

**MOOD ANALYSIS ON ENGLISH SCRIPT DRAMA OF PETERPAN  
STORY BY J.M BARRIE**

**THESIS**

Submitted in fulfillment of the Requirement  
For Degree of Bachelor of Education  
In English Education



By:

**SITI KHOIRUL MI'ROJUL 'ULYA**

**1403046001**

**EDUCATION AND TEACHING TRAINING FACULTY  
WALISONGO STATE ISLAMIC UNIVERSITY  
SEMARANG  
2019**

## THESIS STATEMENT

**I am the student with the following identity:**

Name : Siti Khoirul Mi'rojul 'Ulya  
Student's Number : 1403046001  
Department : English Language Education

Certify that this thesis:

**MOOD ANALYSIS ON ENGLISH SCRIPT DRAMA OF PETER  
PAN STORY BY J.M.BARRIE**

is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards

Semarang, 10<sup>th</sup> January 2019

The researcher,



**Siti Khoirul Mi'rojul 'Ulya**

NIM. 1403046001



KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI WALISONGO  
FAKULTAS ILMU TARBIYAH DAN KEGURUAN

Jl. Prof. Dr. Hamka Kampus II Ngaliyan (024) 7601295 Fax. 7615387 Semarang 50185

RATIFICATION

Thesis with the following identity:

Title : **MOOD ANALYSIS ON ENGLISH SCRIPT DRAMA OF  
PETER PAN STORY BY J.M.BARRIE**

Name of Student : **Siti Khoirul Mi'rojul 'Ulya**

Student Number : 1403046001

Department : English Language Education

Had been ratified by the board of examiner of Education and Teacher Training Faculty of Walisongo State Islamic University and can be received as one of any requirements for gaining the Bachelor Degree in English Education.

Semarang, 25 January 2019

THE BOARD OF EXAMINER

Chair Person

**Muhammad Nafi Annury, M.Pd**

NIP. 197807192005011007

Secretary

**Lulut Widyaningrum, M.Pd**

NIP. 198008032009012010

Examiner I

**Dr.H. Ikhrom, M.Ag.**

NIP. 19650329 199403 1 002



Examiner II

**Dra. Nana Mustikawati Dewi, M.Pd**

NIP. 196506141992032001

Advisor I

**Daviq Rizal, M.Pd**

NIP. 197710252997011015

Advisor II

**Dra.Hj.Ma'rifatul Fadhilah, M.Ed**

NIP. 196208031989032003



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
UNIVERSITAS ISLAM NEGERI WALISONGO  
FAKULTAS ILMU TARBIYAH DAN KEGURUAN**

Jl. Prof. Dr. Hamka (Kampus II) Ngaliyan Semarang  
Telp/Fax (024) 7601295, 7615387 www.walisongo.ac.id

---

**ADVISOR NOTE**

Semarang, 7 Januari 2019

To  
The Dean of Education and Teacher Training Faculty  
Walisongo Islamic State University Semarang

*Assalamualaikum Wr. Wb.*

I inform that I have given guidance, briefing, and correction to whatever extent of the following thesis identification:

Title : **MOOD ANALYSIS ON ENGLISH SCRIPT DRAMA OF PETER PAN STORY BY J.M.BARRIE**

Name of Student : Siti Khoirul Mi'rojul 'Ulya

Student Number : 1403046001

Department : English Education Department

I state that the thesis is ready to be submitted to English Education and Teacher Training Faculty of Education and Teacher Training Walisongo State Islamic University Semarang to be examined at Munaqosah session.

*Wassalamu'alaikum wr. wb.*

Advisor,

**Daviq Rizal, M.Pd**

NIP. 19771025 299701 1015



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
UNIVERSITAS ISLAM NEGERI WALISONGO  
FAKULTAS ILMU TARBIYAH DAN KEGURUAN**

Jl. Prof. Dr. Hamka (Kampus II) Ngaliyan Semarang  
Telp/Fax (024) 7601295, 7615387 www.walisongo.ac.id

---

**ADVISOR NOTE**

Semarang, 7 Januari 2019

To  
The Dean of Education and Teacher Training Faculty  
Walisongo Islamic State University Semarang

*Assalamualaikum Wr. Wb.*

I inform that I have given guidance, briefing, and correction to whatever extent of the following thesis identification:

Title : **MOOD ANALYSIS ON ENGLISH SCRIPT DRAMA OF PETER PAN STORY BY J.M.BARRIE**

Name of Student : Siti Khoirul Mi'rojul 'Ulya

Student Number : 1403046001

Department : English Education Department

I state that the thesis is ready to be submitted to English Education and Teacher Training Faculty of Education and Teacher Training Walisongo State Islamic University Semarang to be examined at Munaqosah session.

*Wassalamu'alaikum wr. wb.*

Advisor,

**Dra. Hj. Ma'rifatul Fadhillah, M.Ed**

NIP: 19620803 198903 2003

## ABSTRACT

Title : **Mood Analysis on English Script Drama of Peter Pan Story by J.M.Barrie**  
Writer : Siti Khoirul Mi'rojul 'Ulya  
Student number : 1403046001  
Email : khoirululya0@gmail.com

This study was conducted to describe and explain the process types of mood analysis that are characterized in the English script drama of Peter Pan story. This study revealed the dominant process type in the scripted drama and also aims to explain the pedagogical implications of the mood analysis. The object of this study is the English script drama of Peter pan story. This study concerned functional grammar, mainly on mood analysis. Some theories relate to the literature, discourse, grammar, drama script and interpersonal meaning itself are used in order to get the objective of this study. The technique of data analysis in this study is a qualitative one. The procedure of collecting data included reading, selecting, identifying, classifying, and interpreting the data. In analyzing, the data are collected by reading, identifying, and classifying them into clauses. The mood analysis is conducted to figure out the type of process in all of the clauses, and then explained each type of process found in the scripted drama. The argumentation is also given to support the comparison between the theories and the analysis. The study found that there are four types of dominant mood found in the scripted drama. The declarative mood is found 80%, the interrogative mood is found 14%, the imperative mood is found 4% and the exclamative mood is found 1%. From the result, it can be concluded that in composing script drama uses a more declarative mood.

Keywords : Interpersonal, mood, discourse, script drama

**MOTTO**

**“Don’t chase people. Be yourself, do your own thing and work hard. The right people – the ones who really belong in your life – will come to you. And stay.” –**

**Will Smith**

**“Not from the front, the back, the left or the right, but from oneself”**

**-Ulya-**

## **DEDICATION**

In the name of Allah the Beneficent and the Merciful, this final project is dedicated to:

1. My beloved mother and father (Mrs. Siti Mar'atun Ni'mah and Mr. Ali Za'faron) who always support me emotionally and materially with pray, love, guide, and patience. Thanks for the effort and contribution in making my education successful and run well.
2. My beautiful Grandmother who always support me and always pray for me.
3. My beloved brother and sister (Muhammad Abdul Muiz Liddinillah and Khoirul Bariyyah), My beautiful niece (Ghina Haibatul Qulub) who always support me to study hard for reaching my dreams. Thanks for your pray and motivation so that I can accomplish my thesis well.



## ACKNOWLEDGMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

First of all pray and thanks unto Allah SWT who has been giving me mercies, blessings, kindness, health, chances and inspirations in lending me to accomplish the final project.

Second, may shalawat and salam always be with our best Prophet Muhammad SAW who has guided us from the darkness to the brightness from the stupidity to the cleverness.

I realize that I cannot complete this final project without the help of others. Many people have helped me during the writing this final project and it would be impossible to mention all of them. I wish, however, to give my sincerest gratitude and appreciation to:

1. Prof.Dr.H.Muhibbin, M.Ag, the Rector of UIN Walisongo Semarang.
2. Dr.H.Raharjo, M. Ed.St.,the Dean of Education and Teacher Training Faculty of UIN Walisongo Semarang.
3. Dr.H.Ikhrom, M.Ag.,the Head of English Department of Education and Teacher Training Faculty UIN Walisongo.
4. Daviq Rizal, M.Pd. and Dra.Hj.Ma'rifatul Fadhillah,M.Ed, my advisor for their patience in providing careful guidance, helpful corrections, and very good advice during the arrangement of this thesis.
5. All lecturers in English Department of Education and Teacher Training Faculty for valuable knowledge and advice during the years of my study.
6. My beloved family, especially for my parents (Mrs. Siti Mar'atun Ni'mah and Mr.Ali Za'faron), my brother and sister ( Muhammad Abdul Muiz Liddinillah and Khoirul Bariyah), and my Beautiful Niece (Ghina Haibatul Qulub), who always give me inspiration and motivation. There is no single word that I can say except "Thank you very much."
7. My awesome paramour Ris Wiranto, who always support me to finish this thesis.
8. My soulmate Nur Rokhimah, Shinta Cornelia, Novia Nurul Chasanah, Siti Mukaromah Al Mubarakah, Istifadatun.
9. All friends in KKN MIT V POSKO 71 Rejosari (Ris Wiranto, Abdullah, Fikri, Fauzan, Niam, Munif, Ilyas, Ima, Shinta, Novia, Inayati, Endang, Titis, Zulfa) thank you for all your support.
10. All friends in PPL of SMK Islamic Center Semarang (Pak Ucup, Pak Jono, Pak Sony, Pak Taufik, Pak Majid, Bu Alfath, Bu Ana, Bu Aliya, Bu Nela, Bu Wilda) thank you for your time when we practice teaching together.
11. My Big Family in Kost As-syifa.
12. All of my classmates in PBI A 2014. (Abuzz Army)
13. Last but not the least, those who cannot be mentioned one by one, who have supported and motivated me to finish this thesis.

Finally, I realize that this thesis is still far from being perfect; therefore, Is accepted constructive criticism in order to make it better. I hope that this thesis will be beneficial for everyone especially in professional development. Ameen.

Semarang, January 7<sup>th</sup> 2019

The researcher,

**Siti Khoirul Mi'rojul 'Ulya**

## TABLE OF CONTENT

TITTLE.....	i
THESIS STATEMENT .....	ii
ADVISOR NOTE.....	iii
ABSTRACT .....	vi
MOTTO.....	vii
DEDICATION .....	viii
ACKNOWLEDGEMENT.....	ix
TABLE OF CONTENT .....	x
LIST OF TABLE.....	xiii
LIST OF APPENDICES .....	xiv
<b>CHAPTER I INTRODUCTION</b>	
A. Background of the Research .....	1
B. Reason for Choosing the Topic.....	9
C. Research Question .....	10
D. Objective of the Research .....	10
E. Limitation of The Research .....	10
F. Significances of the Research.....	11
<b>CHAPTER II REVIEW OF RELATED LITERATURE</b>	
A. Previous Research.....	12
B. Theoretical Review.....	16
1. Definition of Discourse Analysis.....	16
2. Systemic Functional Linguistic.....	19
3. Interpersonal Meaning .....	21
4. Mood analysis in Spoken Text.....	24
5. Drama .....	29
<b>CHAPTER III RESEARCH METHOD</b>	
A. Research Design.....	37
B. Data Collection .....	39
1. Unit of The Data .....	39
2. Source of The Data .....	39
3. Data Collection Technique .....	40
4. Data Analysis Technique .....	41
<b>CHAPTER IV RESEARCH FINDINGS AND ANALYSIS</b>	
A. Research Finding .....	42
1. Realization of Interpersonal Meaning.....	43
2. Dominant mood system .....	45
3. Pedagogical Implication .....	54
<b>CHAPTER V CONCLUSION AND SUGGESTIONS</b>	
A. Conclusion .....	56
B. Suggestion.....	58
<b>REFERENCES</b>	
<b>APPENDICES</b>	
<b>CURRICULUM VITAE</b>	

## **LIST OF TABLE**

Table:

1. The mood types
2. Element of residue
3. Types of adjunct
4. Mood structures
5. Mood types analysis

## **LIST OF APPENDICES**

Appendix:

1. Clause Complex Analysis
2. Mood Analysis

# CHAPTER I

## INTRODUCTION

This chapter consists of a background of the study, the reasons for choosing the topic, the objective of the study, research questions, significances of the research, and limitation of the study.

### A. Background of the Research

Language, either spoken or written, holds an important role in human everyday life. People use language in every kind of context, condition, or situation; it is used to express some feelings, describe some objects, or tell something. The worth of the use of language to send information is well stuck in our cultural mythology. I assure that it is the competence of language which has sustained the human race to expand various cultures, each with its specific social traditions, religious obedience, laws, verbal traditions, systems of commerce, and so on.<sup>1</sup> Human is communicating with others by language, Language that human used to communicate is easy to understand, appropriate, and communicative. Allah said in the Holy Qur'an Surah An Nisa', verse 63.

---

<sup>1</sup> Gillian Brown and George Yule, *Discourse Analysis*, (New York: Cambridge University Press), 1989, P. 2

أُولَئِكَ الَّذِينَ يَعْلَمُ اللَّهُ مَا فِي قُلُوبِهِمْ فَأَعْرِضْ عَنْهُمْ وَعِظْهُمْ وَقُلْ

لَهُمْ فِي أَنْفُسِهِمْ قَوْلًا بَلِيغًا ﴿٦٣﴾

“Those — God knows what is in their hearts, in the way of hypocrisy and the mendacity of their excuses; so turn away from them, with forgiveness, and admonish them, make them fear God, and say to them regarding, the issue of, their souls penetrating words, affecting them, in other words, reprimand them so that they repent of their unbelief.” (Q.S. An Nisa’: 63)<sup>2</sup>.

In these verses shows that language is important for human especially about how to communicate with others by appropriate communication. So, learn about speaking and writing is important. People speak or write with a language to present a meaning. A good language is used in order to make the recipient understand the meaning correctly. It shows that there are three important elements as the main objects of the systematic functional theory, there are language, meaning, and grammar. Written language can be expressed by articles, letters, stories, or novels while spoken language can be expressed by conversation, oration, presentation, etc..Charles W. Kreidler stated that language is a system of symbols

---

<sup>2</sup> Ferraz Hamza, *The Translation of Tafsir Al-Jalalayn*, (Jordan; The Royal Aal Bayt Institute for Islamic Thought), 2007

through which people communicate. It can be spoken symbols, written symbols or signed with the hand.<sup>3</sup>

In the intercommunication process, a human being will express his/her messages by speaking or writing. Speaking is a communication form to express messages immediately. There are speakers and listeners speaking to each other. Whereas, writing is a communication form that requests media to express the messages, for example; television, magazine, newspaper, etc., to express the messages. There are writers and readers in the form of communication.<sup>4</sup>

Communication is understood as the compensation and session of information between leastwise two individuals thru the use of verbal and non-verbal symbols, processes.<sup>5</sup>

Communication is an interactive process through language; language presents messages from a company to others. Since communication is available to Somerset among people, it is inevitably impressed by interlocutors. So, it is necessary to pay attention to how language produces meanings in spoken or written discourse in terms of grammar

---

<sup>3</sup> Charles W. Kreidler, *Introducing English Semantics*, (London: Routledge), 1998, p. 19

<sup>4</sup> Rowiatun Amri Marhamah, "Interpersonal Meaning Analysis of Muse Song Lyric", Thesis (Yogyakarta: Universitas Negri Yogyakarta, 2014), p.1

<sup>5</sup> Jack C. Richards, *Language, and Communication*, (New York: United States of America by Longman, 1993), p.4

and meanings. There are many ways of establishing the functions of languages. One approach is to examine grammar as a body of rules which establish all the feasible grammatical structures of the language. Concentrating on the functions of grammatical structures, and their meanings in the social circumstance are becoming another approach. The previous approach of grammatical analysis is called functional; it is Systematic Functional Linguistics.<sup>6</sup>

A succession of languages grammatically and also compatible meanings for the field and circumstance of the situation when we speak and write. Nevertheless, when we are just learning a second language, we may perceive the words we want to say but do not know the compatible context.<sup>7</sup>

Discourse analysis is the study of spoken or written language. Daviq share in Nunan's book about Halliday's idea that written language is used for behavior (for example, public alert, product names, television, and radio clues, invoices, diets, telephone registers, lottery papers, computer handbooks); for tip, for example, newspaper, current events magazines, reclaimed, political brochures); and for entertainment (for example, comic strips, fiction book, poem

---

<sup>6</sup> Keiko Muto-Humphrey, "Discourse Analysis through Interpersonal Meaning", [https://scholar.google.co.id/scholar?hl=en&as\\_sdt=0%2C5&q=Discourse+Analysis+through+Interpersonal+Meaning+by+Keiko+Muto-Humphrey&btnG](https://scholar.google.co.id/scholar?hl=en&as_sdt=0%2C5&q=Discourse+Analysis+through+Interpersonal+Meaning+by+Keiko+Muto-Humphrey&btnG). Pdf, accessed on 5 December 2018

<sup>7</sup> Butt, David et al., *Using Functional Grammar: An Explorer's Guide* (Sydney: Macquarie University). 2003, p. 14



and drama, newspaper countenance, film subtitles).<sup>8</sup> Discourse analysis focuses on the sequence of language and regarded semiotic systems used in the condition network.<sup>9</sup> The three features of the context of the situation are field, tenor, and mode.<sup>10</sup> The grammatical system of mood is appraised to the center of related to the expression of interpersonal meanings while process type is related to the expression of experimental meanings, and the theme is related to the expression of textual meaning. In the interpersonal metafunction, a clause is analyzed into mood and residue, whit the mood element further analyzed into a subject and finite.<sup>11</sup>

In other ways, the researcher tried to study about spoken text and written (in a clause) in the Discourse analysis, from it the researcher took one of the themes is mood analysis.

