 2021 Indonesian drama movie directed by Umay Shahab and co-written with Monty Tiwa and Imam Salimy by adapting the song of the same name by Amygdala. This movie is the debut of Umay Shahab as a feature movie director and Prilly Latuconsina as a producer. This Sinemaku Pictures production movie stars Prilly Latuconsina, Jourdy Pranata, Shenina Cinnamon, and Raim Laode.

The movie *Kukira Kau Rumah* premiered at the Jogja-NETPAC Asian Film Festival 2021, was released in Indonesian cinemas on February 3, 2022 and also screened in cinemas in Malaysia, Singapore, and Brunei Darussalam on February 17, 2022. in a movie must be created with an important message in it. Every story shown in the movie can certainly be used as a lesson in life, such as how to deal with people with mental disorders and the message that we should not underestimate people with mental health disorders. At least we can make people who previously didn't know or didn't care, to know and care more about this issue.

**B. Relevant of Study**

There has been many studies on interpersonal meaning analysis to support her research. Some of the related research to this thesis are:

The first research was conducted by Hao Feng and Yuhui Liu (2010), *Analysis of Interpersonal Meaning in Public Speeches – A Case Study of Obama's Speech*. In this research, they analyzed the opening speech given by president Obama at a prime time news coference commemorating his first 100th day in office as a sample. The result of analysis showed that by using declarative mood, Obama takes the role of information processor nd deliverer, which serves the purpose of the conference, by using different modal auxiliary and personal pronoun especially the frequent use of "we" Obama establishes an intimate relationship with the people, which enables him to gain support from them, through which the speaker exploits the language to the utmost to achieve the interpersonal meaning during the interaction.

The second research was conducted by Dian Yuliana and Ernie D.A this Imperiani (2017), *The Realization of Interpersonal Meaning in Course Newsletter: A Systemic Functional Linguistic Perspective.* The research how investigates the interpersonal meaning is realized in newsletters offering online courses produced by Islamic and general education institution. This research showed that declaratives realizing the speech function of statement in the newsletters and modality.

The third research was conducted by Raynanda Sukma Medina and Safrina Noorman (2019), *Interpersonal Meaning Analysis of Selected Song Lyrics from*

*Queen's Greatest Hits Album.* This research concluded that Queen's Greatest Hits selected song lyrics dominantly use declarative mood as the source of information to deliver statements to the listeners. Declarative mood is found dominantly in 182 clauses (78.8%) from all the song lyrics which contains 231 clauses. Other than that, few of modalization and modulation are found from all clauses in terms of modals finite.

The last research was conducted by Yenita Uswar and Nova Andriani (2020), *Interpersonal Meaning Analysis in the Tale's Story of Sabai Nan Aluih.* The research aims to identify the interpersonal meaning realized in that story and to reveal the speech function of language use in that story. This research showed that mostly the interpersonal analysis and declarative mood dominates the story, it is about 91% and analysis of speech function is found in where statement is dominant from the story about 94%.

The difference between this research and previous research is the interpersonal meaning analysis of main characters Niskala in the Kukira Kau Rumah is a study used to determine the form or use of the language used in the dialogue Niskala from movie Kukira Kau Rumah. In this case the researcher intends to find out the mood structure and speech function by dialogue Niskala as main characters. The first research conducted in the opening speech by president Obama at a prime time news. The second research about the interpersonal meaning is realized in newsletters offering online courses produced by Islamic and general educational institution. The third research conducted how mood types and modality are realized in the song lyrics through an interpersonal meaning. The

last research the research show that students have employed mood types which are student explanation text. This research will using theory by Halliday to the interpersonal meaning analysis of main characters Niskala in the movie *Kukira Kau Rumah*. This research also using the previous research to help the writers finding the references and the previous theory mostly used in the previous researcher.

### C. Conceptual Framework

The basic function of language in social environment is the understanding of experience and the behavior of social relation Halliday (2002:198) introduce three functional modes of meaning of language from the point of the semantic system that is called metafunction: (1) ideational, (2) interpersonal, and (3) textual. These terms are the modes of meaning presented in very use of language in every social context.

This study was focused on the interpersonal meaning. The writer have been analyzed the dialogue Niskala as a main characters in the movie *Kukira Kau Rumah* based on speech function and mood structure. The speech function consist of statement, question, and command. The mood structure consist of mood elements and residue elements. The writer also was created the reason why interpersonal meaning in the movie use some each mood structure and speech function into the interpersonal meaning.

```
┌─────────────────────────────┐
│  System Functional Linguistic│
│                              │
│      (Halliday,1961)         │
└─────────────────────────────┘
              │
┌─────────────────────────────┐
│   Metafunction of Language   │
└─────────────────────────────┘
              │
┌─────────────────────────────┐
│     Interpersonal Meaning    │
└─────────────────────────────┘
```

Speech Function

Statement

Question

Command

Mood Structure

Mood Elements

Subject

Finite

Residue Elements

Predicator

Complement

Adjuncts

Findings
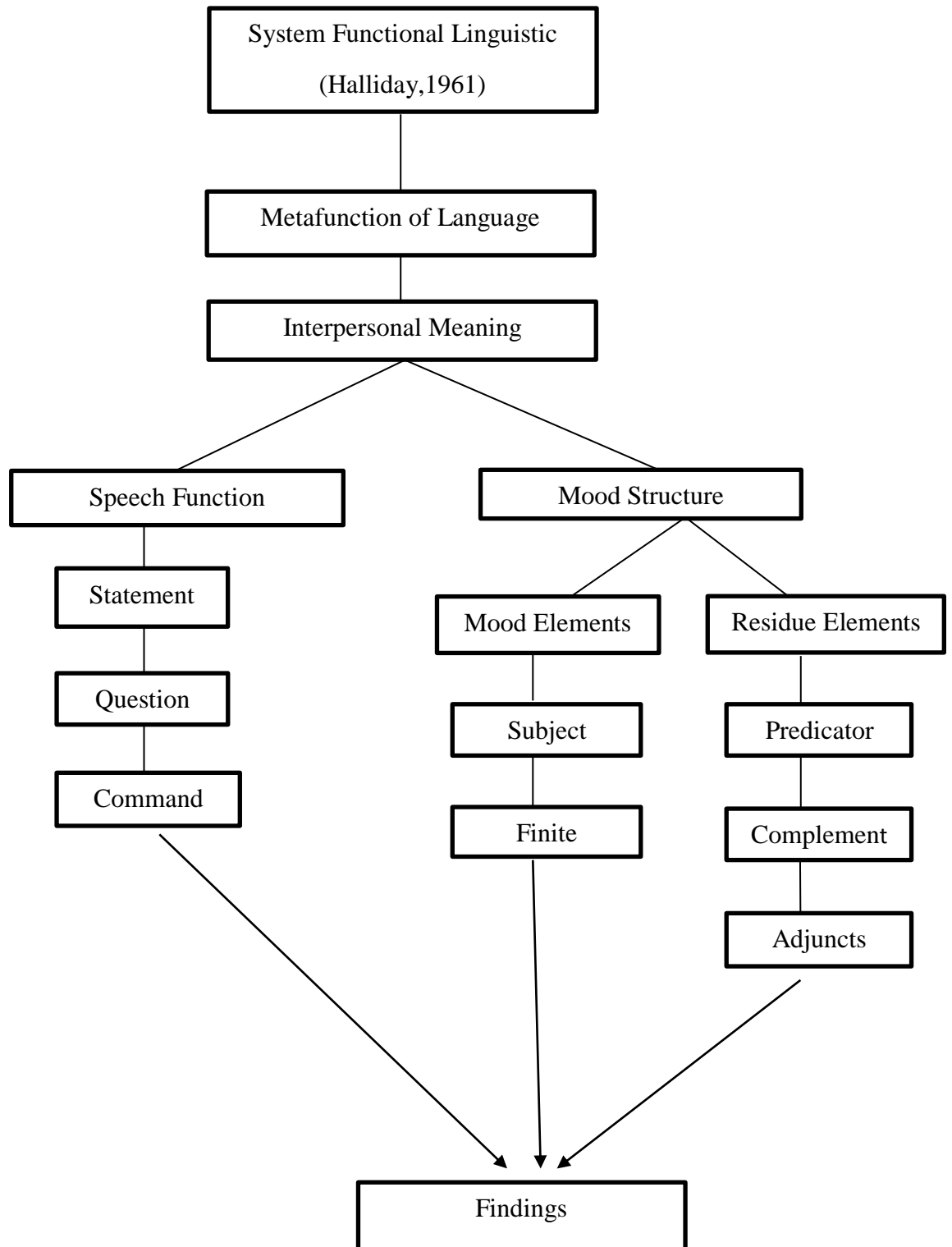
**Figure 2.2 Diagram of Conceptual Framework**

