

**AN INTERPERSONAL FUNCTIONS ANALYSIS THROUGH MOOD
AND MODALITY IN “CRAZY RICH ASIAN” MOVIE**

(A Study at Department of English Language Education, UIN Ar-Raniry)

THESIS

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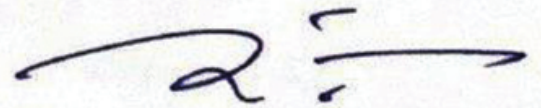
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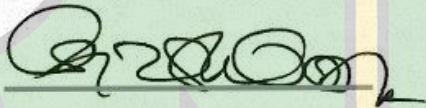
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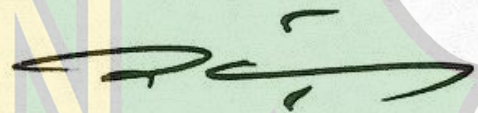
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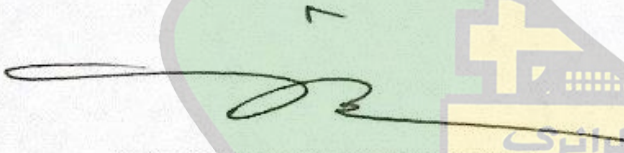
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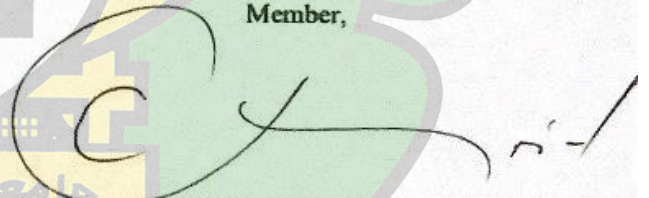
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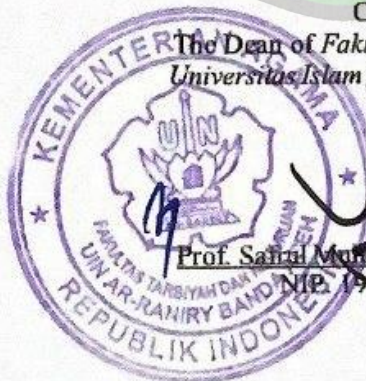
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Menyatakan bahwa sesungguhnya skripsi yang berjudul: **“An Interpersonal Function Analysis through Mood and Modality in *Crazy Rich Asian* Movie”** adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan didalamnya, maka akan sepenuhnya menjadi tanggung jawab saya.

Demikian surat pernyataan ini saya buat dengan sebenar-benarnya.

Banda Aceh, 05 Desember 2023

Saya yang membuat surat pernyataan,



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillah, in the name of Allah, the beneficent and the merciful, all praises are to Allah. He is the Lord of the World and the King of the King. He is the creator of everything in the Universe. Peace and blessings be upon the Prophet Muhammad ﷺ, who brought the light to this world and guided his *ummah* to the right path. This thesis entitled “An Interpersonal Function Analysis through Mood and Modality in *Crazy Rich Asian* Movie”.

This thesis is submitted in partial fulfillment of the requirements for the Bachelor's Degree of the English Education and Teacher Training Department. The completion of this thesis was made possible by the grace of Allah and the support of many people. I would like to express my sincere gratitude to everyone who has assisted, motivated, advised and prayed for me throughout this process.

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I realize that this thesis is very far from perfection. Therefore, constructive criticisms and suggestions are expected for the sake of future improvement.

Banda Aceh, 05 November 2023

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ABSTRACT

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Keywords : Interpersonal Function, Mood and Modality, *Crazy Rich Asian* Movie.

I conducted a study entitled “An Interpersonal Function Analysis through Mood and Modality in *Crazy Rich Asian* Movie”. The Objective of this study were to find out the most dominant mood and modality type that was spoken by the main character in the movie and to analyze the Interpersonal functions through mood and modality in the movie. This study used a systemic functional linguistics (SFL) approach, especially the Interpersonal Meta-function proposed by Halliday and Matthiessen (2014). The data are collected from the utterances spoken by Rachel Chu, the main character of the movie, who represents an Asian American identity in a foreign context. The data were analyzed using qualitative content analysis methods. The technique of analysis involved categorization. The results showed that the most dominant mood type is declarative, which accounted for 75.5% of Rachel Chu's utterances, and the most dominant modality type is Modalization with the Medium value, which accounted for 68% of the total number of clauses. The mood and modality choices reflect the characters' attitudes, intentions, and relationships in the *Crazy Rich Asian* movie.

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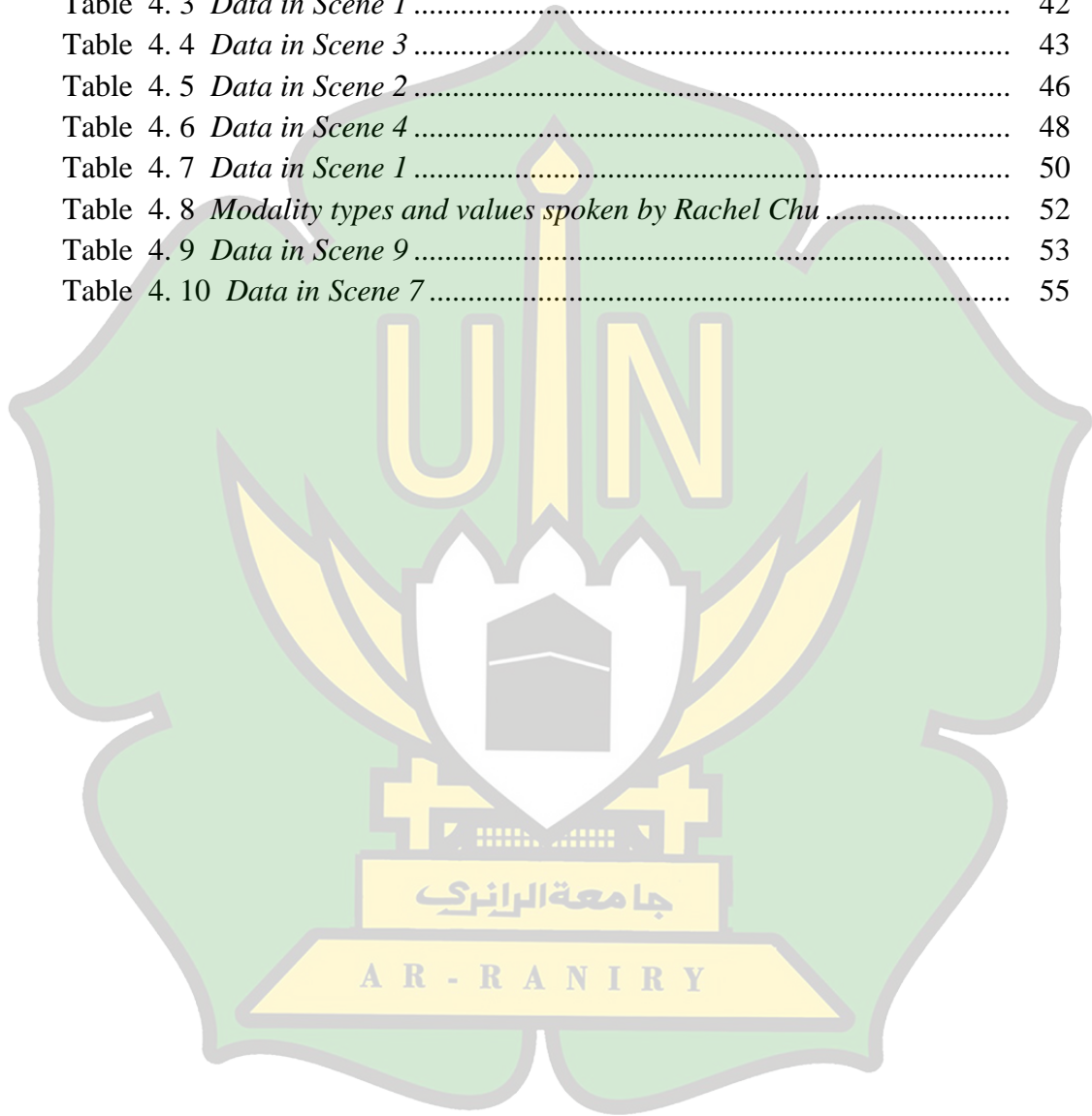
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CHAPTER 1

INTRODUCTION

A. Background of Study

Language is a fascinating and complex communication tool that people use to express their thoughts, feelings, arguments, and ideas in a way that others can comprehend. It is a multifunctional system that serves different functions in communication. One of the functions of language is to build and maintain social relationships between the speakers and the listeners (Halliday & Matthiessen, 2014). Language is not only a transmission of information, thoughts or feelings, but also performs other functions such as expressing cultural identity. It is also a symbolic system that consists of signs, symbols, and codes that have conventional meaning and rule within a specific community or culture (Sirbu, 2019). However, effective communication can only be achieved with a certain selection of words and sentences that reflect our typical language use.

Language can be expressed through various modalities, such as speech, writing, gesture or sign language (Sirbu, 2019). These modalities have different physical characteristics, such as sound, shape, movement, and signs. They also differ in their social and cultural functions, such as the expression of identity, community, and diversity, which also be discussed in this research (Sirbu, 2019). Based on the systemic functional linguistics theory proposed by Michael Halliday (1994), language serves three main “*Meta-functions*” in communication, which are the ideational meta-function, the textual meta-function, and interpersonal meta-function.

The ideational meta-function, one of Halliday's language meta-functions, shows how we use language to express our experiences, thoughts, and perceptions of the world (Bakuro, 2017). It is shaped by the cultural and social contexts of language use, so different languages may interpret reality differently, reflecting different perspectives and values (Metekohy, 2021). Therefore, the ideational meta-function also interacts with the interpersonal meta-function to convey the speaker's attitude and stance. This function can be realized by using Transitivity. It refers to how language users represent their experiences of the world through different types of processes, participants, and circumstances in clauses (Barley, 2018).

The textual meta-function refers to how the language is organized and structured to create a coherent and meaningful text (Metekohy, 2021). It can be realized through the choice of theme, rheme and lexical cohesion as well as the use of substitution, ellipsis, and conjunction across clauses that the speakers or writers apply to express their message (Halliday & Matthiessen, 2014). The theme is the point of departure or the starting point of a clause; it can be marked or unmarked. The rest of the clause, apart from the theme, is called the rheme. The theme comes first in the clause, then the rheme follows it. Cohesion is the connection and relation that happened between different parts of a text, such as sentences, paragraphs, or sections (Metekohy, 2021). The use of substitution, ellipsis, and conjunction across clauses helps the speakers or writers to express their message more concisely, clearly, and coherently. They also help to avoid unnecessary repetition and redundancy in texts (Bahaziq, 2016).

The interpersonal meta-function deals with the roles and the situations of the participants in a communication. It can also reveal the speaker's attitude, intention and relationship with the audience and the topic (Chen & Shuo, 2018). It consists of two main components: Mood and Modality. Mood relates to the speech functions that speakers use to exchange information, goods and services. The types of Mood are: declarative, interrogative and also imperative. Modality refers to the degree of certainty, probability, obligation and permission that speakers convey in their messages (Chen & Shuo, 2018). Halliday (2014) has distinguished two kinds of Modality, which are: Modalization (probability) and Modulation (inclination and obligation).