The textual meaning is allowed by progressing a theme and a theme.<sup>12</sup> On the other hand, the textual meaning is involved with the organization of the text in which the

---

<sup>8</sup> Daviq Rizal, *Discourse Analysis*, (Semarang; CV.Karya Abadi Jaya), 2015, p. 8

<sup>9</sup> James Paul Gee, *An Introduction to Discourse Analysis (Theory and Method)*, (London; Routledge), 1999, p. 85

<sup>10</sup> M.A.K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective*, (Victoria; Deakin University), 1989, P.12

<sup>11</sup> Daviq Rizal, *Discourse Analysis*, P. 10

<sup>12</sup> Daviq Rizal, *Discourse Analysis*, (Semarang: CV. Karya Abadi Jaya, 2015) p.68

experiential, sequential and interpersonal are banded together into a coherent and the textual meaning is meanings about the message, for example, foregrounding /salience; types of cohesion.<sup>13</sup>

The interpersonal meaning is affected by the interaction between the speaker or writer and listener or reader. Its function is to sustaining the exchanging roles in rhetorical interaction: statements, questions, offers, and commands.<sup>14</sup> The analysis of interpersonal meaning classifies with two constituents that are mood element and residue element of the clause. The mood element includes subject, finite and/or mood adjunct while the residue consists of the predictor, complement and some adjuncts such as mood, polarity, comment, vocative or circumstantial adjunct.<sup>15</sup>

Furthermore, the grammatical system of mood is contended to be centrally consecutive to the expression of interpersonal meanings while process type is consecutive to the expression of experimental meanings or ideational

---

<sup>13</sup> Lusi Ayu Setyowati, "Interpersonal Meaning in Short Story of Hans Christian Andersen The Real Princess", Thesis (Surakarta: Muhammadiyah University, 2015 ) p.7

<sup>14</sup> Lusi Ayu Setyowati, "Interpersonal Meaning in Short Story of Hans Christian Andersen The Real Princess", Thesis (Surakarta: Muhammadiyah University, 2015 ) p.7

<sup>15</sup> Yeny Rahma, "An Analysis of Interpersonal Meaning on Teacher"s Scaffolding Talks", Encounter (Volume 3, No.2: 2012) p.19

meanings, and the theme is related to the expression of textual meanings.<sup>16</sup>

This research intended to analyze one of English drama script of Peterpan story, in this case, it only analyzes the mood and residue structure in the text. The analysis of the text is divided into clauses to make it easy and is aimed to convey the interpersonal meaning of the text. Each clause consists of a set of functional words which has its own function. One of the major problems arises in which people are sometimes getting confused to define the function or the position of every single element in a clause. But, in this research, the researcher will analyze mood in sentence types, these are declarative, interrogative, wh-interrogative, imperative and exclamative. The research scope is about mood analysis on the English drama script of Peterpan story. The researcher choosed script drama as an object of the research because people especially students will be easy and fast to understand discourse. People can enjoy learning by using audio and visual. Discourse analysis make readers aware of texts in the drama. Finally, the writer hopes that this study will motivate readers to do the study about language and can be the reference to do that. In a broader discussion that is

---

<sup>16</sup> Daviq Rizal, *Discourse Analysis*, (Semarang: CV. Karya Abadi Jaya, 2015) p.10

communication, this study has a message that reminds us to think critically.

The research may be useful for readers especially students in understanding the meaning behind a text such as speaking text in the English drama script, also can be useful for the teacher to teach student by some methods like show off a story in drama, because teach other people is a duty for every single person.

It is a truism to say that drama dialogue differs from everyday speech. Drama dialogue clearly is fabricated interaction between fictional characters, mediated and controlled by playwrights in the first instance, and, in the case of dramatic performances, by directors and actors in the second. <sup>17</sup>Literature and drama are two things in human life today. literature and drama present as an alternative that is easily found to eliminate boredom, overcome boredom, and expel fatigue on the sidelines of work. The effort was in order to fulfill the satisfaction of human life which is often termed happiness. As for its realization, it can be seen from various forms, both material and non-material achievements. These two things cannot be separated just because their position is complimentary. Literature and drama are the easiest opportunities for humans to fill quiet space to get pleasure. ,

---

<sup>17</sup> Jonatan Culpeper, Mick Short, and Peter Verdonk, *exploring the language of drama*, (New York: Routledge), 2002, p. 41

for example, can be taken anywhere and read while relaxing or in your leisure time. Likewise with drama, after work or when on vacation, people can go to the opera to enjoy their favorite drama. Thus it can be said that literature or drama are the results of human efforts to create inner satisfaction. This creating thing massively manifests in a pattern of behavior that is not only individual but collective and allows it to become a habit or to become a tradition.

## **B. Reason for Choosing the Research**

I choose a topic on the discourse field, in this case, the mood System, based on the reason that this field talks a lot about the nature of the participants. mood as a discourse system has an important role to construe people's attitudes. It refers to the strength of text and creates the text meaningful. Consequently, people may feel and understand the ideas of the text. I speculate it could be very essential for people to use mood while they make or read a text.

Many researchers conducted research on this field by use of drama, short story, speech, news, etc. as objects of their study. In this thesis, I tried to investigate mood from a different kind of text that is drama script to provide a new source for readers in analyzing text using a mood System.

Learning mood System through a drama provides students new insight into their writing skills and it also may give them enjoyment

### **C. Research Question**

1. How are interpersonal meanings realized on English script drama of Peterpan story by J.M. Barrie?
2. What are the dominants Mood system realized on the English script drama of Peter pa story by J.M.Barrie?
3. What are the pedagogical implications of mood analysis on English script drama of Peterpan story by J.M. Barrie?

### **D. The objective of the Research**

In line with the question of the study, the purposes of this present study are as follows:

1. This study is aimed to identify interpersonal meanings on English script drama of Peterpan story by J.M. Barrie
2. To explain the dominant mood system on English script drama of Peter Pan story by J.M.Barrie
3. To explain the pedagogical implications of mood analysis on the English script drama of Peterpan story by J.M. Barrie

### **E. Limitation of the Research**

This study has several limitations. First, it has the limitation of time an object of the study. The subject of the study is interpersonal meaning.

## **F. The significance of the Research**

The result of this research is expected to have advantages theoretically, practically, and pedagogically.

1. Theoretically, researchers may use them as consideration for further research. English learners and teachers, especially in higher education, may use it as a reference to study genre and discourse. For the writers who care about their writing, feeling, and attitude, this research may provide knowledge that can make their short stories beautiful, so that it could influence the readers.
2. Practically, researchers may re-study the findings for further understanding.
3. Pedagogically, English learners and teachers, especially those in higher education, may find it beneficial as valuable input in the teaching of writing in making the meaning of a text clearer for readers, since the knowledge about the Appraisal System will be very important when they write or produce texts.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter deals with the literature review used to conduct the research of interpersonal meaning analysis. This chapter is divided into two parts. The first part is the previous research findings. It helps the researcher to conduct the research by looking at the approach and methodologies of other researches. The second is the theoretical framework. It consists of the literature review about the scope of Systemic Functional Linguistics, Interpersonal Meaning, and mood system in the scripted drama of Peter Pan story.

#### **A. Previous Research**

Considering the topic discussed in this thesis, there are some studies that have been done related to this topic. They are:

1. The journal by Diah Septiani Wulandari, Muria Kudus University entitled Analysis of Mood in the Background Section of the thesis Written by English Education Department Students of Teacher Training and Education Department Faculty of Muria Kudus University. In this research, the writer focused on mood. The mood is the meaning through social relations that created and maintained. The mood in English is realized by the position in the clause of the subject and finite. There are three types of mood. Those are Indicative, Imperative, and Subjunctive. The objectives of this research are: (1) to find out the types of mood used in the



background section of a thesis written by the English Education Department Students of Teacher Training and Education Faculty of Muria Kudus University. (2) to find out the functions of mood used in the background section of a thesis written by the English Education Department Students of Teacher Training and Education Faculty of Muria Kudus University. The design of this research is descriptive qualitative. The data are the types and functions of mood in the background section that are taken from the ten background section of a thesis written by the English Education Department Students of Teacher Training and Education Faculty of Muria Kudus University between 2009 until 2013 as the data source. The result of this research is there is four hundred and sixty (479) mood found in the background section of the thesis. There are three types of mood found in the background section, they are Indicative, Imperative and Subjunctive. There are seven (7) functions of mood found in the background section, they are: The Fact (354), Asking Questions (31), Giving Assumption that Possibility could happen (9), Delivering Command (25), Delivering Demand (23), Explaining the Expectations (16), Delivering Assumption (21). Based on the result, the writer suggests that students should enrich their knowledge about Mood; it can avoid misinterpretation and misunderstanding when they are talking or write something. Therefore, the differences between

previous research and my research were in the research object, while the similarity is on the research subject.

2. The journal by Fikri Z, Ghana University Singaraja entitled Mood Structure Analysis of Teacher Talk in EFL Classroom. Fikri Z conducted the research using qualitative-descriptive analysis for the data collection through observation. The analysis was meant to ferret out the implementation of Mood in teacher talk, the implementation of Mood in teacher's role, and the Mood implementation difference between male and female teacher talk in EFL classroom. Based on the results of the data analysis, the findings of previous research can be specified as follows: (1) Male teacher applied seven speech functions and female teacher applied eight speech functions during their classroom interplay. These speech functions were usually created in two types: Typical clause Mood and Non-typical clause Mood in making interpersonal meaning among the students. (2) The dominant use of almost all speech functions in a particular role i.e. a controller role shows that there is a connection between the teacher's role and Mood realization. (3) There are some differences of male and female teacher talk in choosing Mood system in declaring interpersonal meaning to the students i.e. in giving information, in asking a question, in demanding the students to do something, and in offering something to the students. Cultural and social matter of the teachers is believed as the

antes to the differences. Therefore, the differences between previous research and my research were in the research object, while the similarity is on the research subject.

3. The journal by Mehwish Noor, Moazzam Ali, Fakharrh Muhabat, Bahram Kazemian, University of Gujarat, Pakistan entitled Systemic Functional Linguistics Mood Analysis of the Last Address of the Holy Prophet (PBUH). The study highlights the functional and semantic properties of the last address of the Holy Prophet (PBUH). The study is based on Halliday's (1985) SFL Mood analysis. The data obtained from the last address of the Holy Prophet (PBUH) are analyzed in tables. Translated manuscript of the address of the Holy Prophet (PBUH) in English (Bayram, 2010) has been selected as a data sample. Classification of the clauses has been done according to their semantic unity due to the fact that SFL considers context and meaning essential. Data analysis presents the Mood of the clauses which further reflects their functional meanings. Three types of clausal Moods have been found during analysis; Declarative, Imperative and Interrogative. Each of the types indicates different sorts of interpersonal relationships among the participants. Declarative Mood of the clause shows the expression conclusive, strong and factual whereas Imperative Mood expresses authority. Therefore, the differences between previous research and my

research were in the research object, while the similarity is on the research subject.

## **B. Theoretical Review**

### **1. Definition of Discourse Analysis**

Discourse analysis is the investigation of a talked or composed dialect. Daviq share in Nunan's book about Halliday's thought that composed dialect is utilized for conduct, a tip, for example, paper, recent developments magazines, recover, and political pamphlets and amusement, for example, funny cartoons, fiction book, sonnet and show, paper face, and film captions. The three highlights of the setting of the circumstance are a field, tenor, and mode<sup>1</sup>. The field focuses on what is an occasion, to the character of the social conduct that is occurring. Tenor focuses to who is taking an area, to the character of the participator, their conditions, and jobs. Mode focuses on what segment of the dialect is doing. Daviq offers of the martin's sentiment that dialect must be examined into three capacities. In the first place, it is the relational capacity to characterize connections. Second, it is the ideational capacity to reflect encounters. Third, it is the literary capacity to mastermind writings<sup>2</sup>.

---

<sup>1</sup> M.A.K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective*, P.12

<sup>2</sup> Daviq Rizal, *Discourse Analysis*, p. 10

Discourse analysis is the investigation of dialect, in the regular feel in which the vast majority utilize a name. What a great many people mean when they state "dialect" is a discussion, correspondence, talk. Correspondence cover Media, for example, photography, apparel, music, design, and move can be significant and talk examination regularly needs to consider the association among dialect and other such methods of semiosis, or importance making.<sup>3</sup>

Discourse analysis is significant in taking note of addresses that are posted in various fields that generally based on human life and correspondence, for instance, human sciences, social examinations, cerebrum research, correspondence, and sociology. discourse examination help answer request concerning social association, for instance, quality and abuse or solidarity. Talk examination is important in the examination of individual character and social conspicuous evidence, as the plot by work on talk and sex or talk and ethnicity.<sup>4</sup>

Talking about all things considered it will stress on talked and created a tongue. There are three phases that insinuated the recorded enhancement of examination

---

<sup>3</sup> Barbara Johnstone, *Discourse analysis*, (Oxford; Blackwell Publishing), 2008, p. 2

<sup>4</sup> Barbara Johnstone, *Discourse analysis*, (Oxford; Blackwell Publishing), 2008, p. 8

made talk : (1) textualization of lexico-sentence structure ;  
(2) relationship of talk; (3) contextualization of talk.<sup>5</sup>

In this manner, talk investigation is united numerous things about composed examination and talked investigation, them two utilize same example investigation. The example discourse is about relational significance, ideational importance, and printed meaning. In a talk, investigation clarifies a few items are inclination, transitivity, topical, soundness, and union, every one of them broke down via looking and choosing sentences and condition of the content.

Talk is a fundamental piece of the investigation of dialect or correspondence when all is said in done. Through talk investigation, we can investigate meaning further than exactly what is written in a composed content. In the talk, we discover certain examples administered by an amusement rule. The talk at that point turns into a sort of correspondence system that dependably includes both the speaker and the conversationalist. Talk investigation as we learned in this section is by all accounts only a prologue to a progressively intricate space of talk consider. A few hypotheses or applications in talk investigation in this section have not focused on the socio-

---

<sup>5</sup> Vijay Bhatia, *World of Written Discourse: A Genre-Based View*. (Chennai: Continuum International Publishing Group), 2004, p. 4

social powers that have added to the way toward creating talk in the public eye. There is a vital issue that has not been referenced in this section, specifically the topic of the importance contained in the content. Likewise with the post auxiliary idea that trusts that the importance connected to the content can't be viewed as supreme truth. There is dependably a multi-translation and one of the implications uncovered in the content is only one option in contrast to the truth. Nonetheless, parts that discussion about hypotheses of talk ought to be watched in light of the fact that in them we can get to know a standout amongst the most critical snapshots of correspondence, in particular, "talk" or state in this section the expression "discussion", something that, since we are excessively regular and ordinary in our everyday lives, makes us overlook the significance of the procedure inside, despite the fact that understanding the change procedure will decide the nature of correspondence conduct we do.