# CHAPTER III

# METHOD OF RESEARCH

## A.  Research Design

This study had been conducted by using descriptive qualitative research method. According to Cresswel (2018), qualitative research is an approach that helps explore and make sense of social or human issues for individuals or groups. Descriptive qualitative research was focused on the process, meaning, and comprehension gained through words or visual. Moreover it used dialogue, document analysis, interviewing, and recording. This research focused on speech function and mood structure realized in the analysis of main character Niskala in the movie *Kukira Kau Rumah*.

## B.  Source of Data

The data used the transcripts of the movie *Kukira Kau Rumah* as a data source. *Kukira Kau Rumah* one of movies that were trending in Indonesia as data in this study. The data of this research are clauses that found in the dialogue of Niskala as a main characters from movie *Kukira Kau Rumah*.

## C.  Technique for Collecting Data

The data were collected by using a documentation technique. Sugiyono (2008:240) stated that the documents were written and photographed by someone hired to gather information.  When applying documentation methods,   authors can provide transcripts,   diaries,  books, documents, etc. The function of  the

documentation method is to give credibility to the results of observations or interviews. In this study, the document guide was in the form of movie transcripts. The source data for this study is the dialogue of Niskala as the main character in the movie *Kukira Kau Rumah*. There were main steps attempted as follows:

1. Watching movie *Kukira Kau Rumah* in several time to comprehend the stories.

2. Downloading scripts of movie from internet which were in pdf versions.

3. Transcribing movie *Kukira Kau Rumah* had been dowloaded.

4. Identifying the interpersonal meaning based on the scripts.

5. Classifying the interpersonal meaning in every dialogue Niskala as main characters.

## D. Technique for Analyzing Data

The data were analyzed by applying of the Miles, Hubeman and Saldana (2014) model. In qualitative research, data analysis is divided into three steps: data consideration, data display, conclusion drawing, and verification. This process were called interactive analysis. For data collection, the study downloads the movie *Kukira Kau Rumah* and the movie script for analysis to collect data. The interpersonal meaning of dialogue Niskala as the main character. Collected data were simplified at key points and categorized as a research focus. Data condensation through exploration that performs data selection, data classification, and unused data omission. This process were carried out continuously during data

analysis, after which research deliberately concluded by presenting the analyzed

data. Finally, data were checked at the end of the study to ensure data validation.

# CHAPTER IV

# FINDINGS AND DISCUSSION

## A. Research Finding

This chapter presented the findings related to answer the research questions. It discussed analyzing the interpersonal meaning through mood structure and speech function which realized in the transcript dialogue Niskala as a main characters from movie *Kukira Kau Rumah*.

Based on the data analysis, thirty five clauses were found of interpersonal meaning through the mood structure. The writer found that in the mood elements, subject gained 34 and finite gained 35. For the residue element, predicator gained 4, complement gained 6, mood adjunct gained 3, circumstantial adjuncts gained 6, comment adjuncts gained 1, and conjunctive adjuncts gained 3. The detail of the analysis displayed in this table.

**Table 4.1 The Clauses From Dialogue Niskala as a Main Characters in the Movie *Kukira Kau Rumah***

| Clauses |
| --- |
| 1. I can't that hurts |
| 2. I would like to interrupt |
| 3. We can communicate without being limited by time, space and distance |

33

| |
|---|
| 4. You are seeing it the other way around |
| 5. You have overlooked the positive sides of technological advancements |
| 6. We can hold positive campaign using social media |
| 7. We can even help people in remote areas |
| 8. I am waiting for someone |
| 9. I can consider you as a "not-so-fake" Chicco Jerikho |
| 10. I can finish one book a day |
| 11. It was hard to make |
| 12. I have to practice for my presentation |
| 13. You have a lot of comic books |
| 14. I must have forgotten |
| 15. I am tired of this |
| 16. I don't want to |
| 17. You can't cut our skirts like that |
| 18. I can handle this |
| 19. We can do this! |
| 20. You used to sing loudly at school |

| |
|---|
| 21. Nothing. I want to grab that |
| 22. I want my best friends to support me on this day. Please? |
| 23. I never asked for you to give birth to me |
| 24. I can cook for you |
| 25. I can cook with anything you have |
| 26. I am going on a gig with Pram as the opening act for his cafe |
| 27. You could have put your jacket here |
| 28. However, there are some positif facts as well |
| 29. While, I am trying to save this book |
| 30. However, if you intend to make this place into a museum, then I'm fine |
| 31. Why did you mean by that? |
| 32. Usually, when I am like this, Oktavianus and Dinda would be by my side. |
| 33.  So you think you're smart? |
| 34. But I am practicing for our presentation |
| 35. But you can never make me feel better |

**Table 4.2 The Mood Elements of main characters Niskala Dialogue in the**

**movie *Kukira Kau Rumah***

| Mood Element | Total |
|---|---|
| 1. Subject | 34 |
| 2. Finite | 35 |
| **Grand Total** | **69** |

**Table 4.3 The Residue Elements of Main Characters Niskala Dialogue in the**

**movie *Kukira Kau Rumah***

| Residue Element | Total |
|---|---|
| 1. Predicator | 4 |
| 2. Complement | 6 |

| | |
|---|:---:|
| 3. Adjuncts | |
|   a.  Mood Adjuncts | 3 |
|   b.  Circumstantial Adjuncts | 6 |
|   c.  Comment Adjuncts | 1 |
|   d.  Conjunctive Adjuncts | 3 |
| **Grand Total** | **23** |

Based on Table 4.1, there were thirty five clauses were found of interpersonal meaning through the mood structure. The writer found that in the mood elements, subject gained 34 and finite gained 35. For the residue element, predicator gained 4, complement gained 6, mood adjunct gained 3, circumstantial adjuncts gained 6, comment adjuncts gained 1, and conjunctive adjuncts gained 3.