Modalization usually refers to the probability of propositions, such as facts, opinions, or beliefs. Modalization is the type of modality that involves a judgment or assessment that is concerned with various degrees of obligation (Rui & Jingxia, 2018). It also shows the speaker's or writer's probability or usuality of a statement being true or false, or their evaluation or appraisal of a statement being good or bad. Modalization can be expressed by modal verbs (could, might, would) or modal adverbs (probably, possibly, certainly) (Bakthi & Zewitra, 2021). For example: 'He might be at home' it is a modalization of probability which means that there is a chance that he's not at home. Modalization is important because it affects the persuasive power of a speech or a text by creating a sense of doubt or confidence, depending on the context and the purpose.

Modulation is concerned with the obligation or inclination of proposals, such as commands, offers, or requests. It is the type of modality that involves a command or offer to do something. It shows the speaker's or writer's willingness or inclination to perform an action, or their expectation or obligation for someone else to perform an action (Nurhidayah, 2013). Modulation can be expressed by modal verbs (such as can, may, must, should) or modal adverbs (such as willingly, necessarily, obligatorily) (Bakthi & Zewitra, 2021). For example: 'You must finish your homework', it is an obligation that express necessity or a requirement to do something. It shows a strong obligation that requires the speaker giving command or order. If the person who receives the command does not obey, there may be negative consequences or punishments.

Speech functions refer to the different ways in which language is used to communicate ideas in order to fulfill the intentions of the speakers and listeners (Lestari & Rahmah, 2023). In systemic functional linguistics (SFL), speech functions are classified into four types: statement, question, command, and offer (Batubara, 2020). Different people have distinctive ways of speaking. For instance, some speakers frequently use the imperative mood to issue commands in their communication, such as: 'Don't use that product, it's not good for your skin,' or 'you know, Paris is the best place to travel to, just go there.' The interpersonal analysis is that the speaker sticks to their own preferences and rejects any alternative suggestions or opinions from others or it could be said that they are persistent and firm in their principles.

There were several previous studies that had been conducted regarding the mood and modality analysis. Rahmawati (2020) analyzed Jokowi's inauguration speech in 2019, using Halliday's systemic functional linguistics, especially mood and modality, to identify the types and functions of the clauses that Jokowi used to communicate with his audience. The research found that Jokowi mostly used declarative clauses to give information and persuade his audience, and modulation to express obligation and inclination. Both my research and hers, used Halliday's theory to analyze the mood and modality, and qualitative research methods with a content analysis analysis to examine the data. The differences are the objectives, the research questions, and the implications. My study used movie as the object which may explore the interpersonal function related to the social and cultural context of the movie.

Another study conducted by Hongxia (2021) analyzed the mood and modal system and its interpersonal function of language in English commercial advertisements based on Halliday's theory. It examines how different types of mood and modality expressions are used to provide information, arouse interest, build rapport and persuade consumers to buy products or services. The finding was the mood and modal system plays a key role in expressing the views and attitudes of the advertisers, stimulating the consumers' response, and also creating an interpersonal platform for sales and purchase relationships. The similarities with my study are both use Halliday's theory, focus on the mood and modality as the main means to reflect the interpersonal meaning. The differences are the study objects, with dissimilar objects, the results obtained are expected to be different.

Other research was completed by Ilham (2019) that analyzed six of journal research articles from different fields and writers. The study mostly used stated subjects, past and present finites, and possibility and usuality modalities to convey their propositions. The findings are the articles used declarative mood more than interrogative and imperative, also used modalization more than modulation, it also used different types of mood and modality depending on their fields of study, purposes, and audiences. The similarity between my study and the previous one is both apply Halliday's theory to analyze the mood and modality of the texts and both use qualitative methods to examine the data. The noticeable difference is the data source. My research used modality to investigate how verbal and visual elements interact to create interpersonal meaning, while the previous one only used clauses to do so.

This research aims to analyze the interpersonal function through mood and modality in the *Crazy Rich Asian* movie. Previous studies have mainly focused on written texts, such as academic articles, news reports, advertisements, etc. This research aims to fill the gap by investigating how films use mood and modality to communicate with the audience and influence their emotions and attitudes. This research is also timely and relevant, as it also deals with the cultural diversity and representation in media and society. Furthermore, this research is unique and innovative, unlike previous studies that only use clauses or sentences to analyze mood and modality, this research examined how language and images interact to create interpersonal meaning. This study also used Halliday's theory, which is a comprehensive and systematic framework for analyzing language as a social phenomenon and resource for making meaning.

Therefore, this research is expected to yield different results from the previous studies. Based on those mentioned reasons, I am interested in conducting a study under the title: ‘An Interpersonal Functions Analysis through Mood and Modality in “*Crazy Rich Asian*” Movie’.

B. Research Questions

In relation to the background of study above, the research questions is formulated as follows:

1. What types of Mood and Modality are dominant in the conversations of the “*Crazy Rich Asian*” movie?
2. How do Mood and Modality convey interpersonal meanings in the movie?

C. Research Aims

The purpose of this research are:

1. To investigate the most dominant type of mood and modality used by the main characters of “*Crazy Rich Asian*” Movie.
2. To analyze and interpret how mood and modality convey interpersonal meanings in a movie, such as the speakers’ attitudes, judgments, opinions, and intentions.

D. Significance of study

The significance of the study can be theoretical and practical:

1. Theoretical significance

I expect that this study will contribute to the understanding of how language choices reflect the speakers' attitudes, judgments, opinions and emotions in different contexts and situations. It will also provide insights for discourse analysis, sociolinguistics and media studies especially in developing pragmatic competence and intercultural awareness.

2. Practical significance

a. Students

For students who are interested in learning more about linguistic fields, especially interpersonal function, mood and modality, will benefit as a source of information and inspiration. They will be able to understand how language and motion picture work together to create meaning in films, and how they can apply this knowledge to their own project.

b. Lecturers

For lecturers who teaches courses in linguistics fields especially on interpersonal function, mood and modality, will benefit as references material and a teaching tool. They will be able to use the research findings and methods to illustrate the concepts or theories and to design activities or assignments that engage their students in critical analysis of films.

c. Critics

For Critics who are reviewing or evaluating films that features diverse culture or identities will benefit from this study as a framework and a standard. They will be able to assess the quality and impacts of films in terms of using mood and modality to create interpersonal meaning in relationships.

E. Research Terminologies

To prevent confusion for the readers, I have clarified several terms that are mentioned in this study with explanations.

a. Mood

Mood is a grammatical system that relates to the interpersonal function of language. Mood is about how the speakers or writers indicate their attitude towards their utterances, such as statement, question, command, or offer. Mood realizes through the choice of finite verbs and their positions in clauses (Halliday & Matthiessen, 2014). For instance, in declarative clauses have the subject before the finite verb (e.g., She likes chocolate), interrogative clauses have the finite verb before the subject (e.g., Does she like chocolate?), imperative clauses have no subject and only a base form verb (e.g., Eat chocolate!). In this study, mood is used to analyze how the characters in Crazy Rich Asian express their speech functions and interpersonal meanings through different types of clauses (Halliday & Matthiessen, 2014).

b. Modality

Modality is another grammatical system that relates to the interpersonal functions of language. Modality is about how speakers or writers express their degree of certainty, possibility, probability, necessity or obligation about their utterances (Nurhidayah, 2013). Modality can be expressed by modal verbs (e.g., can, might, should, will), modal adverbs (e.g., probably, certainly, maybe), modal nouns (e.g., possibility, probability, necessity), or modal expressions (e.g., I think, I believe, I doubt) (Palmer, 2001). For example, in the sentence “She might like chocolate”, the modal verb might indicate that the speaker is not sure about her preference. In this study, modality is used to examine how the characters in *Crazy Rich Asian* convey their attitudes and perspectives towards various situations through different modal elements.

c. Speech Functions

Speech functions are ways of communicating and interacting with others that have different intentions and goals (Batubara, 2020). For instance using them with the intention to ask questions, give commands, or statements, and make offers. Speech functions also reflect the purpose and context of communication. They can also be overlapped or combined depending on the situation and the speaker’s intention (Batubara, 2020). For example, in the dialogue “Do you like chocolate? Here, have some”, there are two speech functions: asking a question and making an offer. In this study, speech functions are used to identify how the characters in *Crazy Rich Asian* use mood and modality to achieve their communicative goals and establish their interpersonal relationships.

d. Interpersonal Functions

Interpersonal function in linguistics is meant to show the connections between people who speak and listen, such as their positions, views, emotions, and beliefs. It can be expressed by different grammar options, such as verb forms or a tone of voice (Halliday & Matthiessen, 2014). For example, in the sentence “She likes chocolate very much”, the verb form ‘likes’ indicates that the speaker is stating a fact, or the adverb ‘very’ indicates that the speaker is emphasizing her preference and the noun ‘chocolate’ indicates that the speaker is talking about a specific topic. In this study, interpersonal function in linguistics is used to explore the used of mood and modality to create interpersonal meanings and relationships in Crazy Rich Asian.

Interpersonal function in communication is one of the reasons for language to create and maintain social bonds with others. It can require different abilities, such as hearing, understanding, responding, and solving problems (Brown, 2015). For example, in a conversation, the speakers and listeners need to use language to exchange information, express feelings, give feedback, and negotiate solutions. In this study, interpersonal function in communication is used to understand how mood and modality are used to communicate with the audience and influence their emotions and attitudes in Crazy Rich Asian.

CHAPTER II

LITERATURE REVIEW

A. Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics, also called SFL, is a linguistic theory that emphasizes the relationship between language and social context. It is a functional approach to language that views language as a social semiotic system that is used to make meaning in different contexts (Halliday & Matthiessen, 2014). The theory has been applied to various fields of linguistics, such as discourse analysis, language typology, multimodality, and more (Davies, 2014). SFL is a powerful approach for understanding how language is used to create meaning in different social contexts. It can also be used to analyze and understand the ways in which language is used to construct social identities and relationships (Pakir, 2019).

SFL has its origins in the work of Michael Halliday. It developed in the 1960s and 1970s, and was influenced by the ideas of J.R. Firth, Bronislaw Malinowski, Ludwig Wittgenstein, and others. Michael Halliday was a British linguist who was born in 1925 and passed away in 2018 (Almurashi, 2016). He was a pioneer in the field of linguistics and also a teacher and mentor to many linguists who later made significant contributions to the development of SFL (Almurashi, 2016). Halliday's early work focused on the analysis of grammar, but he later expanded his theory to include the analysis of discourse and text. It has been applied to the analysis of a wide range of texts and the language of different cultures and languages. SFL has also been employed in a variety of fields, including education, linguistics, and communication studies (Davies, 2014).

B. Interpersonal Function

Interpersonal function refers to the way language is used to establish and maintain social relationships between speakers and listeners (Chen & Shuo, 2018). It is a topic that explores how language is used to express and negotiate social relations between speakers and listeners. Interpersonal Function is one of the three meta-functions proposed by Halliday, along with ideational function and textual function. (Beebe, Beebe, & Redmond, 2018). Interpersonal function is an important aspect of communication, especially in social contexts, where the speaker needs to establish trust and credibility with the audience. It also affects the effectiveness and persuasiveness of the message as different linguistic choices can create different impressions and responses from the audience (Chen & Shuo, 2018).

Interpersonal function can be used as a tool for analyzing and interpreting various types of discourse, such as political, media, academic, literary, and online discourse. By examining the interpersonal function of language, one can uncover the hidden meanings, ideologies, values, and power relations behind the discourse (Menghe & Chenglian, 2018). For instance, critical discourse analysis (CDA) is an approach that combines linguistic analysis with social and political analysis to reveal how language is used to construct, maintain, and challenge social realities and inequalities (Liando et al., 2022). Interpersonal Function also applied as a framework for teaching and learning language. By understanding it, learners can develop their communicative competence and intercultural awareness, which are essential for effective communication in various situations and contexts (Menghe & Chenglian, 2018).