## **2. Systemic Functional Linguistic**

Systemic Functional Linguistics (SFL) is an investigation of dialect that centers around dialect as an asset of significance. M.A.K Halliday has been presented by utilizing talk examination. It sees dialect basically as an asset for investigating and understanding the importance in the talk. It is not quite the same as some

other hypothesis of dialect since it has both deliberate and useful in its trademark. The foundational hypothesis is a hypothesis of significance as a decision. It is additionally a practical one in light of the fact that the theoretical system on which it is based is useful as opposed to a formal one. It depends on the conceptualization of dialect as an asset of importance as opposed to on the conceptualization of dialect as an arrangement of guidelines. It clarifies how dialect is utilized instead of how dialect is framed. It is clear when Halliday additionally expresses that each content everything that is said or composed unfurls in some settings of utilization. Besides, he expresses that this investigation is practical in 3 unmistakable feeling of content, of the framework, and of the components of a phonetic structure.<sup>6</sup>

Halliday examines dialect into three wide metafunctions those are experiential, relational and literary metafunctions. He expresses that there are various types of significant potential that identify with the broadest capacities that dialect has developed to serve'. Those test, the relational, and the literary individually.<sup>7</sup>

---

<sup>6</sup> Rowiatun Amri Marhamah, —Interpersonal Analysis of Muse Song Lyrics in Black Holes and Revelations' Albuml, *Thesis* (Yogyakarta: Universitas Negeri Yogyakarta, 2014), p.8-9

<sup>7</sup> Rowiatun Amri Marhamah, —Interpersonal Analysis of Muse Song Lyrics in Black Holes and Revelations' Albuml, *Thesis* (Yogyakarta: Universitas Negeri Yogyakarta, 2014), p.9



Notwithstanding the SFL hypothesis' conceptualization of it as a social semiotic asset and dialect, it is likewise a critical method for correspondence. The entire instructing and getting the hang of occurring in the classroom can be viewed as a communicational demonstration where the instructor's talk or his/her utilization of dialect is a huge asset that sets the social and jobs and connections between the members of the numerical classroom discourse.<sup>8</sup>

### **3. Interpersonal Meaning**

Interpersonal meaning sees dialect from its capacity during the time spent social associations. As per Gerot and Wignell, the relational implications are implications that express a speaker's frames of mind and decisions. These are implications for following up on and with others. Moreover, as per Butt, the relational importance is a standout amongst the most fundamental intelligent refinement is between utilizing dialect to trade data and utilizing it to trade products and ventures. These implications are the most halfway affected by tenor

---

<sup>8</sup> Emine Gül Çelebi İlhan, —Discourse Analysis of Interpersonal Meaning to Understand the Discrepancy between Teacher Knowing and Practicel, *Eurasia Journal of Mathematics, Science & Technology Education*, (Vol.3 No 8, the year 2016), p. 2239

(who/what sort of individual created this content? For whom?) of discourse.<sup>9</sup>

Interpersonal meaning centered around the intuitiveness of the dialect and concerned the manners by which we follow up on each other through dialect. In either talked messages or composed writings, a questioner hopes to tell audience members/perusers by means of content. This implies every content has a connection between suppliers of data and the beneficiaries of data.<sup>10</sup>

The investigation of interpersonal meaning manages two parts is a state of mind component and a buildup component of the proviso. The state of mind component incorporates subject, limited, or potentially inclination subordinate; while the buildup comprises of an indicator, supplement, and a few aides, for example, temperament, extremity, remark, vocative or conditional aide. The mindset comprises of the Subject and the Finite administrator. A Subject is an ostensible gathering while

---

<sup>9</sup> Rowiatun Amri Marhamah, —Interpersonal Analysis of Muse Song Lyrics in Black Holes and Revelations‘ Album”, *Thesis* (Yogyakarta: Universitas Negeri Yogyakarta, 2014), p.10

<sup>10</sup> Keiko Muto-Humphrey, —Discourse Analysis through Interpersonal Meaning[https://scholar.google.co.id/scholar?hl=en&as\\_sdt=0%2C5&q=Discourse+Analysis+through+Interpersonal+Meaning+by+Keiko+Muto-Humphrey&btnG](https://scholar.google.co.id/scholar?hl=en&as_sdt=0%2C5&q=Discourse+Analysis+through+Interpersonal+Meaning+by+Keiko+Muto-Humphrey&btnG). Pdf, accessed on 5 December 2018

the Finite administrator is a piece of a verbal gathering.<sup>11</sup>

The explanation

of the Subject and Finite operator can be seen in the example below.

We	Can
Subject	Finite
Mood	

Thus, in “We can”, ‘we’ is Subject; meanwhile, ‘can’ is Finite.

A subject is an ostensible gathering in which an individual pronoun and things are incorporated. In the meantime, the Finite component is a verbal administrator communicating tense and methodology.

The other segment is known as the Residue. The buildup may comprise of an indicator, a compliment, and a subordinate. The buildup is another component, which is acknowledged in relational significance as a piece of the lines which is excluded as a mindset. The second component of Residue, which has been found, is a compliment. As indicated by Thompson, a compliment is a component in the buildup which regularly acknowledged by an ostensible gathering, could have been

---

<sup>11</sup> Rowiatun Amri Marhamah, —Interpersonal Analysis of Muse Song Lyrics in Black Holes and Revelations‘ Albuml, *Thesis* (Yogyakarta: Universitas Negeri Yogyakarta, 2014), p.11

picked as a subject however was definitely not. The supplement appears in the accounts are utilized to answer the inquiry —is/had whatl, —to whoml, and did to what.<sup>12</sup> The following buildup component is extras. Assistants have some subtypes also specifically incidental, temperament, extremity, remark, vocative, conjunctive and coherence.

Example:

He	Can	cook	A cake
Subject	Finite	Predicator	Complement
Mood		Residue	

#### 4. Mood analysis in Spoken Text

##### a. Mood System

A mood system is a proviso structure that understands a relational significance which depicts the sorts of statements that are being conveyed in a verbal association whether it is demonstrative (revelatory, interrogative) or goal. The state of mind structure, at that point, is utilized to see the semantic significance of a condition whether it is a suggestion (giving or

---

<sup>12</sup> Daviq Rizal, *Discourse Analysis*, (Semarang: CV. Karya Abadi Jaya, 2015) p.24-25

requesting data) and a proposition (giving and requesting products and enterprises).<sup>13</sup>

Mood system can be seen in this figure below:

**Table 1: The mood types**

Mood system		
Indicate		Imperative
Declarative	Interrogative	

The mood is a part of the proviso made by the subject and limited. In the state of mind investigation we will likewise find out about buildup, the first is the Constituents of Residue. The buildup is the part of the proviso, which is anyway less fundamental to whatever remains of the statement that the disposition segment. The temperament segment made the two factors out of the subject and limited. Nonetheless, the buildup segment can likewise contain various practical components.

**Table 2: Element of residue**

Elements of Residue		
Predicator	Complement	Adjunct

---

<sup>13</sup> Rowiatun Amri Marhamah, —Interpersonal Analysis of Muse Song Lyrics in Black Holes and Revelations‘ Albuml, *Thesis* (Yogyakarta: Universitas Negeri Yogyakarta, 2014), p.13

**Table 3: Types of Adjunct**

Adjunct		
Circumstantial	Modal	Textual
A. Time	E. Mood	I. Conjun
B. Cause	adjunct	ctive
C. Matter	F. Polarity	J. Continu
D. Agent	G. Comme	ity
	nt	
	H. Vocativ	
	e	

b. Types of Mood

There are three types of mood, namely declarative mood, interrogative mood, and an imperative mood.

**Table 4: Mood structure**

Mood	+/- subject	order
Declarative	+ subject	Subject + finite
Interrogative	+ subject	Finite + subject
Imperrative	-subject	Finite

### 1) Declarative mood

The declarative mood is communicated by the announcement. The condition that is incorporated into the definitive state of mind is the point at which the situation of the subject is before finite.<sup>14</sup>

The following sentences are the example of the usage of declarative mood:

I	Read		about tragedy
S	F	P	Adjunct:circumstantial
Mood declarative		Residue	

### 2) Interrogative mood

The interrogative mood is communicated by an inquiry. The statement that is incorporated into interrogative disposition is the point at which the situation of the subject is after the finite.

The following sentences are the example of the usage of interrogative mood:

Did	You	Try	The steamed buns?
F	S	P	Complement
Mood interrogative		residue	

---

<sup>14</sup> Lusi Ayu Setyowati, —Interpersonal Meaning in Short Story of Hans Christian Andersen The Real Princessl, *Thesis* (Surakarta: Muhammadiyah University, 2015 ) p.10

### 3) Imperative mood

The imperative mood is communicated by order. The statement that is incorporated into the basic mindset is when there is no subject any longer and the sentence is beginning with limited or predicator specifically.

The following sentences are the example of the usage of imperative mood:

Open	The book!	
F	P	Complement
Mood: imperative	Residue	

At the point when individuals communicate with each other, they use dialect unmistakably to pass on boundless purposes: they might need to arrange, apologize, affirm, welcome, dismiss, portray, etc. The system of mood administers the essential basic highlights of the sentence - regardless of whether the sentence picks among declarative, interrogative or imperative forms. The mood system is in this manner the piece of syntax which is most intrinsically connected with the jobs which speakers receive in the utilization of dialect.



Talking when all is said in done, articulations are most normally communicated by decisive statements, inquiries by interrogative provisos and directions by objective. There are likewise exist exemptions in a specific setting. For instance, some interrogative sentences can likewise be utilized to give directions with various inflection.<sup>15</sup>

## 5. Drama

The word drama that originated from Ancient Greek words, Drama which implies acting or doing and The dramatization originates from the French word taken by Diderot and Beaumarchais to clarify their plays about working-class life or in increasingly stringent terms implies genuine plays that bargain with an issue that has vital importance yet does not expect to extol sadly. The word dramatization is additionally considered has existed since the time of Ancient Egypt (4000-1580 BC), before the Greek time Ancient (800-277 BC). The connection between the word theater and the play shows so nearly alongside the treatment of the performance center utilizing dramatization is increasingly indistinguishable as content or content or play or artistic work.<sup>16</sup>

---

<sup>15</sup> Rowiatun Amri Marhamah, —Interpersonal Analysis of Muse Song Lyrics in Black Holes and Revelations‘ Albuml, *Thesis* (Yogyakarta: Universitas Negeri Yogyakarta, 2014), p. 17

<sup>16</sup> Eko Santosa and others, *Seni Teater Jilid 2*, (Jakarta: Direktorat Pembinaan Sekolah Menengah Kejuruan), 2018, p. xiv

In this study will discuss the drama of peter pan story, first off all researcher will explain about a summary of peter pan story.

#### A. Summary of peter pan story

In the nursery of the Darling home, a puppy is a medical attendant or a caretaker. Maybe that is one reason there is such a great amount of satisfaction there. Attendant Nana showers the three kids and gives them their dinners and in all routes looks out for them. One night, Mrs. Sweetheart, on Nana's night off, sits with the kids like the rest. Drowsing, she is stirred by a slight draft from the window, and, glancing around, she sees a bizarre kid in the room. She shouts, and Nana, who has quite recently returned home, thrusts for the gatecrasher, yet the kid jumps out the window, abandoning just his shadow. He had been joined likewise by a wad of light, however, it also has gotten away. Mrs. Dear moves up the kid's shadow and places it in a cabinet, imagining that the kid will return for it in the not so distant future and consequently might be gotten. Whenever Mr. Sweetheart has recounted the episode he thinks of it as a little silly; at present, he is increasingly worried about finding an alternate medical attendant for the kids. Trusting that the canine, Nana, is getting

excessively expert in the family, Mr. Sweetheart hauls her out of the house and bolts her up.

Mr. also, Mrs. Sweetheart go out the next night, leaving just a cleaning specialist to look in on the youngsters every so often. After the lights are out and the youngsters are sleeping, the gatecrasher returns. The kid, whose name is Peter, is joined by Tinker Bell, a pixie who shows up as a bundle of light. Diminish discovers his shadow subsequent to looking in every one of the drawers in the nursery, however in his fervor, he closes Tinker Bell in one of the drawers.

As Peter endeavors to motivate his shadow to stick to him once more, he makes enough clamor to stir Wendy, the little girl of the family unit. Subside reveals to Wendy that he fled the day he was conceived in light of the fact that he heard his folks discussing every one of the things he would do when he was a man; he went to live with the pixies so he could never need to grow up. All of a sudden he recalls Tinker Bell, and he searches for her until the point when he discovers her in one of the nursery dressers. Tinker Bell, a wad of light no greater than a clenched hand, is small to the point that Wendy can scarcely observe her. She is certifiably not an

extremely respectful pixie—she calls Wendy repulsive names.

Diminish tells Wendy, the main young lady of the three Darling kids and in a split second his top pick, that he and Tinker Bell live in Neverland with the lost young men, young men who had dropped out of their child carriages and were never found again. He had gone to Wendy's home to hear her out mother recount stories to the others. Subside, asking Wendy and her siblings to return to Neverland with him, guarantees to instruct them to fly. The thought is excessively for the kids to stand up to. After a little practice, they all fly out the window, scarcely getting away from their folks and Nana, who has broken her fasten to caution Mr. what's more, Mrs. Sweetheart of the risk to the kids.

In Neverland, the Indians, with their boss and their princess, help to secure the lost young men against a gathering of mean privateers driven by Captain Hook, who has a snare where one of his hands used to be. It is Hook's most noteworthy want to catch Peter Pan, for Peter is the person who removed Hook's arm and nourished it to a crocodile. The crocodile so loved the essence of the arm that he presently pursues Hook all over the place, trusting that a shot will eat whatever is

left of him. The crocodile has, despondently, likewise gulped a clock, and its ticking cautions Hook at whatever point the crocodile approaches.

To this odd land, Wendy and her siblings fly with Peter Pan. The lost young men, seeing Wendy first in the sky when they arrive, feel that she is a goliath fledgling, and one of them shoots her with a bow and bolt. The envious Tinker Bell had proposed the deed. Subside arrives and, in the wake of finding that Wendy is just staggered, exiles Tinker Bell for seven days to rebuff her for inciting the assault. He at that point tells the others that he has conveyed Wendy to them. They speedily assemble her a house and request that she be their mom. Wendy feels that dealing with such a significant number of kids is an incredible obligation, yet she rapidly accepts her obligations by revealing to them stories and putting them to bed.

Desirous, the privateers intend to take Wendy and make her their mom; they mean to constrain the other kids to step out into the abyss. Subside catches them plotting, be that as it may, and he spares the kids and Wendy. He himself escapes by cruising out to the ocean in a flying creature's home.

Wendy and her siblings start to stress over their folks, and they conclude that they should return home.

The lost young men, charmed at the prospect of having a genuine adult mother, excitedly acknowledge Wendy's welcome to come live with her and her siblings and guardians. Dwindle declines to go on the grounds that he needs dependably to be a young man and have a fabulous time. He releases the others, be that as it may, and asks Tinker Bell to demonstrate to them the way.

The privateers have scholarly of the youngsters' voyage, and as Tinker Bell and the kids start to fly from Neverland, Hook and his men seize them. At the point when Peter discovers that Hook has caught every one of his companions, he pledges to get exact retribution on the privateer for the last time. On the privateer transport, the youngsters are being set up to step out into certain doom. They are altogether strutted before Wendy, who is attached to the pole. Obscure to the privateers, be that as it may, Peter is likewise on board, and by utilizing traps and false voices he drives the first privateer and after that another to his demise. These unusual happenings are excessively for Hook. When he thumps the seat out from under Peter and the kid stays set up, smoothly sitting on air, the privateer tosses himself over the edge, into the holding up jaws of the patient crocodile.