**Table 4.4  Analysis of Speech Function in Dialogue Niskala as a Main Characters in the Movie *Kukira Kau Rumah***

| Clauses | Speech Function |
|---|:---:|
| 1. I would like to interrupt | **Statement** |
| 2. Tell me, why do you choose to ignore those facts? | **Question** |
| 3. We can communicate without being limited by time, space and distance | **Statement** |

| | |
|---|---|
| 4.  You are seeing it the other way around | **Statement** |
| 5.  You have overlooked the positive sides of technological advancements | **Statement** |
| 6.  We can hold positive campaign using social media | **Command** |
| 7.  We can even help people in remote areas | **Command** |
| 8.  I am waiting for someone | **Statement** |
| 9. I can finish one book a day | **Statement** |
| 10. It was hard to make | **Statement** |
| 11. I have to practice for my presentation | **Statement** |
| 12. You have a lot of comic books | **Statement** |
| 13. I am going on a gig with Pram as the opening act for his cafe | **Command** |
| 14. What did you mean by that? | **Question** |
| 15. I am tired of this | **Statement** |
| 16. I can handle this | **Statement** |
| 17. So what is the problem? | **Question** |
| 18. Where did you park it? | **Question** |
| 19. Where is the song? | **Question** |

| | |
|---|---|
| 20. What does it look like? | **Question** |
| 21. I can cook for you | **Statement** |
| 22. I can cook ith anything you have | **Statement** |
| 23. You could have put your jacket here | **Command** |
| 24. So where is the kitchen? | **Question** |
| 25. What do you want? | **Question** |
| 26. What did you do? | **Question** |
| 27. But you can never make me feel better | **Statement** |
| 28. Tell me, what did you do? | **Question** |

**Table 4.5 The Speech Function of Main Characters Niskala Dialogue in The**

**Movie *Kukira Kau Rumah***

| Speech Function | Total |
|---|---|
| 1. Statement | 17 |
| 2. Question | 11 |
| 3. Command | 4 |
| **Grand Total** | **32** |

Based on the table 4.2, there were thirty two clauses were found of interpersonal meaning realized in speech functon. The writer found that in speech function, Statement gained 17 clauses, Questions gained 11 clauses, and Command gained 4 clauses.

## 1. Mood structures

The interpersonal meaning analysis of main characters Niskala in the movie *Kukira Kau Rumah.* In the interpersonal meaning, a clause is analyzed from the mood structures which consist of mood elements and residue elements. The mood elements consist of subject and finite. The subject is one of the mood elements which is realized by a nominal group and Finite is the verbal element in the caluse. Predicator, complement, and adjunct are the component of the residue element. All the verbal components of the phrase that come after a single finite element are referred to as the predicator. A complement is a part of the residual that a nominal group can realize as the subject. An adjunct is a prepositional phrase, adverbial group, or a noun group.

### a. Mood Element

- Subject and Finite

To determine the subject and the finite in the caluse. It can be achieved by doing the tag test. The element that gets picked up by the pronoun in the tag is the subject and the verbal part of the tag will indicate that it is the finite. Below are the examples of the subject and the finite which are found  in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

Data 1

I can't that hurts

| I | can't | that hurts |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can't* consider to be finite.

Data 2

I would like to interrupt

| I | would | like to interrupt |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *would* consider to be finite.

Data 3

We can communicate without being limited by time, space and distance

| We | can | communicate without being limited | by time, space and distance. |
|---|---|---|---|
| Subject | Finite | | |

From the tag test of the clause above, the Subject and the Finite are found. *We* as the subject of the clause. *We* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

Data 4

You are seeing it the other way around

| You | are | seing it the other way around |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *You* as the subject of the clause. *You* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *are* consider to be finite.

Data 5

You have overlooked the positive sides of technological advancements

| You | have | overlooked the positive sides of technological advancements. |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *You* as the subject of the clause. *You* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *have* consider to be finite.

Data 6

We can hold positive campaigns using social media

| We | can | hold positive campaigns using social media |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *We* as the subject of the clause. *We* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

Data 7

We can even help people in remote are as

| We | can | even help people | in remote are as |
|---|---|---|---|
| Subject | Finite | | |

From the tag test of the clause above, the Subject and the Finite are found. *We* as the subject of the clause. *We* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

Data 8

I am waiting for someone

| I | am | waiting for someone |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *am* consider to be finite.

Data 9

I can consider you as a "not-so-fake" Chicco Jerikho

| I | can | consider you as a "not-so-fake" Chicco Jerikho |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

Data 10

I can finish one book a day

| I | can | finish one book a day |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

Data 11

It was hard to make

| It | was | hard to make |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *It* as the subject of the clause. *It* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *was* consider to be finite.

Data 12

I have to practice for my presentation

| I | have | to practice for my presentation |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *have* consider to be finite.

Data 13

You have a lot of comic books

| You | have | a lot of comic books |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *You* as the subject of the clause. *You* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *have* consider to be finite.

Data 14

I must have forgotten

| I | must | have forgotten |
|---|---|---|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *must* consider to be finite.

Data 15

I am tired of this

| I | am | tired of this |
|---------|--------|---------------|
| Subject | Finite |  |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *am* consider to be finite.

Data 16

I don't want to

| I | don't | want to |
|---------|--------|---------|
| Subject | Finite |  |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *don't* consider to be finite.

Data 17

You can't cut our skirts like that

| You | can't | cut our skirts like that |
|-----|-------|--------------------------|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *You* as the subject of the clause. *You* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and can't consider to be finite.

Data 18

I can handle this

| I | can | handle this |
|---|-----|-------------|
| Subject | Finite | |

From the tag test of the clause above, the Subject and the Finite are found. *I* as the subject of the clause. *I* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

Data 19

We can do this!

| We | can | do this! |
|---|---|---|
| Subject | Finite | |

From the tag test of the caluse above, the Subject and the Finite are found. *We* as the subject of the clause. *We* as perceived as the pronoun chosen aspects. Because this word appear as the elements that the verbal group picks up, and *can* consider to be finite.

From the explanation above, it can be see that *I, You,* and *We* were the examples of Subject found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

*Don't*, *am*, *are*, *have*, *would*, *can*, and *must* were the examples of Finite found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*. The clause that use *don't*, *am* and *are* to show present time. The clause that use *have* and *would* to show past time. And the clause that use *can*, and *must* to show modal operator.

## b. Residue Element

- **Predicator**

Predicator is identified as being all the verbal element of the clause after the single finite element. Below are the examples of the predicator which are found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

Data 20

You used to sing loudly at school

| You | used | | to sing loudly at school |
|---|---|---|---|
| | did | use | |
| Subject | Finite | Predicator | |

In the caluse above, the verbal group from the Finite only need to be split, and the Predicator will appear. In this clause, the subject is *you* and predicator is *use*, tell in what process actually going on. It results from the split process where *use* is transformed into *did + use*, while *did* is the Finite.

Data 21

Nothing, I want to grab that

| Nothing | I | want | | to grab that |
|---------|---|------|------|--------------|
| | | Do | want | |
| | Subject | Finite | Predicator | |

In the caluse above, the verbal group from the Finite only need to be split, and the Predicator will appear. In this clause, the subject is *I* and predicator is *want*, tell in what process actually going on. It results from the split process where *want* is transformed into *do + want*, while *do* is the Finite.

Data 22

I want my best friends to support me on this day. Please?

| I | want | | my best friends to support me on this day. Please? |
|---|------|------|----------------------------------------------------|
| | do | want | |
| Subject | Finite | Predicator | |

In the caluse above, the verbal group from the Finite only need to be split, and the Predicator will appear. In this clause, the subject is *I* and predicator is *want*, tell in what process actually going on. It results from the split process where *want* is transformed into *do + want*, while *do* is the Finite.

Data 23

I never asked for you to give birth to me

| I | never | asked | | for you to give birth to me |
|---|---|---|---|---|
| | | did | ask | |
| Subject | | Finite | Predicator | |

In the caluse above, the verbal group from the Finite only need to be split, and the Predicator will appear. In this clause, the subject is *I* and predicator is *ask*, tell in what process actually going on. It results from the split process where *ask* is transformed into *did + ask*, while *did* is the Finite.

The predicator in the clauses above tell us about hat is (are) one(s)/something(s) doing toward one(s) or something(s). The predicator indicates what activity that occurs in a situation.