Interpersonal function is realized through different grammatical and lexical systems, such as mood, modality, polarity, person, pronouns, interjections, conjunctions, appraisal, and hedging (Fadhillah & Rahmadina, 2021). These systems enable the speaker or writer to encode their judgments, evaluations, opinions, emotions, and intentions in their utterances or texts (Fadhillah & Rahmadina, 2021). One of the systems of interpersonal meta-functions is called Mood and Modality. To examine how interpersonal functions work, we need to identify the mood and modality that are used in a utterance spoken by the speaker. After analyzing the mood and modality that are used, then I interpreted the interpersonal functions based on the mood and modality chosen by the speaker in their utterances.

C. Mood

Mood is one of the grammatical systems that realize the interpersonal function of language (Halliday & Matthiessen, 2014). Mood refers to the way the speaker or writer organizes the clause to indicate the type of speech act, such as statement, question, command, or offer (Siregar et al., 2021). Mood is the component of the clause that consists of Subject and Finite. The subject is a nominal group, such as personal pronoun or clause. Finite is a clause that has a verb with tense or a clause that has a non-finite. The key of finite is the tense of the verbs. Beside the mood, the remaining clause is called residue. It consists of three kindsof functional elements, which are: predicator, complement and adjunct (Siregar et al., 2021).

Predicator consists of non-finite forms of a verbal sentence, such as verb + ing and to + verb. According to Halliday (2014), predicator has several roles: it establishes the time reference and various other aspects and phases and indicates the type of process that depends on the subject. Complement is a nominal group that fills in the argument in a clause. It responds to questions like ‘to whom’, ‘did to what’, and ‘is/had what’. Lastly an adjunct which is an element from a sentence that does not mean and potential to be subject. An adjunct is typically realized by an adverbial sentences or some preposition phrases (Halliday & Matthiessen, 2014). The clause types enable the elucidation and differentiation of the various interpersonal meanings conveyed by language use (Eggins, 2004).

Table 2.1 *Mood and Residue*

Mood		Residue		
She	is	Buying	purse	For her sister.
<i>Subject</i>	<i>Finite</i>	<i>Predicator</i>	<i>Complement</i>	<i>Adjunct</i>

Table 2.2 *Mood and Form*

Mood	Form
Declarative	Subject^Finite
WH – Interrogative	wh-Finite^Subject
Yes – No Interrogative	Finite^Subject
Imperative	Subject^Finite / Subject only / Finite only / No Subject or Finite

D. Modality

Modality is one of the parts from the Finite elements. Modality can be expressed by different kinds of language elements, such as modal verbs (e.g., could, should, must), modal adverbs (e.g., possibly, necessarily) and any other grammatical means (Sidabutar, 2015). Modality indicates a different kind of meaning, such as epistemic modality which is about knowledge or belief, deontic modality about norms or rules, and others (Vaidya & Wallner, 2021). Modality is also considered as a complement of mood in a speech. Using modality, a speech will be more assertive or polite, depending on the context of its use and situations. There are two categories of modality which are modalization and modulation, and each of them, is divided into three values: high, medium and low values (Sidabutar, 2015).

Tabel 2.3 *Three values of Modality*

	Probability	Usuality	Obligation	Inclination
High	Certain	Always	Required	Determined
Medium	Probable	Usually	Supposed	Keen
Low	Possible	Sometimes	Allowed	Willing

For example:

That will be Sarah, she sits there all day. (Medium)

You should know that. (Medium)

These examples show the speaker's point of view. The first one indicates the probability, 'I guess that's Sarah', or it can indicate a question, it asks for the listener's opinions 'will that be Sarah?'. The word "will" indicates the medium level. The second one shows obligation, which means the speaker's order to the listener. There are three ways to express modality: by modal finite, mood adjunct, and interpersonal grammatical metaphor (Bakthi & Zewitra, 2021). Modality in a clause can be expressed by modal operators, which are one of the components of a finite element. Beside modal operators, there are mood adjuncts which express the meaning constructed in the mood element. Modality can also be expressed by a whole clause in a text. We use the grammar in a figurative way when we say, for instance: "I think..." to imply 'probably'; "I believe..." to indicate 'certainly' (Halliday & Matthiessen, 2014).

E. How Mood and Modality Convey Interpersonal Function

The interpersonal function of language is a key aspect of communication. This is particularly evident in the speech of the main character from *Crazy Rich Asian* Movie. The use of mood and modality is a crucial aspect of interpersonal communication, as it helps define the relationship between the speaker and the listener. It sets the tone for the conversation and provides a framework within which the interaction takes place. Mood and modality are also a powerful tools for expressing emotions. Through her choice of words and the way she structures her sentences, the main character conveys a range of emotions. These emotional cues provide depth to her character and make her more relatable to the audience.

Another important function of mood and modality in conveying the interpersonal functions of the main character's speech is the negotiation of meaning. This involves the exchange of ideas and the mutual understanding of concepts. Through her speech, the main character engages in a dynamic process of meaning-making with her interlocutors. The mood in the main character's speech varies depending on the situation. The main character used declarative mood to state facts or ask questions, imperative mood to give orders or make requests, and interrogative mood to express wishes or hypothetical situations. Each mood serves a specific purpose and contributes to the overall impact of her speech (Nuyts & Auwera, 2014).

The main character's use of modality also plays a significant role in her speech. When the main character used modal verbs and adverbs to express degrees of certainty, possibility, necessity, and obligation. These modal expressions add nuance to the main character's statements and help convey her thoughts and feelings more accurately. The interpersonal function of the main character's speech goes beyond the mere conveyance of information. It's about building relationships, expressing feelings, and influencing others. Through their choice in using mood and modality, the main character engages in a complex process of interpersonal communication. Analyzing the main character's use of mood and modality provides valuable insights into their character. It reveals their personality traits, emotional state, and the way she interacts with others. This analysis helps us understand The main character as a character and appreciate the complexity of their character.

This analysis of the main character's speech has implications for linguistic studies. It shows how mood and modality can be used to analyze a character's speech and understand their interpersonal function in language (Almurashi, 2016). This opens up new avenues for research and contributes to our understanding of language and communication. Therefore, the interpersonal function of mood and modality in The main character's speech is a key aspect of her character. It reflects her personality, emotions, and the way she interacts with others in the *Crazy Rich Asian*. This analysis provides a deeper understanding of the character and contributes to the field of linguistics (Martin, Quiroz, & Figueredo, 2021).

In the context of linguistics, particularly in Halliday's systemic functional linguistics, the terms mentioned below are related to how the mood and modality convey interpersonal function (Halliday & Matthiessen, 2014). Here's a brief explanation of each term:

- a. **Mood Choice:** Mood choice in language refers to the grammatical selections that speakers make to articulate their attitudes or to sway the attitudes and behaviors of others. For instance, the declarative mood is used for making statements or expressing opinions. This is the most common mood and is usually used to state a fact or describe a situation. The interrogative mood, on the other hand, is used for asking questions. It's a powerful tool in conversations as it invites the listener to participate. Lastly, the imperative mood is used for commands or requests. This mood is often used to give orders, make requests, or provide directions.

- b. **Modality Choice:** Modality in linguistics refers to the use of modal verbs and other expressions to indicate the degree of probability, obligation, or permission. Modal verbs like can, could, may, might, must, shall, should, will, and would are used to express these nuances. For example, 'can' is often used to express ability, 'may' to express possibility, and 'must' to express necessity or obligation. These modal verbs add a layer of complexity to the sentence and allow the speaker to express subtle differences in meaning.
- c. **Interpersonal Exchange:** Interpersonal exchange is about how language is used to establish social relationships and to express personal attitudes. It involves the exchange of roles between the speaker and the listener in a conversation. For example, in a conversation, one person may take on the role of the questioner, and the other the responder. These roles can switch back and forth as the conversation progresses. This dynamic exchange of roles is a key aspect of interpersonal communication.
- d. **Emotional Expression:** Emotional expression in language refers to how emotions are conveyed through words. This can be influenced by cultural and personal factors. For example, some cultures may encourage the open expression of emotions, while others may prefer more subtle ways of expressing feelings. Similarly, an individual's personal style or personality can also influence how they express their emotions in language.

- e. **Personality Reflection:** Personality reflection in language is about how an individual's language use can reflect their personality. For instance, the choice of words, tone, and style can give insights into the speaker's character. A person who frequently uses complex sentences and sophisticated vocabulary might be perceived as intelligent and well-educated. On the other hand, a person who speaks in a friendly and informal manner might be seen as approachable and easy-going.
- f. **Cultural Differences:** Cultural differences in language use refer to the variations in how language is used across different cultures. These differences can affect various aspects of language, including vocabulary, grammar, pragmatics, and discourse. For example, in some cultures, it's common to use indirect speech acts to be polite, while in others, directness is valued. Understanding these cultural differences is crucial in cross-cultural communication.
- g. **Character Development:** In literature, character development refers to the evolution of a character's personality throughout a story. In linguistics, it could be related to the development of an individual's language use over time, which can reflect changes in their character. For example, as a person grows and matures, their language use may also evolve to reflect these changes. They may start using more complex sentence structures, expand their vocabulary, or adopt a more formal or informal style depending on their experiences and environment.

F. Crazy Rich Asian Movie

Movies are one of the most popular and influential forms of art and entertainment in the modern world. It can express various meanings and messages through the use of sound, image, and dialogue (Fikri et al., 2022). Movie is the object of this study. Researching about movies can have many purposes, such as learning about history, culture, and social issues from different countries and regions through their cinematic expression (Wardhany, 2022). It also helps the audience gain more knowledge and insight, as well as improving their critical thinking and also cultural awareness skills. The most essential skill, however, is communication, which is discussed as the main focus of this research (Wardhany, 2022).

Movies are related to SFL in terms of their use as a resource for teaching and learning English as a foreign or second language. SFL is a theory of language that views language as a social semiotic system, which means that language is used to make meanings in different contexts and situations (Wardhany, 2022). It uses language to portray the different social and cultural backgrounds of the characters, as well as their interpersonal relationships and conflicts. By studying movie and SFL, one can learn how movies can provide rich and authentic texts for language analysis and practice, as well as how movies can enhance the linguistic, intercultural, and motivational aspects of language learning (Fikri et al., 2022).

The relation of *Crazy Rich Asian* movie with interpersonal function analysis is to examine how the characters use language to communicate their identities, roles, emotions, and opinions in different situations and contexts (Wardhany, 2022). For example, I have analyzed how the main character used different speech functions and moods to interact with Nick Young's family, who have different cultural backgrounds and expectations from her. I also analyzed how Nick Young used different modalities and personal pronouns to express his stance and relationship with The main character and his mother. Interpersonal function analysis is meant to understand the meaning and purpose of language use in the movie, as well as the social and cultural factors that influence it (Halliday & Matthiessen, 2014).

The movie as the object of this study named "*Crazy Rich Asian*". It is a romantic-drama-comedy film that follows the story of the main character, an American-Chinese economics professor who travels to Singapore with her boyfriend, to attend his best friend's wedding. The main character soon discovered that her boyfriend belongs to one of the richest and most influential families in Asia. The main character has to deal with the culture shock, the social pressure, and the disapproval of her boyfriend's mother, who thinks she is not good enough for him. Along the way, The main character also meets some of Nick's friends and relatives, some of whom are supportive and some of whom are hostile. The main character has to decide whether she can handle the challenges and sacrifices of being with Nick, or whether she should let him go. It is a 2 hour movie that was released in the United States on August 15, 2018, by Warner Bros. Pictures (Adnan, 2018).