In the interim, at the Darling home, Mrs. Sweetheart and Nana pause, with little expectation, for the youngsters to return. They have left the nursery window open always with the goal that their friends and family may enter effectively should they at any point get back home, however, Peter and Tinker Bell fly in front of the others and close the window so Wendy and the others will think they are not needed. Dwindle, be that as it may, does not realize how to escape a room through the entryway, and along these lines he is compelled to fly out the window once more, deserting it open him. Wendy and her siblings fly in and slip into their beds, and Mrs. Sweetheart and Nana are overwhelmed with delight when they discover the youngsters safe once more. The Darlings receive the lost young men, who have a ton of fun cavorting with Mr. Sweetheart. Subside returns and attempts to motivate Wendy to take off with him, however, she declines to abandon her folks once more. She goes once every year to clean his home for him, yet each time they meet she sees him somewhat less clear. A few times she endeavors to inspire him to consider her to be something in excess of a mother, yet Peter does not comprehend what she implies. At that point comes the day when Wendy can

never again fly without a broomstick to encourage her. Subside, watching her, tragically wishes he could see all that she says. He gets his channels and plays delicately, maybe too delicately to stir people in an adult world.

**B. The moral value of Peterpan Story**

The moral of Peter Pan is that you can't stay a child forever but you shouldn't allow growing up to turn you bitter. Also, being trapped as a child is just as sad as growing up to be bitter and unhappy. Hold on to the child within you and never forget to have some fun.



## CHAPTER III

### RESEARCH METHOD

The research method is significant in scientific research. This is because the results of the research can be considered as something scientifically dependent on the methods used on the researched object. This chapter presents the methodology of the research. This chapter discusses the research design, unit of analysis, data sources, data collection methods, and data analysis methods.

#### A. Research Design

The kind of this research is a qualitative research. The qualitative research is most appropriate to address an examination issue in which don't have the foggiest idea about the factors and need to investigate. The writing yield little data about the marvel of the investigation, occasion, social movement, act, conviction, discernment, and the individual idea investigation.<sup>1</sup>

The information is considered as subjective in light of the fact that they are a type of composed and talked (words) seen by researcher <sup>2</sup> as opposed to numbers. The qualitative research is a field of the request in its very own right. It crosscuts trains, fields, and topics. This exploration

---

<sup>1</sup> John W. Creswell, *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research*, (England: Pearson Education Limited, 2014), p. 30

<sup>2</sup> Suharsimi Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktik*, (Jakarta: Rineka Cipta, Revised Edition, 2010), p.22

consolidates library and field exams. The library explore is to get the optional information and field look into is overlooking essential information for members straightforwardly. Thusly, the analyst visited the setting to do perception.

The qualitative research expect that all learning is relative, that there is an emotional component to all information and inquire about, and that comprehensive, ungeneralizable investigations are reasonable (an ungeneralisable examination) is one in which the bits of knowledge and results created by the exploration can't be connected to settings or circumstance past those in which the information was gathered.<sup>3</sup>

In this research, the writer used descriptive qualitative research because the writer explained, analyzed, described, collecting and identify the form of mood analysis that appeared from the English script drama of Peter Pan story. The writer explained the dominant mood system on the English script drama of Peter Pan story. The last is the writer explains the significances and the implementation of a mood system in script drama based on the analysis data and researched opinion.

---

<sup>3</sup> David Nunan, *Research Method in Language Learning*, (USA: Cambridge University Press, 1992), p.3

## **B. Data Collection**

### **1. Units of the Data**

The data for this research consists of English Script Drama of Peter Pan story which is selected from J.M. Barrie. The total number of the speakers in the scripted drama that was used in this research is 170 and the total number of the clauses of the drama that was used is 313 clauses. These clauses were collected from October 1, 2018, to November 6, 2018, which were conducted in mood analysis. The unit of analysis of this research is the interpersonal meaning of the process on the English script drama of Peter Pan story.

### **2. Source of the Data**

Data are materials that are used in the research. In this research, the data process type of English drama script. As mentioned, the drama script texts of this research were taken from page

[playsforyoungaudiences.org/.../peterpan\\_gaines\\_excerept.pdf](https://playsforyoungaudiences.org/.../peterpan_gaines_excerept.pdf)

which is a partnership of Seattle children's theatre and children's theatre company Minneapolis. After finding the data source the researcher will analyze the data source based on the process of interpersonal meaning.

For example:

*“She has a brother, Michael”*

She	Has		A brother	Michael
S	F	P	C	Adjunct: vocative
<i>Mood:</i> <i>declarative</i>		<i>Residue</i>		

### 3. Data Collection Technique

As indicated by Arikunto, there five techniques for gathering information, in particular surveys, interviews, perception, tests, documentation.<sup>4</sup> In this research, I used documentation. The documentation technique was employed as the data. The documentation included the following steps:

a. Reading

Reading English script drama of Peter Pan story by J.M. Barrie

b. Selecting

selecting the script into clause complex analysis

c. Identifying

Identifying the clause of script drama into interpersonal Classifying

---

<sup>4</sup> Arikunto Suharsimi, *Prosedur Penelitian Suatu Pendekatan Praktik*, (Jakarta: Bina Aksara, 1989), 6th ed., p.203.

d. Classifying

Classifying the interpersonal meaning of script drama into the declarative, interrogative and imperative mood

e. Interpreting

Interpreting the mood system and then drawing the conclusion

**4. Data Analysis Technique**

The technique of data analysis used in this research was interpersonal meaning analysis. Here are the steps that were carried out regarding the process of analyzing the qualitative data. First, identifying the clause of the English script drama and selecting it as data. Second, classifying the data into raw data that further it was categorized based on the data sheets provided. Third, the text was split into clauses. Furthermore, doing an in-depth analysis to investigate the stating and analyzing clauses based on the arrangement of the mood system proposed by Halliday. Each of these clauses was expressed in the table and was examined to determine the process types (subject, finite, mood, and residue). Then, the last step is drawing conclusions after making the written report of the analysis.

## **CHAPTER IV**

### **RESEARCH FINDING AND DISCUSSION**

This chapter is divided into three main parts: (1) the data presentation and description, (2) the discussion of the data analysis, and (3) the significance and the implication of scaffolding talks in a learning activity. The first part consists of three findings of the formulations of this research: about the Realization of Mood Analysis on English Script Drama of Peter Pan Story by J.M. Barrie and the Dominant Mood System of the English script drama. The last part consists of the significance and implication of interpersonal meaning on English script drama based on the data analysis and writer opinion.

#### **A. Research Finding**

There are three problems, which are discussed here namely mood analysis on spoken text, dominant mood system of English script drama, and pedagogical meaning of English script drama. First, the mood analysis of spoken texts is described in its realization of script drama. Second, the dominant mood system is described in its realization of script drama. Last, the pedagogical meaning of English script drama toward the discourse analysis subject. There are 313 clauses that have been identified. The writer analyzed 5 types of mood analysis based on Suzanne Eggins. The classification of five types of mood analysis made it easy to understand the words of sentences in English script drama.

The writer analyzes the clause complex of English script drama. The writer found clause complex and clause simplex in

English script drama. For example: in the first speaker by the narrator. In turn 13 " It's strange " it is a clause complex analysis. In turn 14 " but Peter Pan didn't fly down into the church and stop it from happening" it is clause simplex.

The writer divided mood analysis into 5 types of mood analysis in English script drama. There were mood declarative, mood interrogative, mood WH-interrogative, mood imperative, and mood Exclamative.

### **1. Realization of Interpersonal Meaning on English Script Drama of Peter Pan Story by J.M. Barrie**

In analyzing the data, the first thing I conducted to find the clause complex analysis of script drama. In this step, all the interaction between the speaker in script drama was written a list. The use of language performed by the speaker that was analyzed was only in English.

After that, I would like to describe the finding of interpersonal meaning in the clause by clause. The mood in English is realized by the position in the clause of the subject and finite. the analysis was based on mood and residue structure.

The classification was based on the order of the subject and finite. While the order of mood is subject and finite, the mood will be declarative. While the order of mood is finite and subject, the mood will be interrogative. If the order of mood is finite only without a subject, the mood will be imperative.

The following table showed the example of mood analysis from script drama:

**Turn 10:** “*He has become a bearded man in an office*”

He	Is	Become	A bearded man	In an office
S	F	P	C	Adj:circ:place
<b>Mood:</b> <i>declarative</i>		<i>Residue</i>		

**Turn. 29:** “*When were you a little girl?*”

When	Were	You	A little girl?
Wh-compl	F	S	C
<i>Residue</i>	<b>Mood: interrogative</b>		<i>Residue</i>

**Turn. 135:** “*How clever I am*”

How clever	I	Am
Wh-complement	S	F
<i>Residue</i>	<b>Mood: exclamative</b>	

**Turn. 194:** “*Tinker Bell! Come out you naughty fairy*”

Tinker Bell	come	Out	You	Naughty fairy
Adj:vocative:	F	P	C	Adj:circ:matter
<i>Residue</i>	<b>Mood:</b> <i>imperative</i>		<i>Residue</i>	



As the analysis of the mood system was based on a clause by clause, the complex clauses were broken down. The mood system was realized in the above-mentioned analysis. The analysis was concentrated on the analysis of mood and residue. The mood consists of a subject and a finite. The subject carries the burden of the clause as an interactive event or the nub of the proposition while the finite is to show tense, polarity and modality. On the other hand, the residue is the remaining part such as predictors, complement and adjunct. Adjuncts have some subtypes as well namely circumstantial, mood, polarity, comment, vocative, conjunctive and continuity.

## **2. Dominant mood system on English Script Drama of Peter Pan Story by J.M. Ba**

After the English drama script was analyzed in terms of mood analysis on spoken text, the clause by clause was then broken down into three main parts namely declarative, interrogative and imperative mood. As the unit of analysis was a clause, the expressions were then broken down into clause by clause.

The following are the outlines of the data analysis and data interpretation. The mood types found in this analysis are as follow:

### 1) Indicative

Indicative is something to do with trading data. It separated into two sorts, that is:

a. Declarative

The declarative clause can be distinguished as a clause in which the auxiliary components of the subject happens before the finite component of the clause. Full declarative clauses are ordinarily used to start discussion trades by advancing data for the transaction. Declaratives can introduce both true data and attitudinal conclusion.

In the speech function, the declarative mood has a place with states as it were. The announcement manages to have something to do with giving data.

There were some samples of mood declarative of English script drama. That the writer already found. For example: *Turn 39 in Wendy speaking*, “One evening when I was little” it was classified as mood declarative. *Turn 104 in Mrs.Darling speaking*, “She will be fine in the yard” It was categorized as a mood declarative. *Turn 164 in Wendy speaking*, “Surely you know”. It was called as mood declarative.

Those statements did not immediately exist without any reason. The speakers were going to respond declaratively when they are asked or called. Just like example; *Turn 39 in Wendy speaking*, “One evening when I was little”. The statement above was caused by Jane asks “So, tell me!”. Then *Turn 104 in Mrs.Darling*

*speaking* “She will be fine in the yard” it is came from the question “Please mother, can Nana stay in our room tonight?” the last, speaker response from the question, *Turn 164 in Wendy speaking* “surely, you know” which came from speaker’s question, “What’s that?”

Other hands, declarative also could statement at the Wendy speaking in turn 233; “You must have so much fun” that could be found in the conversation between Wendy and Peter Pan. In the same topic declarative also could process; “But first you need some fairy dust” which aimed to give Michael a suggestion about the way to fly. "what did she says?" was formed as an interrogative which needed the appropriate response then the hearer in the next turn which can be found in the turn 214 and turn 216, conversation between Wendy and Peter Pan, replied "you are great ugly girl"

Those designing were as changing of the role of interpersonal meaning which dealt with the clause as an exchange; the first speaker asked something then the second one responded it and so on.

In this observation, the declarative has the frequency 251 clauses (80%) applied in the English script drama of Peter Pan story.

b. Interrogative

Interrogative is divided into two parts, which are polar interrogative and Wh-interrogative.

1) Polar Interrogative

Polar interrogatives, otherwise called yes-no questions, can be distinguished as a condition where the finite component happens before the subject. Full polar interrogatives are commonplace to start the trade by asking for data from others. They in this way develop the speaker as subject to the reason for different interactants.

There were some samples of polar interrogative. For example; *turn 21 by Jane speaking* "Are we safe" and *turn 108 by Mrs.Darling speaking* "Are you sure, Wendy?" it's a question that explains that Jane and Mrs.Darling need clarity about something from Wendy. Like how a declarative pattern happened within a conversation at all styles. Here, interrogative played important roles whether to show curiosity or emphasize; such as in *turn 131 by Wendy speaking* "Is that all?" The hearer won't request anything if he has already understood the core meaning of the conversation. That way the question was happened

because of to respond to the previous statement or ambiguity statement.

Different from two examples of yes or no interrogative that the speaker initially responded either yes or no that obviously could be checked in the Wendy and Peter conversation; it turned 131 and 136; "Is that all?" Peter replied; "No, It isn't" or the other example which showed a positive response to the readers; "Do you really think so Peter?" it responded, "Yes, I do". These instances can be got in turn 157 and 158.

## 2) Wh-Interrogative

Wh-interrogatives comprise of a wh-question word. The reason for the wh-word is to test for a missing component statement structure. For instance, when tests for a circumstantial, who tests for the subject and so forth. Wh-interrogative set up a desire that the noting condition will round out (offer substance to) the missing component of statement structure. There were some samples of WH- interrogative. For example; *turn 49 in Wendy speaking* "Boy, why are you crying", *turn 64 in Mrs.Darling speaking* "What do you mean?" and *turn 134 in Wendy speaking* "Where do you live".

The following response looked like interrogatively formed (in turn, 64 and 134); "what do you mean?" that was Wh-interrogative which absolutely required the answer; "It's really naughty of him not to wipe his feet". This format showed the reality of function which belonged to the correct response of the Wh-question, it was not absolutely requiring the answer of yes or no.

The equation of the interrogative example was fundamentally extraordinary in the shape however those were nearly worked as a similar that was to do asking or examining the vague wonder. Wh-questions were laid on the type of noting based of the inquiry in the event that the inquiry identified with asking certain spots, whatever remains of the appropriate response must be shaped of place while yes or no inquiry was basically frame which just needs to do reacting either yes or no.

The use interrogative mood whether it is polar interrogative or wh-interrogative is in frequency 46 clauses (14%).

c. Imperative

Imperative manages requesting and giving merchandise and enterprises. In this perception, it normally does not contain the components of the subject

but rather comprises of just limited or indicator. The exclusion of the subject in a basic happens on the grounds that all objectives are certainly routed to the recipient. There were some samples of mood Imperative of English script drama. For example; *turn 6 in the narrator speaking* “Oh but don’t feel sorry for her”, *turn 19 in Wendy speaking* “Come here!” and *turn 257 in Peter speaking* “Fly with me!”.

The form of imperative obviously happened when there something that must be done at that time and it sometimes caused based on the situation or topic talked about; such as, “O but don’t feel sorry for her” it is mean that imperative mood can apply in prohibition about something. "Come here!" which happened to do instruction “But I haven’t flown over the mermaids’ lagoon yet...”. The speaker could do instruction as there was something risk that should be done by means of instruction. The same as *turn 257* “Fly with me!” the speaker did instructions to get the thing done by the hearer.

The imperative pattern dealt with the exclamation mark to show that the sentence or expression was the form in an instruction that the goal was a requirement of action. The use imperative of English drama script is infrequently 13 clauses (4%).

d. Exclamative

The exclamative statement isn't just a word or provision delivered with a decision or an amazed inflection. In this perception, it commonly contains wh-supplement with a modifier and after that subject and finite. There were some samples of mood exclamative of English script drama. For example: *turn 135 in Wendy speaking* "What a funny address" and *turn 150 in Peter speaking* "How clever I am".

The use exclamative of an English drama script is infrequently 2 clauses (1%).