- **Complement**

Compliment is an element within the residue that has the potential of being subject but is not, and realized by a nominal group. It answers the question 'is what', 'to what', and 'to whom'. Below are the examples of complement are found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

Data 24

I can cook for you

| I | can | cook | for you |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

| For you | can be | cook | by me |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

In the clause above, *for you* as the Complement of the clause because after the passive voice process is done, this word (*for you*) finally become the Subject of the passive clause.

Data 25

I can cook with anything you have

| I | can | cook | anything you have |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

| Anything you have | can | cook | by me |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

In the clause above, *anything you have* as the Complement of the clause because after the passive voice process is done, this word (*anything you have*) finally become the Subject of the passive clause.

Data 26

I am going on a gig with Pram as the opening act for his cafe

| I | am | going on | a gig with Pram as the opening act for his cafe |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

| A gig with Pram as the opening act for his cafe | am | going on | by me |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

In the clause above, *a gig with Pram as the opening act for his cafe* as the Complement of the clause because after the passive voice process is done, this word (*a gig with Pram as the opening act for his cafe*) finally become the Subject of the passive clause.

Data 27

You could have put your jacket here.

| You | could | have | put your jacket here. |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

| Put your jacket here | could | have | by you |
|---|---|---|---|
| Subject | Finite | Predicator | Complement |

In the clause above, *put your jacket here* as the Complement of the clause because after the passive voice process is done, this word (*put your jacket here*) finally become the Subject of the passive clause

- **Adjunct**

Adjunct is an adverbial group, nominal group, or prepositional phrase that serve as a circumstance in experiential meaning that has no potential of being a Subject. Mood adjuncts, circumstantial adjuncts, comment adjuncts, and conjunctive adjuncts are the four different types of adjuncts. Because they are

positioned in the MOOD box, mood adjuncts are a part of the mood element. Circumstantial adjuncts are a part of the residue element since they are listed in the RESIDUE box and provide answers to the "how," "when," and "where" inquiries. Comments are not part of the Mood Residue structure but instead communicate interpersonal rather than textual connotations. Conjunctive adjuncts are not included in the Mood Residue structure because they have a textual meaning. The examples of adjuncts that may be found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

**a. Mood Adjunct**

Data 28

However, there are some positif facts as well

| However, | There | are | some | positif facts as well |
|----------|-------|-----|------|----------------------|
| Mood Adjunct | Conj.Adj | Finite | Predicator | Cir.Adjunct |
| Mood | | Mood | Residue | |

In the clause above, *however* contain Polarity adjuncts because this word as the expression of usuality and should be analyzed as Polarity adjunct and placed in the MOOD box as well.

Data 29

While I am trying to save this book

| While | I | am | trying | to save this book |
|---|---|---|---|---|
| Mood Adjunct | Subject | Finite | Predicator | Complement |
| Mood | | | Residue | |

In the clause above, *while* contain Polarity adjuncts because this word as the expression of usuality and should be analyzed as Polarity adjunct and placed in the MOOD box as well.

Data 30

However, if you intend to make this place into a museum, then I'm fine

| However, | If | you | intend | to make this place into a museum, then I'm fine. |
|---|---|---|---|---|
| Mood adjunct | Conj.Adjunct | Subject | Predicator | Cir.Adjunct |
| Mood | | Mood | Residue | |

In the clause above, *however* contain Polarity adjuncts because this word as the expression of usuality and should be analyzed as Polarity adjunct and placed in the MOOD box as well.

**b. Circumstantial Adjuncts**

Data 31

What did you mean by that?

| What | did | you | mean | by that? |
|------|-----|-----|------|----------|
| Cir.Adjunct/wh | Finite | Subject | Predicator | Cir. Adjunct |
| Re- | Mood | | -sidue | |

In the clause above, *by that?* and *what* as the Circumstantial adjuncts because the word (*by that?*) refers to adverb of manner.

**c. Comment Adjuncts**

Data 32

Usually, when I am like this, Oktavianus and Dinda would be by my side.

| Usually | I | am | like this, | Oktavianus and Dinda would be by my side |
|---------|---|----|-----------|------------------------------------------|
| Comment adjunct | Subject | Finite | Predicator | Cir.Adjunct |
| | Mood | | Residue | |

In the clause above, *usually* contain Comment Adjunct. Comment Adjuncts function to express an assessment about the clause as a whole and typically occur in the clause initial position, or directly after the Subject and are realized by adverbs. The word *usually* in the clause is the assertion and is not placed in both MOOD and RESIDUE boxes.

### d. Conjunctive Adjunct

Data 33

So you think you're smart?

| So | You | Think | | you're smart? |
|---|---|---|---|---|
| Conj.Adj | Subject | Finite | Predicator | Cir.Adjunct |
| | Mood | | Residue | |

In the clause above, *so* as the Conjunctive Adjunct. This word (*so*) is the cohesive conjunction and is categorized as Conjunctive Adjunct because the function are to provide linking relations between one sentence and another (linking sentence). The position of Conjunctive Adjuncts does not belong to either MOOD or RESIDUE boxes.

Data 34

But I am practicing for our presentation.

| But | I | am | practicing | for our presentation |
|---|---|---|---|---|
| Conj.Adjunct | Subject | Finite | Predicator | Cir.Adjunct |
| | Mood | | Residue | |

In the clause above, *but* as the Conjunctive Adjunct. This word (*but*) is the cohesive conjunction and is categorized as Conjunctive Adjunct because the function are to provide linking relations between one sentence and another (linking sentence). The position of Conjunctive Adjuncts does not belong to either MOOD or RESIDUE boxes.

Data 35

But you can never make me feel better.

| But | You | Can | never | make me feel better |
|---|---|---|---|---|
| Conj.Adjunct | Subject | Finite | Predicator | complement |
| | Mood | | Residue | |

In the clause above, *but* as the Conjunctive Adjunct. This word (*but*) is the cohesive conjunction and is categorized as Conjunctive Adjunct because the function are to provide linking relations between one sentence and another

(linking sentence). The position of Conjunctive Adjuncts does not belong to either MOOD or RESIDUE boxes.

## 2. Speech Function

The speech function consists of speech role and comodity exchange, which cause four basic moves: Statement, Question, Offer, and Comand. There is a reaction from the second speaker to the first speaker's initiative since the interaction does involve one or more speakers. Other responding Speech Functions might therefore include acknowledgment, answer, compliance, contradiction, disclaimer, rejection, and refusal. In dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*. The found some the basic types of speech functions. They are Statement, Question and Command.

1) Statement

Statement clauses can found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

Clause 1 : I would like to interrupt

| I | would | like to interrupt |
|---|---|---|
| Subject | Verb | ⟶ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that would like to interruption of debate.

Clause 2 : We can communicate without being limited by time, space and distance

<u>We</u>        <u>can</u>    communicate without being limited by time, space and distance

Subject    Verb  ————————————————▸  **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that communicate without being limited by time, space and distance when giving debate arguments.

Clause 3 : You are seeing it the other way around

<u>You</u>       <u>are</u>       seeing it the other way around

Subject    Verb  ————————————————▸  **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that seeing it the other way around.

Clause 4 : You have overlooked the positive sides of technological advancements

<u>You</u>      <u>have</u>  overlooked    the    positive    sides    of    technological advancements

Subject    Verb  ————————————————▸  **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that opposing argument overlooked the positive sides of technological advancements.

Clause 5 : I am waiting for someone

I       am     waiting for someone

Subject    Verb   ——————→  **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that waiting for someone in campus.

Clause 6 : I can finish one book a day

I      can     finish one book a day

Subject    Verb   ——————→  **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that can finish one book a day.

Clause 7 : It was hard to make

It     was     hard to make

Subject    Verb   ——————→  **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that was hard to make.