CHAPTER III

RESEARCH METHODOLOGY

A. Research Methods

In this research, I used a qualitative research design, which is a content analysis as a method to examine the mood and modality patterns in the movie *Crazy Rich Asian*. Qualitative research is an approach to explore and also to understand the meaning that some individuals or groups assign to social problem (Creswell & Creswell, 2018). Content analysis method suitable for this study to describe the mood and modality patterns in the movie *Crazy Rich Asian* without going into too much depth or complexity. It presents the data in an elaborative and organized manner, using tables, charts, or graphs to illustrate the frequency and distribution of mood and modality types in different scenes and between different characters (Elliott & Timulak, 2021). It is a flexible and comprehensive method that can provide rich and detailed insights into your research topic.

The qualitative method is not relying on a calculation using statistical methods. It is also the reason for this study to use a qualitative method, because it analyzes the data by investigating the content of the object and its quality (Miles et al., 2014). The characteristic of a qualitative method is that it analyzes the data that is collected in the form of words or pictures rather than numbers, and it is more concern to its process than just the results or products (Elliott & Timulak, 2021). For that reasons, I intend to use a qualitative method to analyze the data because it helped me in describing and interpreting the data, which led to the desired results in the form of words.

B. Research Object

The object of this research is a movie titled “*Crazy Rich Asian*”. It is a 2 hour movie that was released in the United States on August 15, 2018, by Warner Bros. Pictures. It was directed by Jon M. and took place from April to June of that year in parts of Singapore, Malaysia and New York City (Adnan, 2018).

This study selected the movie “*Crazy Rich Asian*” as the object of analysis for several reasons. First, the movie is a popular and successful romantic comedy film that features a predominantly Asian cast and showcases various aspects of Asian culture, such as language, food, music, family, and social norms. The movie is based on the novel of the same name by Kevin Kwan, which is the first book of a trilogy that explored the lives and relationships of wealthy and influential Asian families. The movie has received critical acclaim and commercial success, becoming the highest-grossing romantic comedy film in a decade and the first Hollywood studio film to feature an Asian-American lead since 1993 (Adnan, 2018).

Second, the movie is relevant and interesting for the research topic of mood and modality, which are linguistic features that express the interpersonal function of language, or the function of language to establish and maintain social relationships. The movie provides a rich and varied source of data for analyzing how mood and modality are used by the characters to convey their attitudes, judgments, opinions, and intentions, and how they affect the role relationship, power, and status of the speakers and listeners (Fikri et al., 2022).

Third, the movie allows me to compare and contrast the mood and modality patterns in different scenes and between different characters, and to explore how mood and modality contribute to the development of the plot, the characterization of the main characters, and the themes and messages of the movie. Therefore, the movie “*Crazy Rich Asian*” is a suitable and compelling object of this research.

Fourth, To explore the interpersonal function of language in a cross-cultural context, and how the mood and modality choices reflect the characters’ attitudes, intentions, and relationships in the movie. Also to examine the genre conventions and innovations of romantic comedy in a globalized setting, and how the movie uses humor, drama, and romance to engage and entertain the audience, and to investigate the production and reception of the movie, and how it achieved critical and commercial success as a milestone project for Asian representation and diversity in the film industry.

C. Instrument for Data Collection

This study used the framework of mood and modality analysis proposed by Halliday and Matthiessen (2014) as the instrument for this research. This framework is suitable and relevant for this study because it can help me to examine the interpersonal functions of language in the movie dialogue, and how they reflect the cultural and social aspects of the characters and the situations. The data for this research instrument is collected from the movie subtitles of “*Crazy Rich Asian*”. The movie subtitles are a reliable and accessible source of data that capture the verbal communication of the characters in the movie.

I also used a coding scheme to assign codes and labels to the different types of mood and modality in the movie dialogue. The coding scheme is based on the definitions and rules provided by Halliday and Matthiessen (2014), and adapted to the specific context and purpose of this study. The coding scheme was a spreadsheet that records and organizes the data in structured and consistent way. The spreadsheet contained columns for the speaker, modality types, modality value, mood types, speech functions, and the clause text.

D. Data Collection

The data for this research is collected from the dialogues spoken by the main character of the movie “*Crazy Rich Asian*”. I chose the main character from a movie as the focus of the analysis because she represents the cultural and linguistic identity of an Asian American in a foreign context. I obtained the dialogues from the movie subtitles and selected only the clauses that contain mood and modality elements. I used purposive sampling to select the clauses that are relevant to the research questions and objectives. The data are in the form of utterances, sentences, and phrases.

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E. Data Analysis

After gathering and collecting all the needed data, the next step is to analyze it. I analyzed how The main character used different speech functions and moods to interact with Nick Young's family, who have different cultural backgrounds and expectations from her. I also analyzed how Nick Young used different modalities and personal pronouns to express his stance and relationship with Rachel Chu and his mother. Interpersonal function analysis is to understand the meaning and purpose of language use in the movie, as well as the social and cultural factors that influence it. Also I is going to employ the qualitative content analysis analysis techniques to examine it by performing the following steps:

1. First, I transcribed the conversations of the main characters in the "*Crazy Rich Asian*" movie and identified the clauses in each utterance. A clause is a unit of meaning that consists of a subject and a predicate. I selected the clauses that contain mood and modality elements from the movie subtitles.
2. Second, I applied the SFL framework of mood and modality proposed by Halliday and Matthiessen (2014) to each clause and the coding scheme to the data by identifying and labeling the mood and modality elements in each clause, using the spreadsheet. The spreadsheet contained some columns for the speaker, modality types, modality value, mood types, speech functions, and the clause text.
3. Third, I counted the frequency of each mood and modality type that appears then calculated the percentage of each type by using a spreadsheet formula, to organize and analyze the data. I also used tables to visualize the data and make comparisons.

4. Fourth, I determined the most dominant used types of Mood and Modality by applying the formula proposed by (Sugiyono, 2021) to all the types:

$$X = \frac{F}{N} \times 100\%$$

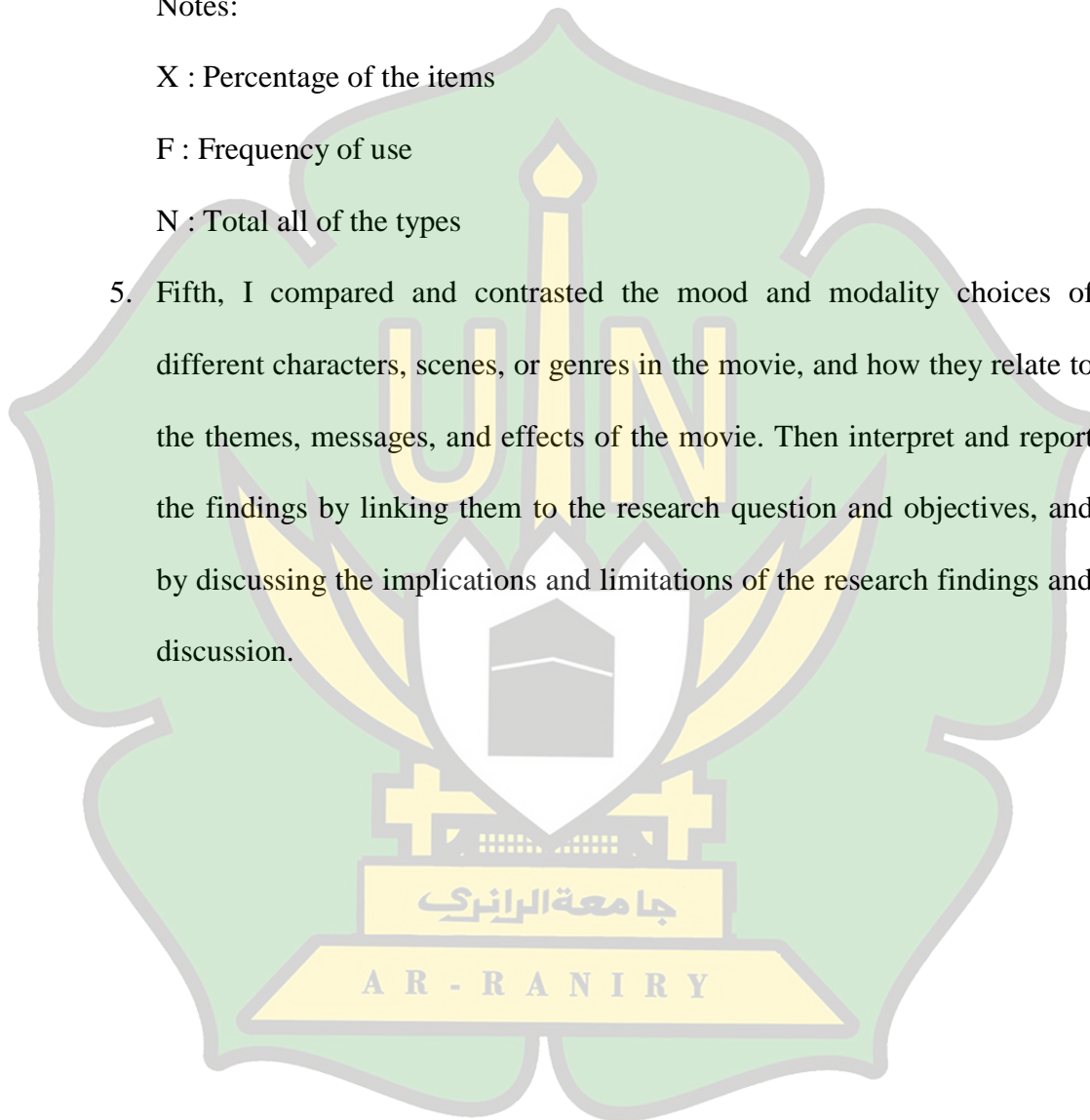
Notes:

X : Percentage of the items

F : Frequency of use

N : Total all of the types

5. Fifth, I compared and contrasted the mood and modality choices of different characters, scenes, or genres in the movie, and how they relate to the themes, messages, and effects of the movie. Then interpret and report the findings by linking them to the research question and objectives, and by discussing the implications and limitations of the research findings and discussion.



CHAPTER IV FINDINGS AND DISCUSSION

A. Findings

In this study, the utterances spoken by Rachel Chu as the main character in *Crazy Rich Asian* movie were analyzed according to the mood types, and modality types. I found that there are total 233 clauses spoken by Rachel Chu as the main character in the Movie. The representative results of the analysis are presented in tables and figures, which are described below.

1. The Most Dominant Mood and Modality Types

1.1 Mood Types

I analyzed the clauses spoken by the main character Rachel Chu in “*Crazy Rich Asian*” and found that the most frequent mood type is Declarative Mood. Out of 233 clauses spoken by Rachel Chu, 176 were classified as Declarative Mood. Using the formula $X = \frac{F}{N} \times 100\%$, I calculated that declarative mood accounted for 75.5% of Rachel Chu’s speech. This is a very high percentage compared to other mood types.

Table 4.1 *Mood Types Spoken by Rachel Chu*

	Mood Types		
	Declarative	Interrogative	Imperative
Total	176	48	9
Percentage	75,5%	20,6%	3,9%

In Table 4.1 it is shown the distribution of mood types in the utterances spoken by Rachel Chu, the main character of the Crazy Rich Asian movie. The most frequent mood type is the declarative, which accounts for 176 clauses or 75.5% of the total 233 clauses. It is commonly used to express statements. The second most common mood type is the interrogative, which comprised 48 sentences or 20.6% of the total utterances. It is used to ask questions. The least frequent mood type is the imperative, which consists of only 9 utterances or 3.9% of the total utterances. It is used to give commands or instructions.

The following table presented the distribution of speech functions that the characters employed in the movie. I used this table as a basis for further analysis of the speech functions and how they convey and relate the mood of the scenes.