Based on the data analysis above, it is clear that there are 313 clauses of English script drama analyzed. Besides, in terms of the mood system of English drama script in the research subject, there were some facts found. First, the declarative mood was found in 252 clauses or 80%. Second, the interrogative mood was uncovered in 46 clauses or 14 %. Third, the imperative mood was discovered in 13 clauses or 4%. Last, the exclamative mood was discovered in 2 clauses or 1%. The dominant mood system of English script drama in the research subject was declarative mood as it got 80%. As the declarative mood was closely related with the statement in the speech functions.



Based on the analysis above the analysis was mainly on mood and residue to find out the declarative, interrogative, imperative, and exclamative. When the dominant mood system of English drama script is declarative.

**Table 5: Mood Types Analysis**

<b>Mood Types</b>	<b>Number of Clauses</b>	<b>Percentage</b>
<b>Declarative</b>	252	80%
<b>Interrogative</b>	46	14%
<b>Imperative</b>	13	4%
<b>Exclamative</b>	2	2%
<b>Total</b>	313	100%

There are four speech functions in statement, questions, order, and offer. The declarative mood has a place with states as it were. The discourse jobs in item trade are really giving and requesting. What they give and request are two fundamental things in particular data and products and ventures. When they give or request data, they really make a suggestion. Be

that as it may, in the event that they give or request products and ventures, they make a proposition.

### **3. Pedagogical Implication of Interpersonal Meaning in English Script Drama of Peter Pan Story By J.M.Barrie**

English is an instrument in using present-day science and innovation. The reason for English instruction in Indonesia is to empower understudies to utilize English as a correspondence implies. To achieve this education level, the instructor ought to be adequately equipped in communicating in English to empower them in collaborating normally with their understudies so as to have the capacity to build up the understudies' capacity or expertise to impart through the creation and understanding of the content in different settings. The educator can encourage and bolster the understudies' improvement by utilizing their discourse work. Discourse capacity can be connected in any aptitude, for example, Listening, Reading, Speaking or Writing.

To influence the class to comprehend the materials, an instructor ought to see how to compose the classroom. The classroom association depends on the lucidity of the instructor's clarification and guidance. One must ensure that the guidance is clear and understandable. The utilization of guidelines ought to be done and very much educated. Articulations in surrendering directions and setting sets and gatherings should be all around educated. Indeed, guidance and well to give order will simple if understanding the inclination framework.

A powerful productive classroom ought to be sorted out by a viable proficient educator too. To make the classroom powerful and productive, an educator ought to convey and give directions in English. Understudies are typically tranquil in any case as they are not acquainted with English guidelines. Later they can comprehend and react to the educator's guidelines. There are a few articulations an instructor can utilize when the individual in question educates his/her understudies to take a seat and stand up, move around, turn-give, ask who needs a turn, request help and give things out, clarify and illustrate, affirm and check to comprehend, begin an input talk, fortify and give a homework.

## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

This chapter presents the conclusion and pedagogical implications of the study. Based on the data analysis and data interpretation presented in chapter IV, the writer can make some conclusion. The conclusions are as follows.

#### **A. Conclusions**

1. The mood analysis on English script drama of peter pan story by.J.M.Barrie

In light of the data analysis in chapter four, there are some conclusions drawn. Initially, there is three typical clause mood specifically declarative, interrogative, imperative, and exclamative. Those temperaments are firmly identified with discourse capacities, for example, direction, offer, explanation, and questions. What is traded here are conditions. At the point when the speaker is in the dramatization to talk the content, what the individual in question really does is to get a specific discourse job either requesting or giving. What is requested and given are data or merchandise and ventures.

2. Dominant mood system on English script drama of peter pan story by.J.M.Barrie

At the point when the speaker gives or requests merchandise and enterprises, the other speaker really makes a proposition. In the data

analysis, the declarative moods were observed to be predominant ones. It implies that the explanatory temperament comprises of a subject and finite. Not at all like different moods, for example, interrogative, imperative, and exclamative, interrogative comprises of finite and subject while imperative absences of mood component, it is like the announcement in discourse capacities. It implies additionally that the speaker attempted to give the data to the next speaker. The second overwhelming one is interrogative. It implies that the speaker likewise powers the other speaker to offer data to the inquiries inquired. The less overwhelming is an imperative mood and an exclamative state of mind. It implies that the speaker did not by any stretch of the imagination endeavor to request products and ventures from the other speaker to play out a few exercises.

3. The pedagogical implementation of Mood analysis on English script drama of Peter pan story

By the aftereffect of the exploration, educational ramifications can be given, hypothetically, for all intents and purposes and instructively, particularly for analysts, English students and educators, and perusers.

Hypothetically, they may utilize them as a thought for further research. English students and educators, particularly in advanced education, may utilize it as a kind of perspective to examine type and talk. For the essayists who care about their composition, feeling, and disposition, this exploration may give learning that can make their short stories lovely, so it could impact the perusers.

For all intents and purposes, analysts may reconsider the discoveries for further understanding. Instructively, English students and instructors, particularly those in advanced education, may think that its advantageous as a significant contribution to the educating of sending in making the significance of a content clearer for perusers, since the information about the Appraisal System will be vital when they compose or create writings.

## **B. Suggestions**

Understanding about a spoken text is really important for an English teacher because the expressions are to guide students to understand the lesson and students can acquire certain skills as they need. The suggestions are divided into three parts as follow:

1. The teacher must understand spoken text especially the use of mood types like declarative, interrogative, imperative, and exclamative to guide students in the classroom. As the dominant mood is declarative, the English teacher is supposed to use declarative mood or statement most of the time in the classroom.
2. The presentation must be clear so the students can understand the lessons and it can only be carried out by using more declarative moods.
3. All students of English departments, English teachers and lecturers should know speech functions and mood systems as they are significant for English language teaching.

After the understanding of all three above, hopefully, they can apply and spread the knowledge to students, friends and other people so that communication can take place without any disturbance or misunderstanding.

Finally, hopefully, further research on the drama script, mood system, and speech functions can be carried out for better understanding and better quality of English language teaching. English teachers as well need to take research on the above-mentioned topics.

## REFERENCES

- Barbara Jhonstone, *Discourse analysis*, (Oxford; Blackwell Publishing), 2008
- Brown, Gillian and George Yule, *Discourse Analysis*, (New York:Cambridge University Press), 1989
- Butt, David et al., *Using Functional Grammar: An Explorer's Guide* (Sydney: Macquarie University). 2003
- Charles W. Kreidler, *Introducing English Semantics*, (London:Routledge), 1998
- Creswel, John W, *Research Design (Qualitative, quantitative, and mix method approach)*, (London;Sage Publication), 2009
- Diah Septiani Wulandari, *Analysis of Mood in the Background Section of Skripsi Written by English Education Department Students of Teacher Training and Education Department Faculty of Muria Kudus University*, (Kudus; Muria Kudus University), 2014
- Eggin, Suzanne, *An Introduction to system Functional Linguistics*, (London and New York;Continuum), 2004
- Emine Gül Çelebi İlhan, —Discourse Analysis of Interpersonal Meaning to Understand the Discrepancy between Teacher Knowing and Practicel, *Eurasia Journal of Mathematics, Science & Technology Education*, (Vol.3 No 8, tahun 2016)
- Eko santosa dkk, *Seni Teater Jilid 2*, (Jakarta : Direktorat Pembinaan Sekolah Menengah Kejuruan), 2018,
- Fikri Z dkk, *Mood Structure Analysis of Teacher Talk in EFL Classroom*, (Singarja;Ghanesa University), 2014



- Hamza, Feraz, *The Translation of Tafsir Al-Jalalayn*, (Jordan;The Royal Aal Bayt Institute for Islamic Thought), 2007
- Jonatan culpeper, mick short, and peter verdonk, *exploring the language of drama*, (New York:Routledge), 2002
- J.R.Raco, *Metode Penelitian Kualitatif (Jenis, karakteristik, dan keunggulannya)*, (Jakarta; PT. Gramedia Widiasarana Indonesia), 2010
- Lusi Ayu Setyowati, “Interpersonal Meaning in Short Story of Hans Christian Andersen The Real Princess”, Thesis ( Surakarta :Muhammadiyah University, 2015 )
- M.A.K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective*, (Victoria; Deakin University), 1989
- Mehwish Noor, Moazzam Ali, Fakharrh Muhabat, Bahram Kazemian, *Systemic Functional Linguistics Mood Analysis of the Last Address of the Holy Prophet (PBUH)*, (Pakistan; University of Gujarat), 2015
- Paul Gee, James, *An Introduction to Discourse Analysis (Theory and Method)*, (London;Routledge), 1999
- Rizal, Daviq, *Discourse Analysis*, (Semarang; CV. Karya Abadi Jaya), 2015
- Rowiatun Amri Marhamah, “Interpersonal Meaning Analysis of Muse Song Lyric”, Thesis (Yogyakarta: Universitas Negeri Yogyakarta, 2014)
- Sugiyono, *Metode Penelitian Pendidikan (Pendekatan kuantitative, kualitative, dan R&D)*, (Bandung; Alfabeta), 2013
- Suharsimi Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktik*, (Jakarta : Rineka Cipta, Revised Edition, 2010)

Vijay Bhatia, *World of Written Discourse :A Genre Based View*.  
(Chennai: Continum International Publishing Group),  
2004

Yeny Rahma, "An Analysis of Interpersonal Meaning on Teacher's  
Scaffolding Talks", *Encounter* (Volume 3, No.2 : 2012)

[playsforyoungaudiences.org/.../peterpan\\_gaines\\_excerpt.pdf](https://www.playsforyoungaudiences.org/.../peterpan_gaines_excerpt.pdf)

Keiko Muto-Humphrey, "Discourse Analysis through Interpersonal  
Meaning", [https://scholar.google.co.id/  
scholar?hl=en&as\\_sdt=0%2C5&q=Discourse+Analysis+thr  
ough+Interpersonal+Meaning+by+Keiko+MutoHumphrey&  
btnG](https://scholar.google.co.id/scholar?hl=en&as_sdt=0%2C5&q=Discourse+Analysis+through+Interpersonal+Meaning+by+Keiko+MutoHumphrey&btnG). Pdf, accessed on 5 Desember 2018

**APPENDIX 1**  
**LIST OF TABLE**

**1. Table 1: The mood types**

Mood system		
Indicate		Imperative
Declarative	Interrogative	

**2. Table 2: Element of residue**

Elements of Residue		
Predicator	Complement	Adjunct

**3. Table 3: Types of Adjunct**

Adjunct		
Circumstantial	Modal	Textual
A. Time B. Cause C. Matter D. Agent	E. Mood adjunct F. Polarity G. Comment H. Vocative	I. Conjunctive J. Continuity

**4. Table 4: Mood structure**

Mood	+/- subject	order
Declarative	+ subject	Subject + finite
Interrogative	+ subject	Finite + subject
Imperrative	-subject	Finite

**5. Table 5: Mood Types Analysis**

<b>Mood Types</b>	<b>Number of Clauses</b>	<b>Percentage</b>
<b>Declarative</b>	252	80%
<b>Interrogative</b>	46	14%
<b>Imperative</b>	13	4%
<b>Exclamative</b>	2	2%
<b>Total</b>	313	100%

## APPENDIX 2

### 1. Clause Complex Analysis

Turn	Speaker	Code	Expressions
1.	Narrator		All children grow up
2.			They become hairdressers, lawyers and shopkeepers
3.			They become train drivers, dentists and astronauts
4.			They become nurses, teachers, and grown up with people with children of their own.
5.			Wendy is all grown up
6.		$\beta$	Oh but don't feel sorry for her
7.		$\alpha$	she's the kind
8.		1	that likes to grow up
9.		2	She has a brother , Michael
10.		$\alpha$	He's become a bearded man in an office
11.		$\beta$	though he used to be a pirate killer
12.			Wendy got married in white with a pink sash
13.		$\alpha$	It's strange
14.		$\beta$	but Peter Pan didn't fly down into the church and stop it from happening
15.		$\beta$	But that was many years ago.
16.			Now, Wendy has a daughter called Jane
17.	Wendy		Come on you, Bedtime
18.	Jane		But I haven't flown over the mermaids' lagoon yet...
19.	Wendy		Come here
20.			I can see the pirates coming
21.	Jane		Are we safe?
22.	Wendy	1	Of course we are
23.	Wendy	2	I'm here.

24.	Jane		I love you Mum
25.			tell me about Peter Pan
26.	Wendy	1	Sweetheart, that was such a long time ago
27.		2	And how time flies!
28.	Jane	$\alpha$	Does it fly the way you flew
29.		$\beta$	When were you a little girl?
30.	Wendy		Do you know Jane
31.	Wendy Jane	$\alpha$	Sometimes I wonder
32.		$\beta$	Whether I ever did really fly
33.			You did
34.	Wendy		Well I can't fly now
35.	Wendy	$\beta$	Because I am grown up
36.	Wendy Jane	$\beta$	When people grow up
37.		$\alpha$	They forget the way
38.			So, tell me!
39.	Wendy		One evening when I was little
40.	Wendy Jane		Peter pan burst in to our nursery looking for shadow
41.		$\alpha$	The silly boy, tried to stick it on with soap
42.		$\beta$	And when he couldn't he cried, and that woke me
43.		$\beta$	And so I stitched it on for him
44.		$\alpha$	You've missed a bit
45.	Jane Wendy	$\beta$	When you saw him sitting on the floor crying,
46.		$\beta$	what was it you said?
47.		$\beta$	Are you said?
48.		1	I sat up in bed and said
49.	Wendy	2	Boy why are you crying?
50.	Jane		That was it
51.	Wendy		And then he flew us all away to Neverland.
52.	Wendy	$\beta$ (1)	If you snuggle down
53.	Wendy	$\alpha$ (1)	I'll tell you
54.		$\alpha$ (2)	I first hear Pete Pan

55.		$\beta$ (2)	When I was just little
56.		(3)	And I found some leaves on the floor of my room
57.		(4)	I knew
58.		$\alpha$ (5)	They hadn't been there
59.		$\beta$ (5)	When I went to bed
60.		(6)	And I said
61.		(7)	I think
62.		(8)	It's that peter again
63.		$\beta$	And my mother replied
64.	Mrs. D		What do you mean?
65.	Wendy		It's really naughty of im not to wipe his feet
66.	Mrs. D		No one can get into the house without knocking
67.	Wendy	$\alpha$ (1)	I know
68.		$\beta$ (1)	But I think
69.	Wendy	(2)	He comes in by the window
70.	Mrs. D		But we're three floors up
71.	Wendy		And there leaves were not at the foot of the window
72.		$\alpha$ (1)	There were leaves
73.		$\beta$ (1)	But she must have thought
74.	Wendy Narrator	(2)	I was dreaming
75.		$\alpha$ (1)	Mrs. Darling examinde the leaves carefully
76.		$\beta$ (1)	But she didn't recognise them from any tree
77.		(2)	She knew
78.		(3)	She crawled around the floor, peering for marks of a strange foot
79.	Narrator Narrator	(4)	She knocked on the walls and let down atape from the window to the pavement
80.		(5)	It was a sheer drop of thirty feet without so much as a drainpipe to hold on to