Clause 8 : I have to practice for my presentation

| I | have | to practice for my presentation |
|---|---|---|
| Subject | Verb | —————————————→ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that have to practice for my presentation.

Clause 9 : You have a lot of comic books

| You | have | a lot of comic books |
|---|---|---|
| Subject | Verb | ——————————→ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that have a lot of comic books.

Clause 10 : I am tired of this

| I | am | tired of this |
|---|---|---|
| Subject | Verb | ——————→ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that tired of this.

Clause 11 : I can handle this

| I | can | handle this |
|---|---|---|
| Subject | Verb | ⟶ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that can handle this.

Clause 12 : I can cook for you

| I | can | cook for you |
|---|---|---|
| Subject | Verb | ⟶ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that can cook for you.

Clause 13 : I can cook with anything you have

| I | can | cook with anything you have |
|---|---|---|
| Subject | Verb | ⟶ **Statement** |

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This

clause refers to the moment the speaker said that can cook with anything you have.

Clause 14 : However, if you intend to make this place into a museum, then I'm fine

However, if <u>you</u>     <u>intend</u>         to make this place into a museum, then I'm fine

            Subject   Verb    ————————→        **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that intend to make this place into a museum.

Clause 15 : Usually, when I am like this, Oktavianus and Dinda would be by my side.

Usually, when    <u>I</u>      <u>am</u>   like this, Oktavianus and Dinda would be by my side

                Subject   Verb   ————————————→   **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that my friends Oktavianus and Dinda would be by my side.

Clause 16: But I am practicing for our presentation

But    I        am                practicing for our presentation

       Subject      Verb      ——————→      **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that practicing for our presentation.

Clause 17 : But you can never make me feel better

But        you        can    never make me feel better

           Subject      Verb ——————→      **Statement**

This clause belong to the speech function of Statement. Statements are made when the speaker wish to information the audience of something. This clause refers to the moment the speaker said that can never make me feel better.

2) Question

Question clauses can found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

Clause 1 : Tell me, why do you choose to ignore those facts?

Tell me,    why    do        you    choose to ignore those facts?

WH-Question    Aux.Verb    Subject  Verb    ——————→    **Question**

Clause 2 : What did you mean by that?

<u>What</u>               <u>did</u>       <u>you</u>          <u>mean</u> by that?

WH-Question     Aux. Verb    Subject      Verb  ⟶  **Question**


Clause 3 : So what is the problem?

So   <u>what</u>                 <u>is</u>     the problem?

   WH-Question        Verb  ⟶  **Question**


Clause 4 : Where did you park it?

<u>Where</u>             <u>did</u>       <u>you</u>        <u>park</u>   it?

WH-Question     Aux.Verb     Subject     Verb  ⟶  **Question**


Clause 5 : Where is the song?

<u>Where</u>           <u>is</u>    the song?

WH-Question     Verb  ⟶  **Question**


Clause 6 : What does it look like?

<u>What</u>             <u>does</u>       <u>it</u>        <u>look</u>   like?

WH-Question     Aux. Verb    Subject    Verb  ⟶  **Question**


Clause 7 : So where is the kitchen?

So         <u>where</u>        <u>is</u>   the kitchen?

     WH-Question    Verb  ⟶  **Question**

Clause 8 : What do you want?

<u>What</u>                <u>do</u>        <u>you</u>     want?

WH-Question     Aux.Verb     Subject  ——————▶  **Question**

Clause 9 : What did you do?

<u>What</u>                <u>did</u>        <u>you</u>     do?

WH-Question     Aux.Verb     Subject  ——————▶  **Question**

Clause 10 : Why did you lock me up in my own house?

<u>Why</u>                <u>did</u>        <u>you</u>        <u>lock</u>  me  up  in  my  own house?

WH-Question Aux.Verb     Subject       Verb  ———————▶  **Question**

Clause 11 : Tell me, what did you do?

Tell me,  <u>what</u>             <u>did</u>     <u>you</u>    do?

WH-Question       Aux. Verb     Subject  ——————▶  **Question**

All the clauses above belong to speech function of Question. Question occur when the speaker want to demand information about something from the listener.

3) Command

Comand clauses can found in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah*.

Clause 1 : We can hold positive campaign using social media

We can    hold    positive campaign using social media

          Verb    Object   ——————————▶ **Command**

This sentence is a part of the commands speech function.Command occur when the speaker wants to demand goods or services about something from the listener. Command in this clause refers to when the speaker hold positive campaign using social media.

Clause 2 : We can even help people in remote areas

We can      even     help people in remote areas

          Verb    Object ——————————▶ **Command**

This sentence is a part of the commands speech function.. Command occur when the speaker wants to demand goods or services about something from the listener. Command in this clause refers to when the speaker can help people in remote areas.

Clause 3 : I am going on a gig with Pram as the opening act for his cafe

I am        going    on a gig with Pram as the opening act for his cafe

          Verb    Object ——————————▶ **Command**

This sentence is a part of the commands speech function.Command occur when the speaker wants to demand goods or services about something from the listener. Command in this clause refers to when the speaker going to with him as the opening act for his cafe.

Clause 4: You could have put your jacket here

You could    <u>have put</u>    <u>your jacket here</u>

                    Verb      Object  ⟶    **Command**

This sentence is a part of the commands speech function.. Command occur when the speaker wants to demand goods or services about something from the listener. Command in this clause refers to when the speaker put your jacket here.

## B. Discussion

Based on the research findings, there were some points to discuss. Based on the first findings, there were thirty five clauses were found of interpersonal meaning through the mood structure. The writer found that in the mood elements, subject gained 34 and finite gained 35. For the residue element, predicator gained 4, complement gained 6, mood adjunct gained 3, circumstantial adjuncts gained 6, comment adjuncts gained 1, and conjunctive adjuncts gained 3. Refering to the first findings foun that the mood element consist of subject and finite. The residue element consist of predicator, complement and adjuncts.

The second findings there were thirty two clauses were found of interpersonal meaning realized in speech functon. The writer found that in speech

function, Statement gained 17 clauses, Questions gained 11 clauses, and Command gained 4 clauses. It was consistent with the findings of the author research. The speech function consists of statement, question, and command. The first, statement is usually begins with subject, followed by verb or auxiliary verb and ended by full stop. The second was, Question has a purpose to ask something or an inquiry that invites or calls for reply. Third, command has a purpose to demands goods or service. Command also is a way of demanding good and service in form of imperative statement whether in the form of positive or negative command.

Based on the discussion, the researcher concluded that the theory put forward by Halliday and Matthiessen (2014,p.140) said that the mood element consists of two parts: the subject, which is the nominal group. The finite, which is part of the language group. The speech function consist of statement, question, command. In this study, the thirty five clauses were found of interpersonal meaning realized are mood structure and speech function.

# CHAPTER V

# CONCLUSION AND SUGGESTION

## A. Conclusion

Based on the research findings, there were some conclusion that are concluded by the research as follow:

1. In the interpersonal meaning analysis from Niskala's dialogue from movie *Kukira Kau Rumah* through mood structure and speech function. The clauses found that thirty five clauses. In the mood element, subject gained 34 and finite gained 35. For the residue element, predicator gained 4, complement gained 6, mood adjuncts gained 3, circumstantial adjuncts gained 6, comment adjuncts gained 1 and conjunctive adjuncts gained 3.

2. The speech function identifield in dialogue Niskala as a main characters in the movie *Kukira Kau Rumah* found that there are Statement gained 23, Questions gained 8, Commands gained 8.

## B. Suggestion

Finally based on the findings and the significance of this study, the research would like to give some suggestions as follow:

1. For English lecturers, this researche was recomended to give more material in class and better understanding dealing with the interpersonal meaning analysis.