Table 4.2 *Speech Function in Crazy Rich Asian Movie*

	Sp. Functions			
	Statement	Question	Command	Offer
Total	171	48	9	5
Percentage	73,3%	20,7%	3,9%	2,1%

As can be seen from the table 4.2, which was calculated using the formula $X = \frac{F}{N} \times 100\%$, statement is the most dominant type of speech function used by the characters, followed by question, command, and offer. This indicated that Rachel Chu mostly used language to express the facts or opinions, rather than to request information or confirmation, to order or request someone to do something, or to propose or suggest something to someone.

The following table explained more about the types of mood that Rachel used in the movie. One of these types is the declarative mood, which is used to make statements or express facts or opinions. It is the most common mood in the movie “*Crazy Rich Asian*” and in everyday language. Here are some examples of how the main character used the declarative mood in the scenes below.

a. Declarative Mood

Table 4.3 *Data in Scene 1*

00:04:36,301 --> 00:04:38,367	Curtis	This whole time you had nothing?	Interrogative	Question
00:04:39,334 --> 00:04:44,632	Rachel	All right, so how did I beat T.A. Curtis so very, very badly?	Interrogative	Question
00:04:44,634 --> 00:04:48,032	Rachel	Well, I know for a fact that Curtis is cheap.	Declarative	Statement
00:04:49,401 --> 00:04:54,432	Rachel	So he's not playing using logic or math, but using his psychology.	Declarative	Statement
00:04:54,434 --> 00:05:01,965	Rachel	Our brains so hate the idea of losing something that's valuable to us that we abandon all rational thought, and we make some really poor decisions.	Declarative	Statement
00:05:01,967 --> 00:05:05,932	Rachel	So, Curtis wasn't playing to win. He was playing not to lose.	Declarative	Statement
00:05:05,934 --> 00:05:08,831	Rachel	Here. Put it towards a haircut.	Imperative	Command
00:05:10,034 --> 00:05:12,032	Rachel	All right, that's it for today.	Declarative	Statement
00:05:12,034 --> 00:05:16,465	Rachel	Don't forget your essays on conditional probability are due next week.	Imperative	Command

This scene took place in a classroom where Rachel Chu, an economics professor, is conducting a lecture. She adopted a practical approach to teaching, explaining the course material in a practical manner that encourages student participation. In this particular scene, the concepts of mood and modality are employed to convey interpersonal meaning in a variety of ways.

In the scene, Rachel employed declarative sentences as a tool to articulate her strategy and affirm her comprehension of Curtis's behavior. These statements are not merely observations, but rather assertions that underscore her knowledge and strategic acumen. For instance, when she said, "Well, I know for a fact that Curtis is cheap," she is asserting her understanding of Curtis's character. Similarly, when she states, "So, Curtis wasn't playing to win. He was playing not to lose," she is highlighting her insight into Curtis's strategy. These declarative sentences serve a dual purpose: they convey information to the listener while simultaneously positioning Rachel as a more knowledgeable and strategic player in the scenario.

Another example of declarative mood that Rachel used in the different scene, situation and context are:

Table 4.4 *Data in Scene 3*

00:10:16,434 --> 00:10:18,465	Rachel	Hey, Mom, this one's kind of cute.	Declarative	Statement
00:10:16,434 --> 00:10:18,465	Rachel	What do you think?	Interrogative	Question
00:10:18,467 --> 00:10:22,232	Mom	No, no! You can't wear that to meet Nick's Ah Ma.	Imperative	Command
00:10:22,234 --> 00:10:24,698	Mom	Blue and white is for Chinese funerals.	Declarative	Statement
00:10:24,700 --> 00:10:29,499	Mom	Now this, this symbolizes good fortune and fertility.	Declarative	Statement
00:10:29,501 --> 00:10:33,232	Rachel	Great! I was really going for that "lucky baby maker" vibe.	Declarative	Statement
00:10:33,234 --> 00:10:36,731	Mom	Hey! You're the one who asked for my help picking out a dress to meet Nick's family.	Declarative	Statement
00:10:36,733 --> 00:10:39,265	Rachel	It's only 'cause I hardly know anything about them.	Declarative	Statement
00:10:39,267 --> 00:10:41,566	Rachel	Every time I bring them up, Nick changes the subject.	Declarative	Statement
00:10:41,568 --> 00:10:43,232	Mom	Maybe he's embarrassed.	Declarative	Statement
00:10:43,234 --> 00:10:45,432	Mom	Maybe his parents are poor, and he has to send them money.	Declarative	Statement
00:10:45,434 --> 00:10:47,765	Mom	That's what all good Chinese children do.	Declarative	Statement
00:10:47,767 --> 00:10:51,065	Mom	Oh, you're going to have a wonderful time.	Declarative	Statement
00:10:51,067 --> 00:10:53,199	Mom	You've always wanted to go to Asia.	Declarative	Statement

00:10:53,201 --> 00:10:56,098	Mom	And who knows, if all goes well in Singapore, you might just come back with a souvenir.	Declarative	Statement
00:10:58,334 --> 00:11:00,265	Rachel	Oh, Mom, stop!	Imperative	Command
00:11:00,267 --> 00:11:02,265	Rachel	Nick and I haven't even talked about that.	Declarative	Statement
00:11:04,301 --> 00:11:07,267	Rachel	I mean, his parents can't not like me, right?	Interrogative	Question
00:11:09,334 --> 00:11:11,499	Rachel	What was that look?	Interrogative	Question
00:11:09,334 --> 00:11:11,499	Rachel	I saw that.	Declarative	Statement
00:11:13,668 --> 00:11:19,332	Mom	Nothing. It's just, Nick bringing a girl all the way there to meet them can mean a lot to these overseas families.	Declarative	Statement
00:11:13,668 --> 00:11:19,332	Mom	They're different from us.	Declarative	Statement
00:11:19,334 --> 00:11:23,132	Rachel	How are they different?	Interrogative	Question
00:11:19,334 --> 00:11:23,132	Rachel	They're Chinese, I'm Chinese.	Declarative	Statement
00:11:23,134 --> 00:11:27,532	Rachel	I'm so Chinese, I'm an economics professor with lactose intolerance.	Declarative	Statement
00:11:27,534 --> 00:11:39,000	Mom	Yeah, but you grew up here. You're different.	Declarative	Statement
00:11:40,000 --> 00:11:44,666	Mom	But wearing a lucky color will make a good first impression.	Declarative	Statement

In this scene, Rachel was preparing to meet her boyfriend Nick's family in Singapore and was seeking advice from her mother on what to wear. The conversation took place in a setting that appeared to be a shopping venue, where they are discussing clothing options. The dialogue revealed Rachel's anxiety about meeting Nick's family and her mother's concern about the cultural differences between them and their overseas Chinese counterparts. This scene sets up the cultural clash that Rachel is about to face in Singapore and the challenges she will encounter in her relationship with Nick.

In the scene above, Rachel predominantly used declarative sentences to communicate her thoughts, feelings, and perceptions. For instance, when Rachel said, "Hey, Mom, this one's kind of cute," she was not merely making an observation about the dress. Instead, she was expressing her personal preference and subtly seeking validation from her mother.

Similarly, when Rachel stated, “I’m so Chinese, I’m an economics professor with lactose intolerance,” she was using humor to assert her Chinese identity and challenge the stereotype that being Chinese is solely about cultural traditions. This statement underscores her self-awareness and her ability to navigate her dual identity as a Chinese-American. She also says, “It’s only ‘cause I hardly know anything about them.” Here, she is expressing her concern and uncertainty about meeting Nick’s family. This declarative sentence reveals her vulnerability and apprehension about the upcoming meeting. Moreover, when Rachel says, “Every time I bring them up, Nick changes the subject,” she is articulating her observation of Nick’s behavior.

Overall, through the used of declarative sentences, Rachel effectively communicated her thoughts and feelings, asserts her identity, and navigates complex interpersonal dynamics. Her statements reflect not only what she said but also what she believed, how she perceived others, and how she wants to be perceived by others. Rachel also communicated with her mother in a manner that reflects her role as a daughter, but also her individuality and independence, which can be seen when she asserted her own preferences and opinions, and challenges her mother’s assumptions. So, Rachel’s interactions with her mother reflect a balance between respect for her mother’s opinions and assertion of her own identity and independence.

b. Interrogative Mood

Table 4.5 *Data in Scene 2*

00:05:28,134 --> 00:05:30,265	Rachel	You know what? You can order your own.	Declarative	Offer
00:05:30,267 --> 00:05:32,365	Nick	I'm okay with coffee. Thanks.	Declarative	Statement
00:05:32,367 --> 00:05:36,165	Rachel	Yeah, well, you always say that, and then you end up eating all my dessert.	Declarative	Statement
00:05:36,167 --> 00:05:39,499	Nick	I don't know what you're talking about. 'Cause I have, like, a tiny bit.	Declarative	Statement
00:05:39,501 --> 00:05:42,700	Rachel	Okay. Can we have one more of these, please?	Interrogative	Question
00:05:43,934 --> 00:05:47,167	Nick	So what about us taking an adventure east?	Interrogative	Question
00:05:50,467 --> 00:05:53,199	Rachel	You wanna get pork buns in the East Village.	Interrogative	Question
00:05:53,201 --> 00:05:54,599	Rachel	That's what it is, isn't it?	Interrogative	Question
00:05:56,100 --> 00:05:59,666	Nick	I was actually thinking of further east.	Declarative	Statement
00:05:59,668 --> 00:06:01,998	Rachel	Like Queens?	Interrogative	Question
00:06:02,000 --> 00:06:06,199	Nick	Like Singapore. For spring break. Colin's wedding.	Declarative	Statement
00:06:06,201 --> 00:06:10,998	Nick	We've been dating for over a year now, and I think it's about time people met my beautiful girlfriend.	Declarative	Statement
00:06:11,000 --> 00:06:13,698	Nick	Come on, I'm Colin's best man.	Imperative	Command
00:06:13,700 --> 00:06:17,998	Nick	Don't you wanna see where I grew up? Meet my family, my Ah Ma?	Interrogative	Questions
00:06:18,000 --> 00:06:20,532	Nick	And meet up with that strange college roommate of yours.	Declarative	Statement
00:06:20,534 --> 00:06:24,831	Rachel	Peik Lin. She has been begging me to come visit her, you know.	Declarative	Statement
00:06:24,833 --> 00:06:27,833	Nick	The universe has spoken. It wants you over there.	Declarative	Statement
00:06:28,867 --> 00:06:30,499	Nick	Come to Singapore.	Imperative	Command
00:06:30,501 --> 00:06:33,867	Nick	I want the whole island to meet the brilliant Rachel Chu.	Declarative	Statement
00:10:10,867 --> 00:10:13,765	Rachel	How's your mom? Everything okay?	Interrogative	Question
00:10:13,767 --> 00:10:16,432	Nick	Couldn't be better.	Declarative	Statement

In this scene, Nick invited Rachel to accompany him to Singapore for his best friend Colin's wedding. He expressed his desire for Rachel to meet his family and see where he grew up. Rachel, in turn, expressed her concerns and curiosity about the trip, including the state of Nick's mother. The conversation revealed their relationship dynamics and sets the stage for their upcoming adventure.

Rachel mostly used interrogative mood in the provided scene above, she used it to ask questions or make offers, such as “You wanna get pork buns in the East Village that what it is, isn’t it?” and “How’s your mom? Everything okay?” These clauses showed that Rachel is curious and interested in Nick’s opinions and well-being. Rachel did not use imperative mood in this scene, which means she did not make any commands or requests to Nick. This showed that Rachel respects Nick’s autonomy and did not try to control him.