81.		(6)	But then one night, after bath, and stories, when Wendy and her brother Michael were tucked up in bed and had gone to sleep
82.		(9)	She had a dream
83.		$\alpha$ (10)	She dreamt that a strange place had come too near
84.		$\beta$ (10)	And that a strange boy had broken through from it
85.		$\alpha$ (11)	He didn't scare her
86.		$\beta$ (11)	For she thought
87.		(12)	She had seen him before
88.		(13)	In her dream he tore the film
89.		(14)	That obscures his never land
90.		(15)	And she saw her Wendy
91.		(16)	And Michael peeping through the gap
92.		(17)	Their dog Nana run into the room
93.		$\alpha$ (18)	Mrs. Darling runs down to the street to look for his little boy
94.		$\beta$ (18)	But he wasn't there
95.		$\alpha$ (19)	And in the black night she could see nothing
96.		$\beta$ (19)	Except what she thought was a shooting star
97.		(20)	She returned to the nursery and found Nana with something in her mouth
98.		$\alpha$ (1)	She decided to roll the shadow up and put it away carefully in a drawer
99.	Narrator Wendy	$\beta$ (1)	Until there was good time to tell her husband
100.		$\alpha$ (2)	That opportunity came a week later. On that never to be forgotten Friday
101.		$\beta$ (2)	When Mrs. Darling and her husband were going out for the evening
102.		(3)	Wendy and her little brother Michael were tucked up cosy in bed
103.			Please mother, can Nana stay in our



			room tonight?
104.	Mrs. D		She will be fine in the yard
105.	Wendy	$\beta$	But that's not Nana's happy bark
106.	Wendy Mrs.D	$\alpha$	That's her bark
107.		$\beta$	When she smells danger
108.			Are you sure wendy?
109.	Michael		Can you see anything?
110.	Mrs, D		Everything's quiet
111.		1	Oh how I wish
112.	Mrs, D	2	I wasn't going to that party tonight
113.	Micahel		Mother, you look beautiful this evening
114.	Michael	$\alpha$	Can anything harm us
115.	Michael Mrs. D	$\beta$	After the night light are on?
116.		1	Nothing my precious, they are the eyes
117.	Mrs. D	2	A mother leaves behind to guard her children
118.	Michael		I love you mum
119.	Mrs. D		And I love you michael, and you
120.	Narrator		Two night lights are burning
121.	Narrator Peter		There is an odd astmosphere in the room
122.			The nursery searching for something
123.			It goes in drawers, in the wardrobe, inside pockets of dressing gowns
124.			Suddenly the curtains billow and peterpan drops into the room again
125.			Tinker bell! Tink! Where are you?
126.	Peter Wendy		Now where have they put it?
127.			Is That big box over there?
128.			Boy, why are you crying?
129.	Peter		What's your name?
130.	Wendy		Wendy moira angela darling, what's yours?
131.	Wendy		Is that all?
132.	Wendy		I'm so sorry

133.	Peter		It doesn't matter
134.	Wendy		Where do you live?
135.	Wendy		What a funny address
136.	Peter		No it isn't
137.	Wendy		What they put on the letters?
138.	Wendy		But your mother gets letters?
139.	Peter		I don't have mother
140.			You were crying
141.	Peter	1	I wasn't crying
142.	Peter	2	I can't get my shadow to stick on
143.	Wendy		It's come off?
144.	Wendy	1	That's awful!
145.	Wendy	2	It must be sewn back on
146.	Peter		What's sewn?
147.	Wendy	$\alpha$	I will do it for you
148.	Wendy	$\beta$	But it might hurt a bit
149.	Peter		I won't cry
150.	Peter		How clever iam!
151.	Wendy		Of course, i didn't do anything
152.	Peter		You did a little
153.	Peter	(1)	Wendy, don't go away
154.	Peter Wendy	$\alpha$ (2)	I can't help crowing
155.		$\beta$ (2)	When iam pleased with myself
156.		(3)	Wendy? Wendy, one girl is more useful than twety boys
157.			Do you really think so peter?
158.	Peter		I do
159.	Wendy	1	That's so lovely of you
160.	Wendy	2	I will get up again
161.		$\alpha$	I can give you kiss
162.	Peter	$\beta$	If you like
163.			What's that?
164.	Wendy		Surely you know
165.	Peter	$\alpha$	I will know it
166.	Peter	$\beta$	When you give it to me

167.	Narrator		She goes to kiss him and sees his innocence and so gives peter a thimble instead
168.	Peter		Now. Will i give you a kiss?
169.	Wendy		I shall wear this kiss around my neck
170.	Wendy		Peter, how old are you?
171.	Peter	$\alpha$ (1)	I don't know
172.	Peter	$\beta$ (1)	But iam quite young
173.		(2)	I ran away the day
174.		(3)	I was born
175.		$\alpha$	I heard my parents talking about
176.	Peter	$\beta$	How i was to be
177.		$\beta$	When i became a man
178.		1	I want to be a little boy forever and have fun
179.		2	So i ran away from home and lived among the fairies for a long time
180.		(1)	They can reallt be quite anoyingalaways getting in the way, causing a nuisance
181.		(2)	They are great!
182.		$\alpha$ (3)	You see
183.		$\beta$ (3)	When the first baby laughed for the first time
184.	Peter	$\alpha$ (4)	Its laugh broke into a thousand pieces
185.		$\beta$ (4)	And that was the beginning of fairies
186.	Wendy	(1)	You see
187.		$\alpha$ (2)	Children know such a lot
188.		$\beta$ (2)	Or so they think
189.		$\alpha$ (3)	They don't believe in fairies
190.		$\beta$ (3)	And every time a child says
191.		(4)	I don't believe in fairies
192.		(6)	I can't think
193.		(7)	Where's she's gone to
194.		(8)	Tinker bell! Come out you naughty fairy
195.		1	Peter, are you saying

196.	Wendy	2	There's one in my room?
197.	Peter	1	She was here just now
198.	Peter Wendy	2	You don't hear her
199.		3	Do you?
200.			All i can hear is a tinkle of bells
201.	Peter		That's tink
202.	Peter Wendy	1	I think
203.		2	I hear too
204.			Wendy, i have shut her in the drawer
205.			Of course i'm sorry
206.		1	I didn;t know
207.		2	You were in there
208.		1	Oh peter, can you get her to stand still?
		2	I'd love to see her
209.	Wendy		They hardly ever stand still
210.	Peter		Where is he?
211.	Wendy		Look ! there!
212.	Peter		You were her fairy
213.	Peter		What did she say?
214.	Wendy		
215.	Peter	1	She says
216.	Peter	2	You are great ugly girl
217.		3	And that she is my fairy
218.		4	Tink, i'm gentlema
219.		$\alpha$	And you are lady
220.		$\beta$	So you can't be my fairy
221.			What did she says now?
222.		Peter	
223.	Peter Wendy	$\alpha$	She's called tinkerbell
224.		$\beta$	Because she mends the pots and kettles
225.			So where do you live now?
226.	Wendy		And who are they?
227.	Peter	$\alpha$	They are children
228.	Peter	$\beta$	Who fall out of their prams
229.	Wendy	$\beta$	When no one's looking

230.		1	If they are nor claimed in seven days
231.		2	They find themselves in neverland
232.			I'm their captain
233.			You must have so much fun
234.	Peter		Yes, its great fun
235.		$\beta$	But we're so lonely
236.	Peter	$\alpha$	You see
237.	Peter		There aren't any ladies
238.			Oh no, girls are far too clever to fall out of their prams
239.	Wendy	1	It's so sweet
240.		2	The way you talk about girls peter
241.	Wendy		Michael there hates us
242.	Wendy		Hey! You might be captain in neverland but not in this house
243.		1	I know
244.	Wendy	2	You meant to be kind
245.	Peter		So i'll let you give me a kiss
246.		1	I thought
247.	Peter	2	You would want it back
248.	Wendy		Oh dear, i don't mean a kiss
249.	Wendy		I mean a thimble
250.	Peter		What's that?
251.	Wendy		It's like this
252.	Peter		What is it?
253.	Wendy		Someone pulled my hair
254.	Peter		Tink! I've never seen her so badly behaved before
255.		1	She says
256.		2	She's going to do that to you every time
257.			I give you a thimble
258.			She says
259.			She's very rude
260.	Wendy		Peter, why did you come here ?
261.	Peter		To listen to stories, we don't know

			any
262.	Wendy		You don't know any stories?
263.	Peter		Your mother was telling you such a lovely story
264.	Peter	$\alpha$	About the princess who couldn't find the lady
265.	Peter	$\beta$	Who wore the glass slipper
266.	Wendy		Peter, that was cinderella
267.	Wendy	$\alpha$	He found her
268.	Wendy	$\beta$	And they lived happily ever after
269.	Wendy		Where are you going?
270.			Don't go peter
271.			I know lots of other stories
272.	Wendy		I could tell you and the boys so many of them
273.	Peter		What are you doing?
274.			Wendy, come and fly with me
275.	Peter		Fly with me
276.			and tell the other boys
277.	Wendy		Oh dear, i can't
278.	Wendy		Besides i can't fly
279.	Peter		I'll teach you
280.	Peter	1	I'll teach you to jump on
281.		2	The wind is back
282.	Peter	3	And away we wil go
283.			Wendy, just think
284.			when you're sleeping in your bed
285.	Peter		You could be out flying with me instead, touching the stars
286.	Wendy		And wendy, they are mermaids
287.			I've never seen a mermaid
288.	Peter		Wendy, how we would all respect you
289.	Peter		You could tuck us in at night
290.	Wendy		Peter, would you teach michael to fly too?

291.	Peter		If you like
292.	Wendy	1	Wake up!
293.	Wendy Michael	2	Wake up!
294.		3	Peter pan is here
295.		4	And he's going to teach us to fly
296.			What is he?
297.	Michael Peter		Then i'll get up
298.			Oh i am up
299.			Can you really fly?
300.			Of course i can
301.	Peter		Yes, i am sweet!
302.	Michael		So how do you do it?
303.	Peter		You just think lovely wonderful thoughts
304.	Peter Michael	$\alpha$	And they lift you up into the air
305.		$\beta$	But first you need some fairy dust
306.			It's so exciting!
307.	Peter		They're calling to us
308.	Peter Michael		The moon will guide us to the fairies and mermaids
309.		1	I don't think
310.	Michael Narrator	2	We should go
311.		$\alpha$	Wendy, peter, and michael are at the window
312.	Narrator	$\beta$	And suddenly they fly away into the night
313.			Mrs. Darling comes running into the nursery out og breath

## 2. Mood Analysis

### Turn.1: All children grow up

All children	grow up
S	C
<i>Mood:Declarative</i>	<i>Residue</i>

### Turn.2: They become hairdressers, lawyers and shopkeepers

They	become	hairdressers, lawyers and shopkeepers	
S	F	P	C
<i>Mood: declarative</i>	<i>Residue</i>		

### Turn.3:They become train drivers, dentists and astronauts

They	become	train drivers, dentists and astronauts	
S	F	P	C
<i>Mood: declarative</i>	<i>Residue</i>		

### Turn.4:They become nurses, teachers, and grown up with people with children of their own.

They	become	nurses, teachers, and grown up with people with children of their own.	
S	F	P	C
<i>Mood: declarative</i>	<i>Residue</i>		

### Turn.5: Wendy is all grown up

Wendy	Is	All grown up
S	F	C
<i>Mood: declarative</i>	<i>Residue</i>	



**Turn.6:** Oh but don't feel sorry for her

Oh	But	Don't	Feel	Sorry for her
Adjunct: continuity	Adjunct: conjunctive	F	P	C
		<i>Mood: imperative</i>	<i>Residue</i>	

**Turn.7:** She is the kind

She	Is	The kind		
S	F	C		
<i>Mood: Declarative</i>		<i>Residue</i>		

**Turn.8:** That likes to grow up

That	Likes		To grow up	
S	F	P	C	
<i>Mood: declarative</i>		<i>Residue</i>		

**Turn.9:** She has a brother, Micahel

She	Has		A brother	Michael
S	F	P	C	Adjunct: vocative
<i>Mood: declarative</i>		<i>Residue</i>		

**Turn.10:** he is become a bearded man in an office

He	Is	become	A bearded man	In an office
S	F	P	C	Adjunct: circum
<i>Mood: declarative</i>		<i>Residue</i>		

**Turn.11:** Thought he used to be a pirates killer

Thought	He		Used		To be a pirates killer
S	F	S	F	P	C
<i>Mood: declarative</i>		<i>Mood: declarative</i>		<i>Residue</i>	

**Turn.12:** Wendy gormaried in white with a pink sash

Wendy	Got married		In white with a pink sash
S	F	P	C
Mood: declarative		Residue	

**Turn.13:** It is strange

It	Is	Strange	
S	F	C	
Mood: declarative		Residue	

**Turn.14:** But peter didn't fly into the church and stop it from hapening

But	Pete r pan	Didn't	Fly down	Into the church	And	Stop it from hapening
Adjunct: conjunctive	S	F: negative	P	Adjunct: circum	Adjunct: conjunctive	C
	Mood: declarative		Residue			Residue

**Turn.15:** But that was many years ago

But	That	Was	Many years ago
Adjunct: conjunctive	S	F	Adjunct: circum
	Mood: declarative		Residue

**Turn.16:** Now, Wendy has daughter called Jane

Now	Wendy	Has	Daughter called Jane
Adjunct: circum	S	F	C
	Mood: declarative		Residue

**Turn.17:** Come on you bedtime

Come on		You	Bedtime
F	P	C	Adjunct: vocative
Mood: imperative	Residue		

**Turn.18:** But I haven't flown over the mermaid's lagoon yet

But	I	Haven't	Flown over	The mermaid's lagoon	Yet
Adjunct: conjunctive	S	F: negative	P	C	Adjunct: polarity
	Mood: declarative		Residue		

**Turn.19:** Come here!

Come		Here
F	P	C
Mood: imperative	Residue	

**Turn.20:** I can see the pirates coming

I	Can	See	The pirates coming
S	F	P	C
Mood: declarative		Residue	

**Turn.21:** Are we safe?

Are	We	Safe?
F	S	C
Mood: interrogative		Residue

**Turn.22:** Of course we are

Of course	We	Are
C	S	F
Residue	Mood: declarative	

**Turn.23: I am here**

I	Am	Here
S	F	C
Mood: declarative		Residue

**Turn.24: I love you mom**

I	Love	You	Mom
S	F	P	C
Mood: declarative		Residue	Adjunct: vocative

**Turn.25: Tell me about peter pan**

Tell	Me	About peter pan
F	P	C
Mood: imperative		Residue

**Turn.26: Sweetheart, that was such a long time ago**

Sweetheart	that	Was	Such a long time ago
Adjunct: vocative	S	F	Adjunct: circum
Residue	Mood: declarative		Residue

**Turn.27: And what time flies?**

And	What time	Flies	
Adjunct: conjunctive	WH-Complement	F	P
	Residue	Mood: interogative	Residue

**Turn.28: Does it fly the way you flew?**

Does	It	Fly	The way	You	Flew	
F	S	P	C	S	F	P
Mood: declarative		Residue		Mood: declarative		Residue

**Turn.29:** When were you a little girl?

When	Were	You	A little girl?
WH-Complement	F	S	C
Residue	Mood: interrogative		Residue

**Turn.30:** Do you know, Jane?

Do	You	Know	Jane?
F	S	P	Adjunct: vocative
Mood: interrogative		Residue	

**Turn. 31:** Sometimes I wonder

Sometimes	I	Wonder	
Adjunct: usuality	S	F	P
	Mood: declarative		Residue

**Turn.32:** Whether I ever did really fly

Whether	I	Ever	Did	Really	Fly
Adjunct: mood	S	Adjunct: mood	F	Adjunct: mood	P
	Mood: declarative				Residue

**Turn:33:** You did

You	Did
S	F
Mood: declarative	

**Turn.34:** Well, I can't fly now

Well	I	Can't	Fly	Now
Adjunct: continuity	S	F negative	P	Adjunct: circum
	Mood: declarative		Residue	

**Turn.35: Because I am grown up**

Because	I	Am	Grown up
Adjunct: comment	S	F	C
	Mood: declarative		Residue

**Turn.36: When people grow up**

When	People	Grow up
Wh-compl	S	C
Residue	Mood: declarative	Residue

**Turn.37: They forget the way**

They	Forget		The way
S	F	P	C
Mood: declarative		Residue	

**Turn.38: So, tell me**

So	Tell	Me	
Adjunct: continuity	F	S	C
	Mood: imperative		Residue

**Turn.39: One evening, when I was little**

One evening	When	I	Was	Little
Adjunct: circum	Adjunct: mood	S	F	C
		Mood: declarative		Residue

**Turn.40: Peterpan burst in to our nursery looking for shadow**

Peterpan	Burst		In to our nursery	Looking for shadow
S	F	P	Adjunct: circum	C
Mood: declarative		Residue		