2. For the other researchers, this research was suggested to understand some information about interpersonal meaning in Discourse Analysis. This research more complete material to analysis about interpersonal meaning especially mood structure and speech function to the readers since it can be a reference for the linguistic study.

3. For the readers, this research was expected to give something that is not discussed in general for interpersonal meaning especially like focusing on the ways  mood structure and speech function in the right ways.

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# APPENDIX

**Appendix 1**

**Dialogue Niskala as a Main Characters in The Movie *Kukira Kau***

***Rumah***

Niskala : I want to fly!

Niskala : I can't that hurts

Niskala : I would like to interrupt.

Niskala : Thank you. However, there are some positif facts as well. With this rapid technology development it could make bonds between people stronger. For example, relatives and friends, who stay far away, can communicate easily...

Niskala : Can you please not interrupt with that stupid argument? We can communicate without being limited by time, space and distance. You are seeing it the other way around.

Niskala : What kind of survey? You have overlooked the positive sides of technological advancements. We can hold positive campaigns using social media. We can even help people in remote areas. Tell me, why do you

choose to ignore those facts? Maybe it's just you, who have never done any good for others.

Niskala : What are you doing?

Niskala : Stop it.

Niskala : Hello? Hello?

Niskala : So you think you're smart?

Niskala : No one asked for your opinion, sorry.

Niskala : Hey!ih

Niskala : What's with your attitude? Don't think you can jugde other people's work just because you're a senior.

Niskala : Did you hear me asking for your help?

Niskala : No one is asking for your opinion.

Niskala : What the heck? What did you mean by that?

Niskala : Hey, Mr. Now-it-all! Look at this, I got an A! i knew you're just a fake. Do you even know about this subject? Hey! Did you even listen to me?

Niskala : What do you mean?

Niskala : I'm not hungry.

Niskala : Wait. We still haven't finished ordering.

Niskala : Who said anything about lunch? A song.

Niskala : You used to sing loudly at school. why don't you sing for me on the stage?

Niskala : Can you sing your song on the stage?

Niskala : Where is your boss?

Niskala : So what's the problem?

Niskala : Exactly. That's why you're full of it.

Niskala : The problem is, this fake Chicco Jerikho refuses to sing for me.

Niskala : Look at him. Am I right

Niskala : If you sing for me, I can consider you as a "not-so-fake" Chicco Jerikho.

Niskala : Let's meet at the campus. Who is it?

Niskala : Then study next time.

Niskala : I am waiting for someone.

Niskala : Pram.

Niskala : What?

Niskala : I know. I won't

Niskala : Okay. Bye! Did you bring a vehicle?

Niskala : Where did you park it?

Niskala : Okay.

Niskala : The graveyard.

Niskala : Welcome

Niskala : This is a graveyard. A graveyard of ideas.

Niskala : Are you sure it's not you? You're the artistic one. Coffe, at dusk.

Niskala : Always with the melancholic captions. You're always suffering.

Niskala : I can finish one book a day.

Niskala : Really? I must have forgotten.

Niskala : Let me explain. I really need a lot of references for this week's assignments.
And I have a lot. And by the looks of it... I bet no one has ever read this
book. See? The card is empty. It's so sad that no one ever reads it.
Besides, do millennials even still read books? I thought they were too
busy with their TikTok and Instagram. While I am trying to save this
book. However, if you intend to make this place into a museum, then I'm
fine.

Niskala : Like what?

Niskala : Weird.

Niskala : Thank you!

Niskala : Don't you worry. Can I pinch your preety cheek?

Niskala : Okay.

Niskala : Let me persuade him. Bye! So you are Anus' neighbor?

Niskala : I mean, Oktavianus!

Niskala : So you never hang around with Anus?

Niskala : Where's the song? Come on, sing.

Niskala : You can't? Lend me your guitar. Please.

Niskala : Teach him how to sing and play the guitar. Sing your own song.

Niskala : Yeah.

Niskala : Stand up. If that's what you want. Excuse me, everyone. My friend here
          wants to sing for us. He wrote this song, by the way. Let's give it up for
          Pram!

Niskala : Stop here.

Niskala : Over there.

Niskala : It's too noisy. We might wake my dad up.

Niskala : That's old-fashioned. By the way, you're moving up to "not-so-fake Chicco Jerikho"

Niskala : Hi!

Niskala : You really like being alone, standing in the corner... You even always sing alone. Is your life really that lonely?

Niskala : Relax.

Niskala : Come on. Let's sing together.

Niskala : Yeah, come on. You're going to get fired anyway. You go first.

Niskala : What are you doing? Oh my God! We did it!

Niskala: Where are we going?

Niskala : Show me what? What is it?

Niskala : Can you do it? It's okay.

Niskala : Okay. Okay, I like the music.

Niskala : It's great!

Niskala : I love it!

Niskala: Okay.

Niskala: Then what should I do on stage?

Niskala: Looks like someone is changing their mind.

Niskala : I'll be right with you, guys.

Niskala : What? Hi,

Niskala : What does it look like?

Niskala : Eat it. It was hard to make. I don't care how it tastes. You have to eat it.

Niskala : You're welcome.

Niskala : Later. I have to practice for my presentation. Don't forget to eat it!

Niskala : What are you looking at? What are you looking at?

Niskala : Let me see. You're watching me?

Niskala : Really?

Niskala : What problem?

Niskala : They haven't found out about it. So I'm safe.

Niskala : I understand it completely. You're my best friend, Din, not my father. You

should be supporting me. This is the first time I did anything like this.

Niskala : But I am practicing for our presentation.

Niskala : Din, I'm sorry. I won't be long

Niskala : Okay.

Niskala : Why not? You could have put your jacket here. Oh my God! This is so messy.

Niskala : So what? It's a boy's room. So? A boy's room can be messy, but a girl's room can't? See?

Niskala : Where are your mom and dad? I haven't seen them.

Niskala : You have a lot of comic books.

Niskala : You saw me when I pushed him down to the gutter?

Niskala : He has this look that makes people ant to bully him. And that is not the first time. I have been pulling a prank on him since forever. He even broke his neck because of me.

Niskala : Yeah!

Niskala : Are you the only Niskala in this world?

Niskala : You're right.

Niskala : I think I like you. Want to eat? Do you have something in your fridge? I can cook for you. I can cook with anything you have. I am a good cook. You want to eat? Show me the kitchen.

Niskala : So where's the kitchen? Are you hungry or not?

Niskala : I'm hungry because you did not feed me.

Niskala : Are you ready?

Niskala : Cus the music.

Niskala : Let's cup it up. It's burning!

Niskala : Pram!

Niskala : Nothing. I want to grab that.

Niskala : It's so good!

Niskala : Of course, I made it. What is it?

Niskala : How is it possible?

Niskala : Oh my God! Congrats!

Niskala : No, need

Niskala : Yes, I am.

Niskala : Thank you...Anus!

Niskala : Anus, what are you doing? Stop! What are you doing? Stop it! What are you doing? Let me go! Why did you hit him? You're crazy!

Niskala : Stop!

Niskala : Stop!

Niskala : Stop!

Niskala : Stop! I said stop, you a hole! Stop!

Niskala : Stop!

Niskala : I'm tired of this! I'm tired of this!

Niskala : What do you want? You don't know what I'm feeling. You're no different. Get your hand off me!

Niskala : What do you want? All you can do is tell me to take my pills. But you can never make me feel better.

Niskala : No one understand me...

Niskala : Get out! Get out of my life!

Niskala : Get out!

Niskala : I don't ant to, mom. Stop making me take those pills.

Niskala : I don't want to.

Niskala : All of you, get out of here! I'm tired of this!