Rachel expressed her curiosity, uncertainty, and interest in Nick’s proposal to go to Singapore mostly in interrogative mood. She used it to ask questions about his plan, his family, and his intention. By using interrogative mood, Rachel showed that she is engaged in the conversation and wants to know more about Nick’s background and culture. She also showed that she was not completely convinced or ready to accept his invitation, as she has some doubts and concerns.

Another example of when Rachel Chu spoke, used mostly interrogative mood in different situation is going to be provided in the table below:



Table 4.6 *Data in Scene 4*

00:12:44,767 --> 00:12:47,067	Rachel	Nick. We can't afford this.	Declarative	Statement
00:12:49,568 --> 00:12:53,332	Rachel	These pajamas are fancier than any of my real clothes.	Declarative	Statement
00:12:53,334 --> 00:12:57,833	Nick	My family has business with the airline. The tickets, they're a perk.	Declarative	Statement
00:13:00,668 --> 00:13:02,265	Rachel	What kind of business?	Interrogative	Question
00:13:02,267 --> 00:13:06,399	Nick	Real estate, investment, other things. Nothing interesting.	Declarative	Statement
00:13:10,201 --> 00:13:14,465	Rachel	So your family is, like, rich?	Interrogative	Question
00:13:14,467 --> 00:13:16,332	Nick	We're comfortable.	Declarative	Statement
00:13:16,334 --> 00:13:19,967	Rachel	That is exactly what a super-rich person would say.	Declarative	Statement
00:13:22,100 --> 00:13:24,165	Nick	It's not a big deal, obviously.	Declarative	Statement
00:13:24,167 --> 00:13:28,299	Rachel	I just think it's kind of weird that I had no idea.	Declarative	Statement
00:13:28,301 --> 00:13:32,499	Rachel	I mean, you have a Jamba Juice card. You use my Netflix password.	Declarative	Statement
00:13:32,501 --> 00:13:35,132	Rachel	You play basketball at that Y that kind of smells.	Declarative	Statement
00:13:35,134 --> 00:13:37,367	Nick	I really like that place, thank you very much.	Declarative	Statement
00:13:38,668 --> 00:13:43,998	Nick	And yes, my family has money, but I've always thought of it as theirs. Not mine.	Declarative	Statement
00:13:44,000 --> 00:13:47,399	Rachel	I get that. But I'm going all the way over there to meet them...	Declarative	Statement
00:13:47,401 --> 00:13:52,499	Rachel	Kind of just wanna know what I'm getting into. And, you know, they're your family.	Declarative	Statement
00:13:55,967 --> 00:13:57,731	Nick	My family is much like anybody else's.	Declarative	Statement
00:13:59,201 --> 00:14:03,499	Nick	There's half of them that you love and respect, and then there's the other half.	Declarative	Statement
00:14:03,501 --> 00:14:05,000	Rachel	Which half am I meeting?	Interrogative	Question
00:14:08,167 --> 00:14:11,698	Nick	Well, there's my cousin Alistair, based in Taiwan, works in movies.	Declarative	Statement
00:14:15,267 --> 00:14:19,098	Nick	He's dating Kitty Pong, an actress.	Declarative	Statement
00:14:45,201 --> 00:14:46,731	Rachel	Okay, and what about your cousin Eddie?	Interrogative	Question
00:14:48,134 --> 00:14:52,000	Nick	Well, Eddie's a big finance guy in Hong Kong. A real family man.	Declarative	Statement
00:15:23,900 --> 00:15:25,098	Nick	Then there's Astrid.	Declarative	Statement
00:15:25,100 --> 00:15:29,299	Rachel	Ah. I remember Astrid. She's like who I wanna be when I grow up.	Declarative	Statement
00:15:29,301 --> 00:15:33,332	Nick	Astrid is awesome. And she's probably the only one I'm actually close with.	Declarative	Statement
00:15:33,334 --> 00:15:36,800	Nick	And she's really grounded and down to earth, once you get to know her.	Declarative	Statement
00:15:43,601 --> 00:15:53,134	Nick	Not only did she graduate top of her class at Oxford, start multiple charities, and is a fashion icon, Astrid has the biggest heart of any of my cousins.	Declarative	Statement

This scene is where Rachel and Nick were on a plane to Singapore, and Rachel found out for the first time that Nick's family is extremely wealthy. She asked him questions about his family business, background, and members, trying to understand the gap between her perception of Nick and the reality of his family situation. Nick tried to downplay his family's wealth and status, and assured Rachel that his family is not that different from others. The scene showed the contrast between Rachel's modest and humble lifestyle and Nick's lavish and privileged one, as well as the potential conflicts and complications that may arise from their different backgrounds.

In this scene, Rachel used most of interrogative mood to seek information about Nick's family wealth and background. Her questions served as a means to understand the socio-economic status of Nick's family, which she was previously unaware of, such as "What kind of business?", it is aimed to understand the source of Nick's family wealth. It showed Rachel's curiosity about Nick's family business. Or the question "So your family is, like, rich?" means a direct inquiry about the financial status of Nick's family. It indicated Rachel's realization and surprise about the wealth of Nick's family. Another one is "Okay, and what about your cousin Eddie?" it is to gather more information about Nick's family members, indicating Rachel's interest in knowing more about the people she is going to meet.

Based on the above explanation, Rachel seemed to use interrogative sentences to engage Nick more into the conversation. Her questions served to gather information and to involve Nick in the conversation, thereby maintaining the interaction between them. This is a key aspect of the interpersonal function of language applied by Rachel, as it helped to build social relationships through communication. Moreover, by asking these questions, Rachel is also negotiating social roles and identities. She's trying to understand her role in relation to Nick's family and what it means for their relationship. So, Rachel's attempt to engage Nick in conversation is a significant part of the interpersonal function in this scene.

c. Imperative Mood

Table 4.7 *Data in Scene 1*

00:04:36,301 --> 00:04:38,367	Curtis	This whole time you had nothing?	Interrogative	Question
00:04:39,334 --> 00:04:44,632	Rachel	All right, so how did I beat T.A. Curtis so very, very badly?	Interrogative	Question
00:04:44,634 --> 00:04:48,032	Rachel	Well, I know for a fact that Curtis is cheap.	Declarative	Statement
00:04:49,401 --> 00:04:54,432	Rachel	So he's not playing using logic or math, but using his psychology.	Declarative	Statement
00:04:54,434 --> 00:05:01,965	Rachel	Our brains so hate the idea of losing something that's valuable to us that we abandon all rational thought, and we make some really poor decisions.	Declarative	Statement
00:05:01,967 --> 00:05:05,932	Rachel	So, Curtis wasn't playing to win. He was playing not to lose.	Declarative	Statement
00:05:05,934 --> 00:05:08,831	Rachel	Here. Put it towards a haircut.	Imperative	Command
00:05:10,034 --> 00:05:12,032	Rachel	All right, that's it for today.	Declarative	Statement
00:05:12,034 --> 00:05:16,465	Rachel	Don't forget your essays on conditional probability are due next week.	Imperative	Command

Rachel's use of the Imperative Mood is minimal, reflecting her characters' independence and assertiveness. The Imperative Mood is only evident in this scene, where Rachel employed it to assert her authority and guide the actions of others. When she says, "Here. Put it towards a haircut.", she was giving a directive to Curtis, suggesting that he should use the money for a haircut. This showed her dominance in the situation and her ability to dictate what others should do. Similarly, when she said, "Don't forget your essays on conditional probability are due next week.", she's reminding her students about their responsibilities. This is a common use of the imperative mood in an educational setting, where the teacher sets expectations and deadlines for the students. In both instances, Rachel's used of the imperative mood served to establish her role as an authority figure and guide the behavior of those around her. It is a powerful tool in communication, especially in situations where one party has more knowledge or power than the other.

1.2 Modality types

Modality are divided into two categories modalization and modulation. Modalization expresses the degree of probability and usuality, while modulation conveyed the speaker's attitude of obligation and inclination. Furthermore, the value of modality can be classified as high, medium or low, depending on the intensity of the speaker's commitment to the modality. This classification served as a basis for further analysis of the modality types. Rachel Chu, the main character of the Crazy Rich Asians Movie, used a total of 94 clauses that contain modality in her speech. This indicated that Rachel employed various modalities to

express herself in different situations and contexts. The following table provides a description of the modality types and values used by Rachel.

Table 4.8 *Modality types and values spoken by Rachel Chu*

Modality Types and Value					
	Modalization	Modulation	High	Med	Low
Total	64	30	14	42	38
Percentage	68%	32%	14,9%	44,7%	40,4%

Based on table 4.3 I found that the most frequent modality type in Rachel Chu's speech is modalization with the medium value. Out of 94 clauses spoken by Rachel Chu, 64 of them contained the modalization with the medium value, which accounts for 68% of the total number of clauses. This meant that Rachel Chu often expressed her opinions or judgments with a medium degree of certainty or probability. It showed that Rachel Chu is not fully committed to her statements, but rather tentative or cautious. On the other hand, modulation appears only 32 times in Rachel Chu's speech, which accounts for 32% of the total number of clauses. This meant that Rachel rarely expressed her obligation or inclination towards certain actions or situations. These clauses showed that Rachel Chu is respectful and polite, but also independent and assertive.

The following table explained more about the types of modality that Rachel used in the movie. One of these types is the modalization, which is used to describe the degree of probability or usuality of a proposition. It is the most common modality appears in the "Crazy Rich Asian" movie. Here are some examples of how the main character used the modality in the scenes below.

a. Modalization

Table 4.9 *Data in Scene 9*

00:38:21,800 --> 00:38:25,401	Nick	Actually, I wanted to bring you over to my mum first.	Modul	M
00:39:12,367 --> 00:39:14,932	Eleanor	You need a haircut. So unkempt.	Modul	M
00:39:14,934 --> 00:39:16,731	Eleanor	And you look tired from your trip.	-	-
00:39:16,733 --> 00:39:19,831	Eleanor	I'm gonna ask the cook to make you some herbal soup.	Modul	M
00:39:21,401 --> 00:39:23,432	Eleanor	I'll send it to the hotel later.	Modal	L
00:39:23,434 --> 00:39:26,098	Nick	Mum, this is Rachel Chu.	-	-
00:39:26,100 --> 00:39:32,032	Rachel	Oh, my gosh! I'm so happy to meet you, Mrs. Young. Or Auntie. Right?	-	-
00:39:32,034 --> 00:39:35,098	Rachel	I'm learning the lingo.	-	-
00:39:35,100 --> 00:39:37,332	Eleanor	I'm very glad to finally meet you, too.	-	-
00:39:37,334 --> 00:39:39,831	Eleanor	And I'm sorry Nick's father couldn't be here.	Modal	M
00:39:39,833 --> 00:39:41,898	Eleanor	He was called to business in Shanghai.	-	-
00:39:41,900 --> 00:39:45,332	Nick	I told Rachel when duty calls, Dad answers.	-	-
00:39:45,334 --> 00:39:46,399	Eleanor	As it should be.	Modal	H
00:39:46,401 --> 00:39:48,499	Eleanor	Nick tells me you're a professor, too.	-	-
00:39:48,501 --> 00:39:49,865	Eleanor	What do you teach?	-	-
00:39:49,867 --> 00:39:51,399	Rachel	Um, I teach economics.	-	-
00:39:51,401 --> 00:39:54,434	Nick	And she's brilliant.	-	-
00:39:51,401 --> 00:39:54,434	Eleanor	NYU's youngest faculty member. Sounds challenging.	-	-
00:40:01,634 --> 00:40:03,365	Eleanor	Are your parents academics as well?	Modal	L
00:40:03,367 --> 00:40:09,132	Rachel	No. Well, my dad actually died before I was born, and my mom didn't even go to college.	Modal	M
00:40:09,134 --> 00:40:13,199	Rachel	She actually hardly spoke any English when she immigrated to the United States.	Modal	M
00:40:13,201 --> 00:40:19,932	Rachel	But she worked really hard, and she studied, and she earned her real estate license while she was waiting tables to support us.	Modal	M
00:40:19,934 --> 00:40:24,065	Rachel	Now, she likes to say that she's Flushing's top real estate broker.	Modal	L
00:40:24,067 --> 00:40:29,632	Eleanor	Self-made woman. She must be so proud of you.	Modul	H
00:40:29,634 --> 00:40:33,800	Rachel	Well, she knows that I'm passionate about what I do, and she's always wanted that for me.	Modul	M
00:40:35,134 --> 00:40:39,199	Eleanor	Pursuing one's passion. How American.	-	-
00:40:39,201 --> 00:40:47,132	Eleanor	Well, your mother's very open-minded, not like here, where parents are obsessed with shaping the life of their children.	Modul	M
00:40:49,467 --> 00:40:50,566	Eleanor	That's dinner.	-	-
00:40:50,568 --> 00:40:51,765	Eleanor	Go ahead.	-	-
00:40:51,767 --> 00:40:53,098	Eleanor	I'll be out in a minute.	Modal	L
00:40:53,100 --> 00:40:55,632	Eleanor	Rachel, it was lovely meeting you.	-	-
00:40:55,634 --> 00:40:58,898	Rachel	Thank you. You, too.	-	-