**Turn.41:** The silly boy tried to stick it on with soap

The silly boy	Tried		To stick	It	On with soap
S	F	P	P	C	Adjunct: circum
Mood: declarative	Residue				

**Turn.42:** And when he couldn't he cried and that woke me

And	When He Couldn't	He	Cried		And	That	Woke	Me
Adjunct: conjunctive	C	S	F	P	Adjunct: conjunctive	S	P	C
Residue		Mood: declarative		Residue		Mood: declarative		Residue

**Turn.43:** And so I stiched it on for him

And	So	I	Stiched		It on for him
Adjunct: conj	Adjunct: circum	S	F	P	C
		Mood: declarative			Residue

**Turn.44:** You have missed a bit

You	Have	Missed	A bit
S	F	P	C
Mood: declarative		Reside	

**Turn.45:** When you saw him sitting on the floor crying

When	You	Saw		Him sitting	On the floor crying
Wh-compl	S	F	P	C	Adjunct: circum
Residue	Mood: declarative		Residue		

**Turn.46:** What was it you said?

What	Was	It	You said?
WH- Complement	F	S	Adjunct: comment
Residue	Mood: interrogative		Residue

**Turn.47:** Are you said?

(are)	You	Said?
F	S	P
Mood: interrogative		Residue

**Turn.48:** I sat up in bed and said

I	Sat up		In bed	And	Said
S	F	P	Adjunct: circum	Adjunct: conjunctive	Adjunct: comment
Mood: declarative		Residue			

**Turn.49:** Boy, why are you crying?

Boy	Why	Are	You	Crying?
Adjunct: vocative	WH- Complement	F	S	C
	Residue	Mood: interrogative		Residue

**Turn.50:** That was it

That	Was	It
S	F	C
Mood: declarative		Residue

**Turn.51:** And then he flew us all away to neverland

And	Then	He	Flew		Us all away	To neverland
Adjunct: conj	Adjunct: conj	S	F	P	C	Adjunct: circum
		Mood: declarative		Residue		



**Turn.52:** If you snuggle down

If	you	Snuggle down
Adjunct: comment	S	C
	Mood: declarative	Residue

**Turn.53:** I will tell you

I	Will	Tell	You
S	F	P	C
	Mood: declarative	Residue	

**Turn.54:** I first hear peterpan

I	First	Hear	Peterpan	
S	Adjunct: circum	F	P	C
Mood: declarative		Mood: declarative	Residue	

**Turn.55:** When I was just little

When	I	Was	Just little
Adjunct: circum	S	F	C
	Mood: declarative		Residue

**Turn.56:** And I found some leaves on the floor of my room

And	I	Found		Some leaves	On the floor of my room
Adjunct: conj	S	F	P	C	Adjunct: circum
	Mood: declarative		Residue		

**Turn.57:** I knew

I	Knew			
S	F		P	
Mood: declarative			Residue	

**Turn.58:** They hadn't been there

They	Hadn't been	There
S	F: negative	C
Mood: declarative		Residue

**Turn.59:** When I went to bed

When	I	Went		To bed
Adjunct: circum	S	F	P	C
	Mood: declarative		Residue	

**Turn.60:** And I said

And	I	Said		
Adjunct: conj	S	F	P	
	Mood: declarative		Residue	

**Turn.61:** I think

I	Think		
S	F	P	
Mood: declarative			Residue

**Turn.62:** It is that peter again

It	Is	That peter again	
S	F	C	
Mood: declarative			Residue

**Turn.63:** And my mother replied

And	My mother	replied		
Adjunct: conj	S	F	P	
	Mood: declarative		Residue	

**Turn.64:** What do you mean?

What	Do	You	Mean?
WH- Complement	F	S	C
Residue	Mood: interrogative		Residue

**Turn.65:** It is really naughty of Iam not to wipe this feet

it	Is	Really naughty of	I	Am not	To wipe	This feet
S	F	Adjunct: mood	S	F: negative	P	C
Mood: declarative			Mood: declarative		Residue	

**Turn.66:** No one can get into the house without knocking

No one	Can	Get	In to the house	Without knocking
S	F	P	Adjunct: circum	C
Mood: declarative		Residue		

**Turn.67:** I know

I	Know		
S	F	P	
Mood: declarative			Residue

**Turn.68:** But I think

But	I	Think	
Adjunct: conj	S	F	P
	Mood: declarative		Residue

**Turn.69:** He comes in by window

He	Comes		In by window
S	F	P	Adjunct: circum
Mood: declarative		Residue	

**Turn.70:** But we are three floors up

But	We	Are	Three floors up
Adjunct: conj	S	F	C
Mood: declarative			Residue

**Turn.71:** And there leaves were not at the foot of the window

And	There leaves	Were not	At the foot of the window
Adjunct: conj	S	F: negative	Adjunct: circum
Mood: declarative			Residue

**Turn.72:** there were leaves

There	Were	Leaves
S	F	C
Mood: declarative		Residue

**Turn.73:** But she must have thought

But	She	Must	Have	Thought
Adjunct: conj	S	F	P	C
Mood: declarative			Residue	

**Turn.74:** I was dreaming

I	Was	Dreaming
S	F	C
Mood: declarative		Residue

**Turn.75:** Mrs. Darling examined the leaves carefully

Mrs. Darling	examined		The leaves	Carefully
S	F	P	C	Adjunct: mood
Mood: declarative		Residue		

**Turn.76:** But she didn't recognise them from any tree

But	She	Didn't	Recognise	Them	From any tree
Adjunct: conj	S	F: negative	P	C	Adjunct: circum
	Mood: declarative		Residue		

**Turn.77:** She knew

She	Knew				
S	F	P			
Mood: declarative				Residue	

**Turn.78:** She crawled around the floor peering for marks of a strange foot

She	Crawled		Around the floor	peering for marks of a strange foot
S	F	P	Adjunct: circum	C
Mood: declarative		Residue		

**Turn.79:** She knocked on the walls and let down a tape from window to the pavement

She	Knocked		On the walls	And	Let down		A tape	From the window to the pavement
S	F	P	Adjunct: circum	Adjunct: conj	f	P	C	Adjunct: circum
Mood: declarative		Residue				Residue		

**Turn.80:** It was a sheer drop of thirty feet without so much as a drainpipe to hold on to

It	Was	a sheer drop of thirty feet without so much as a drainpipe to hold on to
S	F	C
Mood: declarative		Residue

**Turn.81:** But then one night after bath and stories when wendy and her brother micahel were tucked up bed and had gone to sleep

But	The n	One night	After bath and stories	When Wendy and her brother michae l	Wer e	Tucke d up	Bed and had gon e to slee p
Adjunct : conj		Adjunct : circum	Adjunct : circum	S	F	P	C
				Mood: declarative		Residue	

**Turn.82:** She had a dream

She	Had	A dream
S	F	C
Mood: declarative		Residue

**Turn.83:** She dreamt that a strange place had come too near

She	Dreamt		That a straneplace	Had	Come	Too near
S	F	P	C	F	P	Adjunct: circum
Mood: declarative		Residue				

**Turn.84:** And that strange boy had broken through from it

And	That strange boy	Had	Broken	Through from it
Adjunct: conj	S	F	P	Adjunct: circum
	Mood: declarative		Residue	

**Turn.85:** He didn't scare her

He	Didn't	Scare	Her
S	F: negative	P	C
	Mood: declarative		Residue

**Turn.86:** For she thought

For	She	Thought	
Adjunct: circum	S	F	P
	Mood: declarative		Residue

**Turn.87:** She had seen him before

She	Had	Seen	Him	Before
S	F	P	C	Adjunct: circum
	Mood: declarative		Residue	

**Turn.88:** In her dream, he tore the film

In her dream	He	Tore		The film
Adjunct: circum	S	F	P	C
	Mood: declarative		Residue	

**Turn.89:** That obscures his neverland

That	Obscures		His never land
S	F	P	C
	Mood: declarative		Residue

**Turn.90:** And she saw her wendy

And	She	Saw		Her wendy
Adjunct: conjunctive	S	F	P	C
Mood: declarative			Residue	

**Turn.91:** And michael is peeping throught the gap

And	Michael	Is	Peeping	Throught the gap
Adjunct: conjunctive	S	F	P	Adjunct: circum
Mood: declarative			Residue	

**Turn.92:** Their dog nana run into the room

Their dog nana	Run		Into the room
S	F	P	Adjunct: circum
Mood: declarative		Residue	

**Turn.93:** Mrs. Darling rans down to the street to look for his  
little body

Mrs. Darling	Rans down		To the street	To look for his little body
S	F	P	C	Adjunct: circum
Mood: declarative			Residue	

**Turn.94:** But he wasn't there

But	He	Wasn't	There
Adjunct: conjunctive	S	F: negative	C
Mood: declarative			Residue



**Turn.95:** And in the black night she could see nothing

And	In the black night	She	Could	see	nothing
Adjunct: conjunctive	Adjunct: circum	S	F	P	C
		Mood: declarative		Residue	

**Turn.96:** Except what was she thought a shooting star

Except	What	Was	She	thought	A shooting star
Adjunct: mood	Wh- interrogative	F	S	P	C
	C	Mood: interrogative		Residue	

**Turn.97:** She returned to the nursery and found nana with something in her mouth

She	Returned		To the nursery	And	Found	Nana with something	In her mouth
S	F	P	Adjunct: circum	Adjunct: conjunctive	P	C	Adjunct: circum
Mood: declarative		Residue			Residue		

**Turn.98:** She decided to roll the shadow up and put it away carefully in a drawer

She	Decided		To roll the shadow	And	Put It Away	Carefully	In a drawer
-----	---------	--	--------------------	-----	-------------	-----------	-------------

			w up				
S	F	P	C	Adjunct: conjunct ive	C	Adjunc t: comme nt	Adjun ct: circu m
Mood: declarative		Residue			Residue		

**Turn.99:** Until there was good time to tell her husband

Until	There	Was	Good time tell her husband
Adjunct: conjunctive	S	F	C
Mood: declarative		Residue	

**Turn.100:** That opportunity came a week later. On that never  
to be forgotten Friday

That opportunity	Came		A week later	On that never to be forgotten Friday
S	F	P	Adjunct: circum	C
Mood: declarative		Residue		

**Turn.101:** When mrs. Darling and her husband were going  
out for the evening

When	mrs. Darling and her husband	Were	Going out	For the evening
C	S	F	P	Adjunct: circum
Residue	Mood: declarative		Residue	

**Turn.102:** Wendy and her little brother Michael were tucked up cosy in bed

Wendy and her little brother Michael	Were	Tucked up	Cosy	In bed
S	F	P	C	Adjunct: circum
Mood: declarative		Residue		

**Turn.103:** Please mother, can Nana stay in our room tonight?

Please mother	Can	Nana	Stay	In our room tonight
Adjunct: mood	F	S	P	Adjunct: circum
Mood: interrogative		Residue		

**Turn.104:** She will be fine in the yard

She	Will	Be fine	In the yard
S	F	C	Adjunct: circum
Mood: declarative		Residue	

**Turn.105:** But that is not Nana's happy bark

But	That	Isn't	Nana's happy bark
Adjunct: conjunctive	S	F :negative	C
Mood: declarative		Residue	

**Turn.106:** That's her bark

That	Is	Her bark
S	F	C
Mood: declarative		Residue

**Turn.107:** When she smells danger

When	She	smells		danger
Wh-complement	S	F	P	C
Residue	Mood: declarative		Residue	

**Turn.108:** Are you sure wendy?

Are	You	Sure	Wendy?
F	S	C	Adjunct: vocative
Mood: Interrogative		Residue	

**Turn.109:** Can you see anything?

Can	You	See	Anything?
F	S	P	C
Mood: interrogative		Residue	

**Turn.110:** Everything's quiet

everything	Is	Quiet
S	F	C
Mood: declarative		Residue

**Turn.111:** Oh how I wish

Oh	How	I	wish	
Adjunct: continuity	Wh-complement	S	F	P
	residue	Mood: exlamative		

**Turn.112:** I wasn't going to that party tonight

I	Wasn't	Going to	That party	Tonight
S	F: negative	P	C	Adjunct: circum
Mood: declarative		Residue		

**Turn.113:** Mother, you look beautiful this evening

Mother	You	Look		Beautiful	This evening
--------	-----	------	--	-----------	--------------

Adjunct: vocative	S	F	P	C	Adjunct: circum
	Mood: declarative		Residue		

**Turn.114:** Can anything harm us?

Can	Anything	Harm	Us
F	S	P	C
Mood: interrogative		Residue	

**Turn.115:** After the night light are on?

After the night light	Are		On ?
Adjunct: circum	F	S	C
	Mood: interrogative		Residue

**Turn.116:** Nothing my precious, they are the eyes

Nothing	My precious	They	Are	The eyes
Adjunct: mood	Adjunct: vocative	S	F	C
		Mood: declarative		Residue

**Turn.117:** A mother leaves behind to guard her children

A mother	Leaves		behind to guard her children
S	F	P	C
Mood: declarative		Residue	

**Turn.118:** I love you mum

I	Love		You	Mum
S	F	P	C	Adjunct: vocative
Mood: declarative		Residue		

**Turn.119:** And I love you michael, and you

And	I	Love		You	Michael	And	You
Adjunct: conjunct ive	S	F	P	C	Adjunct: vocative	Adjunct: conjunctiv e	C
	Mood: declarative		Residue				

**Turn.120:** Two night lights are burning

Two night lights	Are	Burning
S	F	P
Mood: declarative		Residue

**Turn.121:** There is an odd astmosphere in the room

There	Is	An odd astmosphere	In the room
S	F	C	Adj:circ:place
Mood:decla		Residue	

**Turn.122:** The nursery searching for something

The nursery	Searching		For something
S	F	P	Adj:circ
Mood:decla		Residue	

**Turn.123:** It goes in drawers, in the wardrobe, inside pockets  
of dressing gowns

It	Goes		in drawers, in the wardrobe, inside pockets of dressing gowns
S	F	P	C
Mood:decla		Residue	

**Turn.124:** Suddenly the curtains billow and peterpan drops into the room again

Suddenly	the curtains billow and peterpan	drops		Into the room	again
Adj:comment	S	F	P	Adj:circ:place	Adj:circ
	Mood:decla		Residue		

**Turn.125:** Tinker bell! Tink! Where are you?

Tinker bell! Tink!	Where	Are	You
Adj:voc	Wh-compl	F	S
	Residue	Mood:interrogative	

**Turn.126:** Now where have they put it?

Now	Where	Have	They	Put	It
Adj:circ:time	Wh-compl	F	S	P	C
	Residue	Mood:interrogative		Residue	

**Turn.127:** Is That big box over there?

Is	That big box	Over there ?
F	S	Adj:circ
Mood:interrogative		Residue

**Turn.128:** Boy, why are you crying?

Boy	Why	Are	You	Crying?
Adj:voc	Wh-compl	F	S	P
	Residue	Mood:interrogative		Residue

**Turn.129:** What's your name?

What	Is	Your name?
Wh-compl	F	C
Residue	Mood: interrogative	Residue

**Turn.130:** Wendy moiraangela darling, what's yours?

Wendy moiraangela darling	What	Is	Yours
Adj:voc	Wh- compl	F	C
	Reside	Mood:interro	Residue

**Turn.131:** Is that all?

Is	That	All?
F	S	C
Mood: interro		Residue

**Turn.132:** I'm so sorry

I	Am	So sorry
S	F	Adj:circ:manner
Mood;decla		Residue

**Turn.133:** It doesn't matter

It	Doesn't	Matter
S	F:neg	C
Mood:decla		Residue

**Turn.134:** Where do you live?

Where	Do	You	Live?
Wh-compl	F	S	P
Residue	Mood:interro		Residue

**Turn.135:** What a funny address

What a funny	Address	
--------------	---------	--



Wh-compl	S	F
Residue	Mood:exclamative	

**Turn.136:** No it isn't

No	It	Isn't
Adj:polarity	S	F:neg
Residue	Mood:decla	

**Turn.137:** What they put on the letters?

What	They		Put	On the letters?
Wh-compl	F	S	P	Adj:circ
Residue	Mood:interro		Residue	