Niskala : What do you want? You can't cut our skirts like that. We bought this ourselves. I know I am wrong, but that doesn't mean you can cut it!

Niskala : But I don't want you to cut my skirt!

Niskala : No!

Niskala : Mom. Please help me. Please.

Niskala : I am tired of this.

Niskala : But...But I hate it here. I hate this place.

Niskala : Isn't it funny? Usually, when I am like this, Oktavianus and Dinda would be by my side. And now you're here. What are you doing here? I'm screwed. I'm a mess. One thing you should remember, Pram. Never think that you need to be here just because you feel bad for me. You deserve better. You can do better than this.

Niskala : Thank you so much, mom.

Niskala : I love you, too

Niskala : Of course.

Niskala : Morning, dad

Niskala : Just need to do some exercise.

Niskala : See you. Bye mom.

Niskala : No, I have this.

Niskala : Shut up. My dad is still home, so I told him I was just going out for some exercise.

Niskala : Of course, I'm not actually doing gymnastics. Is something wrong?

Niskala : What is it?

Niskala : You guys have plans this evening?

Niskala : See you at the lobby

Niskala : I'll be with you shortly.

Niskala : Dinda, Nus. Please, no more drama. I'm tired. I am  going on a gig with Pram as the opening act for his cafe. This means a lot to me. You never could see me do something that I really want, could you? You never saw me do something as a normal person, right? I want my best friends to support me on this day. Please?

Niskala : I love you guys so much. I love you both. I'll be waiting. Okay, Nus? I'll see you there.

Niskala : Thank you.

Niskala : I can handle this. I'm okay. Everything is going to be fine.

Niskala : We can do this!

Niskala : Dad, you're embarrassing me!

Niskala : Dad, Stop! Stop!

Niskala : Stop! Stop!

Niskala : Stop! Don't come near me! Stay away!

Niskala : You're a bad father.

Niskala : What did you do? Why can't you be proud of me as your daughter? Why did you lock me up in my own house?

Niskala : Protect me from what? Tell me, what did you do? All you did was force me to take pills.

Niskala : Both you and mom never realized what it feels like when parents are not proud of their child.

Niskala : I didn't choose to be this way. I never asked for you to give birth to me.

Niskala : But, mom... I'm tired of this.

Niskala : Stop!

Niskala : Dad!

Niskala : Stop!

Niskala : Stop!

Niskala : I don't want to live without you.

Niskala : Pram! Pram! Let me go! Pram! Pram!

Niskala : Okay!

Niskala : I'm sorry

**Appendix 2**

**The Mood Element in Dialogue Niskala**

| Interpersonal Meaning | Clause | Mood Element | Data |
|---|---|---|---|
| | I can't that hurts | Subject and Finite | Data 1 |
| | I would like to interrupt | Subject and Finite | Data 2 |
| | We can communicate without being limited by time, space and distance | Subject and Finite | Data 3 |
| | You are seeing it the other way around | Subject and Finite | Data 4 |
| | You have overlooked the positive sides of technological advancements | Subject and Finite | Data 5 |
| | We can hold positive campaigns using social media | Subject and Finite | Data 6 |
| **Mood Structure** | We can even help people in remote are as | Subject and Finite | Data 7 |
| | I am waiting for someone | Subject and Finite | Data 8 |
| | I can consider you as a "not-so-fake" Chicco Jerikho | Subject and Finite | Data 9 |
| | I can finish one book a day | Subject and Finite | Data 10 |

| It was hard to make | Subject and Finite | Data 11 |
|---|---|---|
| I have to practice for my presentation | Subject and Finite | Data 12 |
| You have a lot of comic books | Subject and Finite | Data 13 |
| I must have forgotten | Subject and Finite | Data 14 |
| I am tired of this | Subject and Finite | Data 15 |
| I don't want to | Subject and Finite | Data 16 |
| You can't cut our skirts like that | Subject and Finite | Data 17 |
| I can handle this | Subject and Finite | Data 18 |
| We can do this! | Subject and Finite | Data 19 |

**Appendix 3**

**The Residue Element in Dialogue Niskala**

| Interpersonal Meaning | Clause | Residue Element | Data |
|---|---|---|---|
| | You used to sing loudly at school | Predicator | Data 20 |
| | Nothing, I want to grab that | Predicator | Data 21 |
| | I want my bestfriends to support me on this day. Please? | Predicator | Data 22 |
| | I never asked for you to give birth to me | Predicator | Data 23 |
| | I can cook for you | Complement | Data 24 |
| | I can cook with anything you have | Complement | Data 25 |
| **Mood Structure** | I am going on a gig with Pram as the opening act for his cafe | Complement | Data 26 |
| | You could have put your jacket here | Complement | Data 27 |
| | However, there are some positif facts as well | Mood Adjunct | Dat 28 |

| | | | |
|---|---|---|---|
| | While I am trying to save this book | Mood Adjunct | Data 29 |
| | However, if you intend to make this place into a museum, then I'm fine | Mood Adjunct | Data 30 |
| | What did you mean by that? | Circumstantial Adjunct | Data 31 |
| | Usually, when I am like this, Oktavianus and Dinda would be by my side | Comment Adjunct | Data 32 |
| | So you think you're smart? | Conjunctive Adjunct | Data 33 |
| | But I am practicing for our presentation | Conjunctive Adjunct | Data 34 |
| | But you can never make me feel better | Conjunctive Adjunct | Data 35 |

**Appendix 4**

**The Speech Function in Dialogue Niskala**

| Clauses | Speech Function |
|---|---|
| 1. I would like to interrupt | **Statement** |
| 2. Tell me, why do you choose to ignore those facts? | **Question** |
| 3. We can communicate without being limited by time, space and distance | **Statement** |
| 4. You are seeing it the other way around | **Statement** |
| 5. You have overlooked the positive sides of technological advancements | **Statement** |
| 6. We can hold positive campaign using social media | **Command** |
| 7. We can even help people in remote areas | **Command** |
| 8. I am waiting for someone | **Statement** |
| 9. I can finish one book a day | **Statement** |
| 10. It was hard to make | **Statement** |
| 11. I have to practice for my presentation | **Statement** |
| 12. You have a lot of comic books | **Statement** |

| 13. I am going on a gig with Pram as the opening act for his cafe | **Command** |
| --- | --- |
| 14. What did you mean by that? | **Question** |
| 15. I am tired of this | **Statement** |
| 16. I can handle this | **Statement** |
| 17. So what is the problem? | **Question** |
| 18. Where did you park it? | **Question** |
| 19. Where is the song? | **Question** |
| 20. What does it look like? | **Question** |
| 21. I can cook for you | **Statement** |
| 22. I can cook ith anything you have | **Statement** |
| 23. You could have put your jacket here | **Command** |
| 24. So where is the kitchen? | **Question** |
| 25. What do you want? | **Question** |
| 26. What did you do? | **Question** |
| 27. But you can never make me feel better | **Statement** |

| | |
|---|---|
| 28. Tell me, what did you do? | **Question** |

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

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

| Nama | : Noviayuni | |
|------|-------------|---|
| NPM | : 1802050094 | |
| Program Studi | : Pendidikan Bahasa Inggris | |
| IPK Kumulatif | : 3.58 | IPK = 3.58 |

| Persetujuan Ketua/Sek Prodi | Judul yang diajukan | Disyahkan Oleh Dekan Fakultas |
|---|---|---|
| 6/02/202 | Interpersonal Meaning Analysis of Main Characters Niskala in the *Kukira Kau Rumah* | |
| | The Biographical Analysis in Literary Work Based on Bright Star Movie | |
| | The Analysis Linguistic Strategy of the Official Website Tribun Medan | |