Nick introduces Rachel to his mother, Eleanor. Rachel was eager to make a good impression and tried to connect with Eleanor by using local terms of address. She also shared details about her career as an economics professor at NYU and her mother's journey as an immigrant in the United States. Rachel's story highlights her and her mother's hard work and determination, embodying the American Dream.

In the scene, Rachel uses modalization to show respect and uncertainty when addressing Eleanor "I'm so happy to meet you, Mrs. Young. Or Auntie. Right?". Her use of "Right?" sought validation from Eleanor, indicating her unsure status in this new social context. Then Eleanor used modalization to subtly express her judgments and values, such as when she commented on Rachel's career "NYU's youngest faculty member. Sounds challenging." and her mother's journey "Self-made woman. She must be so proud of you". Her statement "Pursuing one's passion. How American." also reveals her cultural perspective. Rachel replied using Modalization in narrating her mother's story, expressing admiration for her mother's hard work and determination. Overall, the scene is rich in interpersonal dynamics, with each character using modalization to navigate their relationships and express their identities.

b. Modulation

Table 4.10 *Data in Scene 7*

00:26:16,534 --> 00:26:19,132	Rachel	What time is it?	-	-
00:26:19,134 --> 00:26:20,599	Nick	Morning.	-	-
00:26:20,601 --> 00:26:23,499	Nick	I'm afraid it's time for me to do some groomsman duties.	Modal	M
00:26:23,501 --> 00:26:26,831	Rachel	Stay in bed.	Modul	H
00:26:26,833 --> 00:26:29,467	Nick	You stay here.	Modul	H
00:26:37,234 --> 00:26:39,432	Nick	I'll get you a breakfast tray.	Modul	M
00:26:39,434 --> 00:26:41,932	Rachel	You know what? I should get up, too.	Modul	M
00:26:39,434 --> 00:26:41,932	Rachel	I told Peik Lin I would meet up with her today.	-	-
00:26:41,934 --> 00:26:43,499	Nick	Ah, a little college reunion.	-	-
00:26:43,501 --> 00:26:45,299	Nick	But don't forget.	Modul	M
00:26:45,301 --> 00:26:46,831	Nick	Dinner at Ah Ma's tonight. The whole family's gonna be there.	-	-
00:26:46,833 --> 00:26:48,967	Nick	I can't wait to show you off.	Modul	H
00:26:54,534 --> 00:26:55,698	Nick	How can I resist?	Modul	L
00:26:57,167 --> 00:26:59,532	Nick	You put those glasses on on purpose.	-	-

In this scene, Nick has to leave for his groomsman duties and suggests Rachel to stay in bed, offering to bring her breakfast. However, Rachel decides to get up as well, mentioning she has plan to meet her college friend, Peik Lin. Nick reminded her of a family dinner at his grandmother's house later that evening, expressing his excitement to introduce her to his relatives.

In this scene, Rachel used modulation in her utterances to express her judgments and attitudes. Here's an analysis of how she used modulation "*Stay in bed.*" This is an imperative command with modulation. Rachel is expressing her desire for Nick to stay in bed, implying a degree of obligation on his part. "*You know what? I should get up, too.*" In this statement, Rachel used the modal verb "should" to express probability modulation. She actually do not eager to get up but she should. These instances show how Rachel used modulation to navigate her interactions with Nick, expressing her desires and intentions.

2. The way Mood and Modality Convey Interpersonal Function

The analysis revealed that Rachel, the main character of the movie, utilized all three moods in her speech. Her choices of mood and modality served as linguistic indicators of her personality, emotions, and challenges. This analysis is particularly focused on the context of the movie *“Crazy Rich Asian”* and its main character, Rachel Chu. There are several key points that can be paid attention to. I intended to connect these points to the ways Rachel communicates these interpersonal functions. The forthcoming explanation will be explained into these points with a comprehensive understanding of how mood and modality contribute to the interpersonal meaning in the movie.

a. Mood Choices

Rachel’s mood choices reflect her role in the conversation. For example, when she used the declarative mood, when she said, “Well, I know for a fact that Curtis is cheap,” she is asserting her understanding of Curtis’s character she was sharing information in a statement form or seeking information from others. The declarative mood signals that the proposition expressed by Rachel’s utterance is offered as an unqualified statement of fact. It is used to make statements or convey information. On the other hand, when she used the imperative mood, she was giving orders or making requests. The imperative mood is a verb form used to make a demand or to give advice or instructions.

These choices are not random, but rather, they are carefully selected to match the context of the conversation and the interpersonal relationship between the speakers. The main idea of grammatical mood is that it lets the speaker express the level of certainty they have in what they are saying, or the way they want their words to be interpreted by others. Therefore, Rachel's mood choices are strategic and purposeful, designed to facilitate effective communication and maintain the desired interpersonal meanings.

b. Modality Choices

Rachel's modality choices reflect her degree of certainty or uncertainty. For example, "You know what? I should get up, too." In this statement, Rachel used the modal verb "should" to express probability modulation. These choices are not just about the factual information, but also about her personal beliefs, attitudes, and emotions. When Rachel used low modality words like "might" or "could", she is expressing a low degree of certainty or possibility. These words suggest a level of doubt or uncertainty. It indicated that Rachel is open to other possibilities and is not fully committed to the statement she made. On the other hand, when Rachel used high modality words such as "must" or "will", she is expressing a high degree of certainty or necessity. These words are definitive and leave no room for doubt or ambiguity. It suggested that Rachel has a strong belief in the validity of her statements and is confident in her assertions.

These choices reflect Rachel's degree of certainty or uncertainty about the information she conveyed. They provide subtle clues about how strongly Rachel felt about her statements and how open she is to alternative viewpoints. But Rachel's used of modality is not just about conveying factual information. It is also a way for her to expressed her personal beliefs, attitudes, and emotions. By choosing high or low modality words, Rachel is giving us insights into her thought processes and emotional state. For example, if Rachel consistently used high modality words, it could suggest that she is a person who has strong beliefs and is not easily swayed by others. It could also suggest that she is a confident person who is comfortable expressing her opinions and standing by them. Conversely, if Rachel frequently used low modality words, it could indicate that she is a person who is open-minded and willing to consider different perspectives. It could also suggest that she is a cautious person who prefers to weigh all the options before making a decision.

In this way, Rachel's choice of modality words can tell us a lot about her personality and character. It can give us insights into her thought processes, her attitudes towards different issues, and her emotional state. Rachel's used of modality is a powerful tool for conveying both factual information and personal beliefs. By paying attention to her choice of modality words, we can gain a deeper understanding of her as a person.

c. Interpersonal Exchanges

Interpersonal exchanges played a significant role in the narrative of any story. The use of mood and modality in her dialogues allows her to engage in various types of interpersonal exchanges with other characters, enriching the narrative and driving the plot forward. For example, she can make statements, ask questions, give commands, make promises, express wishes, give advice, make predictions, and so on. These exchanges are crucial for the development of the plot and the relationships between the characters. They are also a reflection of the social norms and cultural values of the society in which the movie is set.

For instance, Rachel can make statements. These statements can be about her feelings, thoughts, or observations. They provided insight into her character and allowed the audience to understand her perspective. They also served to inform other characters and the audience about the events in the story. Rachel can also ask questions. Questions served multiple purposes in the narrative. They can be a tool for gathering information, a way to challenge other characters, or a method to express doubt or curiosity. The type of questions Rachel asks, and the way she asks them, can reveal a lot about her character. Commands are another form of interpersonal exchange that Rachel can engage in. By giving commands, Rachel can exert influence over other characters and affect the course of events in the story. The nature of these commands, and the circumstances under which they are given, can tell us a lot about Rachel's relationships with other characters and her role in the narrative.

Promises made by Rachel served to build trust and establish expectations. They can create suspense, as the audience waits to see if the promise will be fulfilled. Promises also have implications for Rachel's character development, as they require her to take certain actions to fulfill them. Rachel can express wishes, which provide insight into her desires and aspirations. These wishes can drive the plot by setting goals that Rachel strived to achieve. They also allow the audience to empathize with Rachel, as they get a glimpse into her hopes and dreams. Advice given by Rachel can influence the actions of other characters. It can also reveal Rachel's wisdom, experience, and values. The advice can serve as a reflection of the societal norms and cultural values of the setting of the movie. Rachel can make predictions, which can create suspense and anticipation in the audience. Predictions can also guide the expectations of other characters and influence their actions. They can serve as foreshadowing elements in the narrative.

d. Emotional Expression

Mood and modality are powerful tools for emotional expression. Rachel used them to express a wide range of emotions, from joy and love to anger and sadness. For instance, Rachel expressed joy through her dialogues. The use of positive language and enthusiastic modality can convey her happiness and contentment. This emotional expression can serve to create a sense of positivity and light-heartedness in the conversation. On the other hand, Rachel can also express love through her dialogues. The use of affectionate language and a soft modality can convey her deep affection for another character.

This emotional expression can serve to establish and develop romantic relationships in the movie. Rachel expressed anger as well. The use of harsh language and a strong modality can convey her frustration and resentment. This emotional expression can serve to create tension and conflict in the narrative. Similarly, Rachel also expressed sadness through her dialogues. The use of melancholic language and a subdued modality can convey her sorrow and despair. This emotional expression can serve to evoke empathy and sympathy in the audience. Rachel also use modal verbs like “should” or “would” to express regret or criticism. The use of these modal verbs can convey her dissatisfaction with a situation or a character. This emotional expression can serve to reveal her personal beliefs and attitudes.

These choices in mood and modality provided insight into Rachel’s character and allow the audience to understand her on a deeper level. Moreover, these emotional expressions contribute to the development of the plot. They can influence the actions of other characters and affect the course of events in the narrative. They can create suspense, build tension, and evoke various emotions in the audience. Rachel used them to express a wide range of emotions, enriching her character and driving the narrative forward. These emotional expressions are not only about conveying factual information, but also about expressing personal beliefs, attitudes, and emotions. Therefore, understanding the role of mood and modality in emotional expression is crucial for appreciating the complexity of Rachel’s character.

e. Personality Reflection

Rachel's mood and modality choices also reflect her personality. For example, her frequent use of indicative mood might suggest that she is a rational and factual person, while her frequent use of high modality suggest that she is a confident and decisive person. These choices are not only about conveying factual information, but also about expressing personal beliefs, attitudes, and emotions.