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

Medan, 16 Februari 2022
Hormat Pemohon,

Noviayuni

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

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**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**
**Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238**
Website :http://www..fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

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Kepada Yth :  Bapak/Ibu Ketua & Sekretaris
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FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama            : Noviayuni
NPM             : 1802050094
Program Studi   : Pendidikan Bahasa Inggris

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

Interpersonal Meaning Analysis of Main Characters Niskala in the Kukira Kau Rumah

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Dr. Bambang Panca Syahputra, M.Hum

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

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

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Hormat Pemohon,

Noviayuni

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- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

Nomor       : 466 /II.3-AU/UMSU-02/F/2022
Lamp        : ---
H a l       : Pengesahan Proyek Proposal
              Dan Dosen Pembimbing

Assalamu'alaikum Warahmatuullahi Wabarakatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :
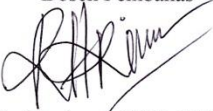
Nama Mahasiswa    : Noviayuni
NPM               : 1802050094
Program Studi      : Pendidikan Bahasa Inggris
Judul Penelitian   : Interpersonal Meaning Analysis of Main Character Niskala in The
                     Kukira Kau dirumah.

Dosen Pembimbing   : Dr. Bambang Panca S, S.Pd, M.Hum

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

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa Perpanjangan tanggal : 19 Februari 2023

Wa'alaikumsalam Warahmatullahi Wabarakatuh.

Medan, 18  Rajab     1443 H
       19  Februari  2022 M

Dekan

**Dra. Hj. Syamsuyurnita, M.Pd**
NIP : 19670604 199303 2 002

Dibuat rangkap 4 (empat)
1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan
   WAJIB MENGKUTI SEMINAR

بسم الله الرحمن الرحيم

## BERITA ACARA BIMBINGAN PROPOSAL

| | |
|---|---|
| Perguruan Tinggi | : Universitas Muhammadiyah Sumatera Utara |
| Fakultas | : Keguruan dan Ilmu Pendidikan |
| Jurusan/Prog.Studi | : Pendidikan Bahasa Inggris |
| Nama Mahasiswa | : Noviayuni |
| NPM | : 1802050094 |
| Judul Proposal | : Interpersonal Meaning Analysis of Main Characters Niskala in The Movie *Kukira Kau Rumah* |

| Tanggal | Deskripsi Hasil Bimbingan Proposal | Tanda Tangan |
|---|---|---|
| 19 - 09 - 2022 | Chapter I Background of Study. | |
| 19 - 09 - 2022 | Chapter II | |
| 28 - 09 - 2022 | Technical Writing | |
| 06 - 10 - 2022 | Chapter III | |
| | | |
| | | |
| | | |

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Medan, 19 September 2022
Dosen Pembimbing

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

Dr.Bambang Panca S, S.Pd., M.Hum.

**LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL**

Proposal yang sudah diseminar oleh mahasiswa di bawah ini:

Nama Lengkap    : Noviayuni
N.P.M    : 1802050094
Program Studi    : Pendidikan Bahasa Inggris
Judul Proposal    : Interpersonal Meaning Analysis of Main Characters Niskala in the Movie *Kukira Kau Rumah*

Pada hari Kamis tanggal 13 bulan Oktober tahun 2022 sudah layak menjadi proposal skripsi.
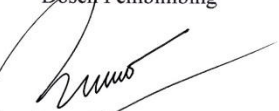
Medan, 14 Oktober 2022

Disetujui oleh:

Dosen Pembahas                      Dosen Pembimbing

**(Rita Harisma, S.Pd., M.Hum)**       **(Dr. Bambang Panca S, S.Pd, M.Hum)**

Diketahui oleh
Ketua Program Studi,

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

| | | | | |
|---|---|---|---|---|
| Nomor | : **2552** /II.3/UMSU-02/F/2022 | Medan, | 02 Rabiul Akhir | 1444 H |
| Lamp | : --- | | 28 Oktober | 2022 M |
| H a l | : **Izin Riset** | | | |

**Kepada : Yth. Bapak/Ibu Kepala**
**Perpustakaan UMSU**
**Di**
**Tempat.**

Bismillahirahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

| | | |
|---|---|---|
| Nama | : | Noviayuni |
| N P M | : | 1802050094 |
| Program Studi | : | Pendidikan Bahasa Inggris |
| Judul Penelitian | : | Interpersonal Meaning Analysis of Main Characters Niskala in The Movie Kukira Kau Rumah. |

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

Wassalam
Dekan

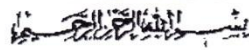**Dra. Hj. Syamsuyurnita, MPd.**
NIDN : 0004066701

**\*\*Pertinggal**

## SURAT KETERANGAN
Nomor : 792 /KET/II.3-AU/UMSU-P/M/2023

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيْمِ

Kepala Unit Pelaksana Teknis Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

| | | |
|---|---|---|
| **Nama** | : Noviayuni | |
| **NIM** | : 1802050094 | |
| **Univ./Fakultas** | : UMSU/Keguruan dan Ilmu Pendidikan | |
| **Jurusan/P.Studi** | : Pend. Bahasa Inggris | |

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"Interpersonal Meaning Analysis of Main Characters Niskala in the Movie Kukira Kaurumah"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, <u>25 Syawal</u>   <u>1444 H</u>
17 Mei    2023 M

**Kepala Perpustakaan**

**Muhammad Arifin, S.Pd, M,Pd**

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

## BERITA ACARA BIMBINGAN SKRIPSI

| | |
|---|---|
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| Fakultas | : Keguruan dan Ilmu Pendidikan |
| Jurusan/Prog. Studi | : Pendidikan Bahasa Inggris |
| Nama | : Noviayuni |
| NPM | : 1802050094 |
| Program Studi | : Pendidikan Bahasa Inggris |
| Judul Skripsi | : Interpersonal Meaning Analysis of Main Characters Niskala in the Movie *Kukira Kau Rumah*. |

| Tanggal | Deskripsi Hasil Bimbingan Skripsi | Tanda Tangan |
|---|---|---|
| 17 Maret 2023 | Acknowledgment | |
| 27 Maret 2023 | Abstract | |
| 30 Maret 2023 | Chapter I | |
| 08 Mei 2023 | Chapter III | |
| 08 Mei 2023 | Chapter IV | |
| | | |
| | | |
| | | |

Medan,    April 2023

Diketahui oleh:
Ketua Prodi

Dosen Pembimbing

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

(Dr. Bambang Panca S, S.Pd, M.Hum)

## SURAT PERNYATAAN

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيْمِ

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Saya yang bertandatangan dibawah ini :

| | | |
|---|---|---|
| Nama | : | Noviayuni |
| NPM | : | 1802050094 |
| Program Studi | : | Pendidikan Bahasa Inggris |
| Judul Penelitian | : | Interpersonal Meaning Analysis of Main Characters Niskala in The *Kukira Kau Rumah* |

Dengan ini saya menyatakan bahwa :

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

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

Medan, 27 Oktober 2022

Hormat Saya
Yang membuat pernyataan

Noviayuni

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd, M.Hum.

# CURRICULUM VITAE

| | |
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| Gender | : Female |
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| Phone Number | : 085358940986 |
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- 2012-2015 : Junior High School at SMP Negeri 42 Medan
- 2015-2018 : Senior High School at SMA Swasta Dharmawangsa Medan
- 2018-2023 : English Education Department, Faculty of Teacher Training and Education, Universitas Muhammadiyah Sumatera Utara

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|---|---|
| Hobby | : Watching |
| Father's Name | : Paimun |
| Mother's Name | : Sumiani |
| Address | : JL. Bantenan LK 1 Mabar Hilir |