Rachel's choices in mood and modality are not just linguistic tools, but they also served as a reflection of her personality. These choices provide insight into her character and allow the audience to understand her on a deeper level. For instance, Rachel's frequent used of declarative mood suggest that she is a rational and factual person. The declarative mood is typically used to express statements of fact or belief, and its frequent use by Rachel could indicate her preference for dealing with facts and reality.

This preference for the declarative mood could also suggest that Rachel values truth and honesty. She is a person who believes in saying things as they are, without sugarcoating or evasion. This aspect of her personality could make her a reliable and trustworthy character in the narrative. On the other hand, Rachel's frequent use of high modality suggest that she is a confident and decisive person. High modality is typically used to express certainty or necessity, and its frequent use by Rachel could indicate her confidence in her beliefs and decisions.

This confidence could manifest in various ways in the narrative. For example, Rachel might be a character who is not afraid to take charge and make decisions. She might also be a character who stands firm in her beliefs, even when faced with opposition or criticism.

However, these mood and modality choices are not just about conveying factual information. They are also about expressing personal beliefs, attitudes, and emotions. They provide a window into Rachel's inner world, revealing her thoughts, feelings, and values. For example, Rachel's use of high modality to express her beliefs could reveal her passion and conviction. It could show that she is a person who feels strongly about her beliefs and is not afraid to express them.

Similarly, Rachel's use of indicative mood to express her emotions could reveal her emotional honesty. It could show that she is a person who is not afraid to show her true feelings, whether they are positive or negative. In conclusion, Rachel's choices in mood and modality are a reflection of her personality. They reveal her as a rational, factual, confident, and decisive person. They also provide insight into her personal beliefs, attitudes, and emotions, enriching her character and adding depth to the narrative. Therefore, understanding the role of mood and modality in character development is crucial for appreciating the complexity of Rachel's character and the richness of the narrative.

f. Cultural Differences

The movie “Crazy Rich Asian” explored the cultural differences between Asian and Western societies. Rachel’s mood and modality choices can reflect these cultural differences. For instance, when Rachel use more polite and indirect language when interacting with older and more traditional characters. This reflects the Asian culture's emphasis on respect and hierarchy. It showed the importance of deference to elders and superiors in Asian societies, a value that is deeply ingrained in many Asian cultures.

The use of polite and indirect language can also be seen as a reflection of the concept of "face" in Asian cultures. "Face" refers to one's reputation and dignity, and it is considered important to avoid causing others to lose face. By using polite and indirect language, Rachel is showing respect for this cultural norm. On the other hand, Rachel's interactions with the younger and more Westernized characters is different. She used more direct and assertive language, reflecting the Western culture's emphasis on individualism and assertiveness. This contrast in her language use highlights the cultural differences between East and West.

Rachel's mood and modality choices can also reflect the cultural differences in communication styles. For example, in many Asian cultures, high context communication is common, where a lot of meaning is conveyed through non-verbal cues and the context of the conversation. On the other hand, Western cultures often favor low context communication, where meaning is conveyed directly through words.

These cultural differences can also be seen in the way Rachel expresses her emotions. In many Asian cultures, displaying strong emotions is often discouraged, as it can be seen as a loss of self-control. Therefore, Rachel expressed her emotions in a more subdued and subtle way when interacting with the Asian characters. However, when interacting with the Western characters, Rachel expressed her emotions more openly and directly. This reflects the Western culture's more open attitude towards emotional expression.

Rachel's mood and modality choices served as a reflection of the cultural differences between Asian and Western societies. They provide insight into the cultural norms and values of these societies, adding depth and complexity to the narrative. In the movie, these cultural differences are not just a backdrop, but an integral part of the conversation and the characters' development. Through the character of Rachel and her mood and modality choices, the audience is given a glimpse into these cultural differences and their impact on the characters' interactions and relationships.

g. Character Development

Rachel's mood and modality choices also reflect character development. For example, at the beginning of the movie, she used uncertain and submissive language. As the movie progressed, she gradually became more confident and assertive as she overcame the challenges and grew as a person. It could also indicate her growing determination to stand up for herself and assert her own identity.

Rachel's use of modality can also reflect her character development. For example, she starts the movie using low modality, indicating uncertainty or politeness. However, as she grew more confident, she begins to use high modality, indicating certainty or assertiveness. This shift in modality could be a reflection of Rachel's personal growth. As she overcomes challenges and learns more about herself and her environment, she became more certain of her beliefs and more confident in expressing them.

Rachel's mood choices can also reflect her character development. For example, she started the movie using more declarative mood, indicating a more passive or reactive stance. However, as she grew more proactive and assertive, she started using more imperative mood, indicating a more active or directive stance. This shift in mood is a reflection of Rachel's evolving role in the narrative. As she moved from being a passive observer to an active participant, her mood choices reflect this change, adding depth and complexity to her character.

Therefore, Rachel's mood and modality choices served as a reflection of her character development throughout the movie. It provided insight into her personal growth, from a somewhat uncertain and submissive newcomer to a confident and assertive individual. In the movie, these shifts in mood and modality are not just linguistic choices, but an integral part of Rachel's character development. Through her language used, the audience is given a glimpse into her personal growth and evolution as a character.

B. Discussion

The study has analyzed the interpersonal functions of mood and modality in the “*Crazy Rich Asian*” movie based on the systemic functional linguistics (SFL) framework of mood and modality proposed by Michael Halliday. The results showed that the movie used various types of mood and modality to convey different interpersonal meanings. The interpersonal meta-function is realized through different grammatical, like mood and modality (Fadhillah & Rahmadina, 2021). The findings of the study revealed that the movie used a variety of mood and modality types to convey different interpersonal meanings and functions.

The mood and modality choices has reflected the characters’ attitudes, and intentions in the movie. The results showed that Rachel, as an Asian American professor, used most of declarative mood to communicate her thoughts, feelings, and perceptions, as well to assert her identity and knowledge. She also used modalization to express her degree of certainty, possibility, or probability about her utterances, which showed her curiosity, uncertainty, and interest in Nick Young’s family and culture. The results also indicated that Rachel Chu adapted her mood and modality choices according to the different contexts and situations she encountered in the movie, such as meeting Nick’s family, attending social events, or facing cultural challenges.

The findings of this study are consistent with some previous studies that have applied the SFL theory to analyze the mood and modality in different types of texts, such as academic articles, news reports, advertisements, and speeches. For example, Rahmawati (2020) analyzed Jokowi's inauguration speech in 2019, using Halliday's systemic functional linguistics, especially mood and modality, to identify the types and functions of the clauses that Jokowi used to communicate with his audience. Rahmawati (2020) found that Jokowi mostly used declarative clauses to give information and persuade his audience, and modulation to express obligation and inclination.

However, the findings of this study is different from some previous studies that have analyzed the mood and modality in different contexts and genres. For instance, Ilham (2019) analyzed six of journal research articles from different fields and writers. The study mostly used stated subjects, past and present finites, and possibility and usability modalities to convey their propositions. The findings were the articles used declarative mood more than interrogative and imperative, also used modalization more than modulation, it also used different types of mood and modality depending on their fields of study, purposes, and audiences.

Most prominent similarity between this study and others is in terms of the theoretical framework and the general findings. For example, we used Halliday's interpersonal metafunction theory to categorize the mood and modality types and their functions in the texts. We have also found that declarative mood and modalization are the most dominant mood and modality types in the texts, and that are used to express facts, opinions, probability, and usability.

However, this study and others also have some differences in terms of the purpose, context, genre, methods and how they affect the mood and modality choices and functions. For example, this study focuses on a movie, while the other studies focus on speeches. This study aimed to explore the interpersonal function in a cross-cultural setting, while the other studies aim to explore the interpersonal function in a political, social, or commercial setting. Therefore, I can conclude that this study and the others have both similarities and differences in terms of the mood and modality analysis and the interpersonal function in different types of texts.

These examples demonstrated on the way mood and modality can create interpersonal meanings and relationships in the movie. By using different types of mood and modality, Rachel Chu was able to communicate and negotiate her social and affective roles and positions with different characters. She was also able to express and convey her attitudes and emotions towards different situations and events. Mood and modality were therefore essential linguistic resources for creating and constructing the interpersonal function of the movie.

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CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The language used by Rachel Chu in the Crazy Rich Asian movie is not only a mean of communication, but also a way of expressing the interpersonal meanings. This study has analyzed the interpersonal function of language through mood and modality in the movie, using the systemic functional linguistics (SFL) theory as the framework. The study has focused on the utterances of Rachel Chu, the main characters of the movie, and examined how she used mood and modality to interact with other characters. The study has collected 233 clauses from Rachel Chu's utterances and classified them according to the mood and modality types.

The main findings are as follows: declarative mood is classified as the most dominant mood type in the movie, which accounts for 75.5% of Rachel Chu's utterances. This shows that Rachel Chu mostly used language to give information and persuade her audience. Also, the most dominant modality type is modalization with the medium value, which accounts for 68% of the total number of clauses. This shows that Rachel Chu often expressed her opinions or judgments with a medium degree of certainty or probability. The mood and modality choices reflect the characters' attitudes, intentions, and relationships in the movie. For example, Rachel Chu used interrogative mood and low modality to show her curiosity and uncertainty.

The study provides insights into how SFL theory can be applied to analyze the language of movies. The study can be useful for those who want to learn linguistics or to teach it, also to movie critics, and movie enthusiasts who are interested in the interpersonal aspects in the movie. The study also suggests some implications and limitations for further research. For instance, the study can be extended to include other characters' utterances, other linguistic features, and other movies of different genres. The study can also be compared and contrasted with other approaches to language analysis, such as pragmatics, discourse analysis, and sociolinguistics. The study hopes to contribute to the understanding of how language functions in movies and how movies reflect the social and cultural contexts of their production and reception.

B. Suggestion

The findings also have some limitations that need to be acknowledged. First, the data collection was limited to only one movie script, which may not represent the diversity of mood and modality choices in other movies or genres. Second, the data analysis was based on only one theoretical framework of Halliday's systemic functional grammar, which may not capture all the nuances and complexities of mood and modality in natural language use. Third, the data interpretation was influenced by I's own subjectivity and bias, which may not account for other possible meanings or perspectives of the movie characters or audience.

Therefore I recommends some suggestions for further research on mood and modality in movies or other texts. First, it would be interesting to compare and contrast the mood and modality choices of different characters or movies to explore how they convey different interpersonal meanings. Second, it would be useful to apply other theoretical frameworks or methods of analysis to examine mood and modality from different angles or levels of language. Third, it would be beneficial to involve other researchers or participants to validate or challenge the findings and interpretations of this study.



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Appendices A



SURAT KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY
 Nomor : B-7646/UN.08/FTK/KP.07.6/07/2023

TENTANG
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBIYAH DAN KEGURUAN
UIN AR-RANIRY

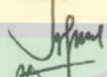
DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
- Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 13 Juni 2023
- Menetapkan
PERTAMA :
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- KETIGA** : Surat keputusan ini berlaku sampai akhir semester Ganjil Tahun 2023
- KEEMPAT** : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

MEMUTUSKAN

AR - RANIRY

Ditetapkan di: Banda Aceh
 Pada tanggal: 21 Juli 2023
 Dekan,


 Saiful Akmal

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1. Rektor UIN Ar-Raniry (sebagai laporan);
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4. Mahasiswa yang bersangkutan;
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