**Turn.138:** But your mother gets letters

But	Your mother	Gets		Letters
Adj:conj	S	F	P	C
	Mood:decla		Residue	

**Turn.139:** I don't have mother

I	Don't	Have	Mother	
S	F:neg	P	C	
Mood: decla		Residue		

**Turn.140:** You were crying

You	Were	Crying		
S	F	P		
Mood:decla		Residue		

**Turn.141:** I wasn't crying

I	Wasn't	Crying		
S	F: neg	P		
Mood:decla		residue		

**Turn.142:** I can't get my shadow to stick on

I	Can't	Get	My shadow	To stick on
S	F ;neg	P	C	Adj:circ

Mood:decla	Residue
------------	---------

**Turn.143:** It's come off

It	Is	Come off
S	F	C
Mood:decla	Residue	

**Turn.144:** That's awful!

That	Is	Awful
S	F	C
Mood:decla	Residue	

**Turn.145:** It must be sewn back on

It	Must	Be	Sewn back on
S	F	P	C
Mood:decla	Residue		

**Turn.146:** What's sewn?

What	Is	Sewn?
Wh-compl	F	S
Residue	Mood:interro	

**Turn.147:** I will do it for you

I	Will	Do	It	For you
S	F	P	C	Adj:cir
Mood;decla	Residue			

**Turn.148:** But it might hurt a bit

But	It	Might	Hurt	A bit
Adj:conj	S	F:modal	P	C
	Mood:decla		Residue	

**Turn.149:** I won't cry

I	Won't	Cry
S	F:neg	P
Mood:decla	Residue	

**Turn.150:** How clever iam!

How clever	I	Am
Wh-compl	S	F
Residue	Mood;exlamative	

**Turn.151:** Of course, i didn't do anything

Of course	I	Didn't	Do	Anything
Adj:comment	S	F:neg	P	C
	Mood:decla		Residue	

**Turn.152:** You did a little

You	Did	A little
S	F	C
Mood:decla		Residue

**Turn.153:** Wendy, don't go away

Wendy	Don't		Go	Away
Adj:voc	S	F:neg	P	C
	Mood: decla		Residue	

**Turn.154:** I can't help crowing

I	Can't	Help	Crowing
S	F:neg	P	C
Mood:decla		Residue	

**Turn.155:** When iam pleased with myself

when	I	Am	Pleased	With myself
C	S	F	C	Adj:circ:agent
Residue	Mood:decla		Residue	

**Turn.156:** Wendy? Wendy, one girl is more useful than twety boys

Wendy? Wendy,	One girl	Is	More useful	Than twenty boys
Adj:voc	S	F	C	Adj:circ
	Mood:decla		Residue	

**Turn.157:** Do you really think so peter?

Do	You	Really	Think so	Peter
F	S	Adj:comment	C	Adj:voc
Mood:interro		Residue		

**Turn.158:** I do

I	Do
S	F
Mood:decla	

**Turn.159:** That's so lovely of you

That	Is	So lovely	Of you
S	F	Adj:circ:manner	Adj:circ:agent
Mood:decla		Residue	

**Turn.160:** I will get up again

I	Will	Get up	Again
S	F	P	Adj:circ
Mood:decla		Residue	

**Turn.161:** I can give you kiss

I	Can	Give	You kiss
S	F	P	C
Mood:decla		Residue	

**Turn.162:** If you like

If	You	Like	
Adj:conj	S	F	P
	Mood:decla		Residue

**Turn.163:** What's that?

What	Is	That?
Wh-compl	F	S
Residue	Mood: interro	

**Turn.164:** Surely you know

Surely	You	Know	
Adj:comment	S	F	P
	Mood:decla		Residue

**Turn.165:** I will know it

I	Will	Know	It
S	F	P	C
Mood; decla		Residue	

**Turn.166:** When you give it to me

When	You	Give		It	To me
C	S	F	P	C	Adj:circ
Residue	Mood:decla		Residue		

**Turn.167:** She goes to kiss him and sees his innocence and so gives peter a thimble instead

She	Goes		to kiss him and sees his innocence and so gives peter a thimble instead		
S	F	P	C		
Mood:decla		Residue			

**Turn.168:** Now. Will i give you a kiss?

Now	Will	I	Give	You a kiss
Adj:circ:time	F	S	P	C
	Mood:interro		Residue	

**Turn.169:** I shall wear this kiss around my neck

I	Shall	Wear	This kiss	Around my neck
S	F	P	C	Adj:circ
Mood:decla		Residue		

**Turn.170:** Peter, how old are you?

Peter	How old	Are	You?
Adj:voc	C	F	S
	Residue	Mood:interro	

**Turn.171:** I don't know

I	Don't	Know
S	F :neg	P
Mood:decla		Residue

**Turn.172:** But Iam quite young

But	I	Am	Quite young
Adj:conj	S	F	C
	Mood:decla		Residue

**Turn.173:** I ran away the day

I	Ran		Away	The day
S	F	P	C	Adj:circ:time
Mood: decla		Residue		

**Turn.174:** I was born

I	Was	Born
S	F	C
Mood: decla		Residue

**Turn.175:** I heard my parents talking about

I	Heard		My parents talking about
S	F	P	C
Mood:decla		Residue	

**Turn.176:** How i was to be

How	I	Was	To be
C	S	F	C
Residue	Mood: decla		Residue

**Turn.177:** When i became a man

When	I	Became		A man
C	S	F	P	C
Residue	Mood: decla		Residue	

**Turn.178:** I want to be a little boy forever and have fun

I	Want		To be	a little boy forever and have fun
S	F	P	P	C
Mood: decla		Residue		

**Turn.179:** So i ran away from home and lived among the fairies for a long time

So	I	Ran		Away	From home	And lived among the fairies	For a long time
Adj:comment	S	F	P	C	Adj:circ	C	Adj:circ
		Mood:decla		Residue			

**Turn.180:** They can really be quite annoying always getting in the way, causing a nuisance

The y	Can	Really	Be quite	Anoying always getting	In the way	Causing a nuisance
S	F	Adj:comment	P	C	Adj:circ:pl ace	Adj:circ:manner
Mood:decla		Residue				

**Turn.181:** They are great!

They	Are	Great
S	F	C
Mood:decla		Residue

**Turn.182:** You see

You	See	
S	F	P
Mood: decla		Residue

**Turn.183:** When the first baby laughed for the first time

When	The first baby	Laughed		For the first time
C	S	F	P	Adj:circ:time
Residue	Mood: decla		Residue	

**Turn.184:** Its laugh broke into a thousand pieces

Its laugh	Broke		Into a thousand pieces
S	F	P	Adj:circ
Mood: decla		Residue	

**Turn.185:** And that was the beginning of fairies

And	That	Was	The beginning of fairies
Adj:conj	S	F	C
	Mood:decla		Residue

**Trun.186:** You see

You	See	
S	F	P
Mood: decla		Residue

**Turn.187:** Children know such a lot

Children	Know		Such a lot
S	F	P	C
Mood: decla		Residue	



**Turn.188:** Or so they think

Or	So	They	Think	
Adj:conj	Adj:continuity	S	F	P
		Mood: decla		Residue

**Turn.189:** They don't believe in fairies

They	Don't	Believe	In fairies
S	F:neg	P	Adj:circ
Mood: decla		Residue	

**Turn.190:** And every time a child says

And	Every time	A child	Says	
Adj:conj	Adj:circ:time	S	F	P
	Residue	Mood:decla		Residue

**Turn.191:** I don't believe in fairies

I	Don't	Believe	In fairies
S	F:neg	P	Adj:circ
Mood:decla		Residue	

**Turn.192:** I can't think

I	Can't	Think
S	F:neg	P
Mood:decla		Residue

**Turn. 193:** Where's she's gone to

Where	's	She	Gone	To
WH-Compl	F	S	P	C
	Interrogative M		R	

**Turn.194:** Tinker bell! Come out you naughty fairy

Tinker bell!	Come	out	you	naughty fairy
Adj: Modal: Voc	F	P	C	Adj: Circ: Matter
Resi-	Imperative Mood	-due		

**Turn.195:** Peter, are you saying

Peter,	are	you	saying
Adj: Modal: Voc	F	S	P
Resi-	Interrogative Mood	-due	

**Turn.196:** There's one in my room

There	's	one	in my room
S	F	C	Adj: Circ: Place
Declarative Mood		Residue	

**Turn.197:** She was here just now

She	was	here	just	now
S	F	C	Adj: Modal: Mood	Adj: Circ: Time
Declarative Mood		Residue		

**Turn.198:** You don't hear her

You	don't	hear	her
S	F	P	C
Declarative Mood		Residue	

**Turn.199:** Do you?

Do	you?
F	S
Interrogative Mood	

**Turn.200:** All i can hear is a tinkle of bells

All I can hear	is	a tinkle of bells
S	F	C
DM	Residue	

**Turn.201:** That's tink

That	's	Tink
S	F	C
DM	R	

**Turn.202:** I think

I	Think	
S	F	P
DM	R	

**Turn.203:** I hear too

I	hear	Too
S	F	P
DM	R	Adj: Circ: Matter

**Turn.204:** Wendy, i have shut her in the drawer

Wendy,	I	Have	Shut	Her	In the drawer
Adj: Mood: Voc	S	F	P	C	Adj: Circ: Place
Resi-	DM	-due			

**Turn.205:** Of course i'm sorry

Of course	I	'm	Sorry
Adj: Tex: Cont	S	F	C
	DM	R	

**Turn.206:** I didn;t know

I	didn't	Know
S	F	P
DM		R

**Turn.207:** You were in there

You	Were	In there
S	F	C
DM		R

**Turn.208:** Oh peter, can you get her to stand still?

Oh	Peter,	Can	You	Get	Her	To stand still?
Adj: Tex: Cont	Adj: Mood: Voc	F	S	P	C	Adj: Circ: Cause
Resi-	Interrogative M		-due			

**Turn. 209:** I'd love to see her

I	'd	Love	To see	Her
S	F	P	Adj: Circ: Cause	C
DM		R		

**Turn. 210:** They hardly ever stand still

They	Hardly	Ever	Stand	Still
S	Adj: Modal	Mood:	F	P
Declarative	Resi-	Mood	-due	

**Turn.211:** Where is he?

Where	Is	He?
WH-Complement	F	S
	Interrogative M	

**Turn.212:** Look !there!

Look!		There!
F	P	C
Imperative M	Residue	

**Turn.213:** You were her fairy

You	Were	Her fairy
S	F	C
DM	R	

**Turn.214:** What did she say?

What	Did	She	Say?
WH- Complement	F	S	P
	Interrogative M		R

**Turn.215:** She says

She	Says	
S	F	P
DM	R	

**Turn.216:** You are great ugly girl

You	Are	Great ugly girl
S	F	C
DM	R	

**Turn.217:** And that she is my fairy

And	That	She	Is	My fairy
Adj: Tex: Conj		S	F	C
		DM		R

**Turn.218:** Tink, i'm gentleman

Tink,	I	'm	Gentleman
Adj: Mood: Voc	S	F	C
Resi-	DM		-due

**Turn.219:** And you are lady

And	You	Are	Lady
Adj: Tex: Conj	S	F	C
	DM		R

**Turn.220:** So you can't be my fairy

So	You	Can't	Be	My fairy
Adj: Tex: Conj	S	F	P	C
	DM		R	

**Turn.221:** What did she says now?

What	Did	She	Says	Now?
WH- Complement	F	S	P	Adj: Circ: Time
	Interrogative M		R	

**Turn.222:** She's so common

She	's	So common
S	F	C
DM		R

**Turn.223:** She's called tinker bell

She	's	Called	Tinker bell
S	F	P	C
DM		R	

**Turn.224:** Because she mends the pots and kettles

Because	She	Mends		The pots and kettles
Adj: Tex: Conj	S	F	P	C
	DM		R	

**Turn.225:** So where do you live now?

So	Where	Do	You	Live	Now?
Adj: Tex: Conj	WH- Complement	F	S	P	Adj: Circ: Time
		Interrogative M		R	

**Turn.226:** And who are they?

And	Who	Are	They?
Adj: Tex: Conj	WH- Complement	F	S
		Interrogative M	

**Turn.227:** They are children

They	Are	Children
S	F	C
DM		R

**Turn.228:** Who fall out of their prams

Who	Fall	Out	Of their prams
S	F	P	C
DM		R	

**Turn.229:** When no one's looking

When	No one	's	Looking
Adj: Tex: Conj	S	F	P
	DM		R

**Turn.230:** If they are nor claimed in seven days

If	They	Are not	Claimed	In seven days
Adj: Tex: Conj	S	F	P	Adj: Circ: Time
	DM		R	

Turn.231: They find themselves in neverland

They	Find		Themselves	In Neverland
S	F	P	C	Adj: Circ: Place
DM		R		

Turn.232: I'm their captain

I	'm	Their captain		
S	F	C		
DM		R		

Turn.233: You must have so much fun

You	Must	Have	So much fun
S	F	P	C
DM		R	

Turn.234: Yes, its great fun

Yes,	It	's	Great fun
Adj: Polarity	S	F	C
Resi-	DM		-due

Turn.235: But we're so lonely

But	We	're	So lonely
Adj: Tex: Conj	S	P	C
	DM		R

Turn.236: You see

You	See	
S	F	P
DM		R

Turn.237: There aren't any ladies

There	Aren't	Any ladies
S	F:neg	C
Declarative mood		R



Turn.238: Oh no, girls are far too clever to fall out of their prams

Oh	No,	Girls	Are	Far too clever	To fall out of their prams
Adj: Tex: Cont	Adj: Polarity	S	F	C	Adj: Circ: Cause
	Resi-	DM		-due	

Turn.239: It's so sweet

It	's	So sweet
S	F	C
DM		R

Turn.240: The way you talk about girls peter

The way	You	Talk		About girl	Peter
C	S	F	P	Adj: circ	Adjunct: voc
Residue	Mood: decla	Residue			

Turn.241: Michael there hates us

Michael	There	Hates		Us
S	Adj: Circ: Place	F	P	C
Declarative	Resi-	Mood	-due	

Turn.242: Hey! You might be captain in neverland but not in this house

Hey!	You	Might	Be	Captain	In neverland	But	Not in this house
Adj:	S	F	P	C	Adj:	Adj:	Adj:

Tex: Cont					Circ: Place	Tex: Con j	Circ: Place 2
	DM		R				

Turn.243: I know

I	Know	
S	F	P
DM		R

Turn.244: You meant to be kind

You	Meant		To be kind
S	F	P	Adj: Circ: Cause
DM		R	

Turn.245: So i'll let you give me a kiss

So	I	'll	Let	You	Give me a kiss
Adj: Tex: Conj	S	F	P	C	Adj: Circ: Matter
	DM		R		

Turn.246: I thought

I	Thought	
S	F	P
DM		R

Turn.247: You would want it back

You	Would	Want	It	Back
S	F	P	C	Adj: Circ: Matter
DM		R		

Turn.248: Oh dear, i don't mean a kiss

Oh dear,	I	Don't	Mean	A kiss
Adj: Tex: Cont	S	F	P	C
	DM		R	

Turn.249: I mean a thimble

I	Mean		A thimble
S	F	P	C
DM		R	

Turn.250: What's that?

What	's	That?
WH-Complement	F	S
	Interrogative M	

Turn.251: It's like this

It	's	Like this
S	F	C
DM		R

Turn.252: What is it?

What	Is	it?
WH-Complement	F	S
	Interrogative M	

Turn.253: Someone pulled my hair

Someone	Pulled		My hair
S	F	P	C
DM		R	

Turn.254: Tink! I've never seen her so badly behaved before

Tink!	I	've	Never	Seen	Her	So badly behaved Before
Adj:	S	F	Adj:	P	C	Adj: Circ:

Mood: Voc			Mood: Modal			Matter
Resi-	DM		-due			

Turn.255: She says

She	Says		
S	F		P
DM			R

Turn.256: She's going to do that to you every time

She	's	Going	To do that to you	Every time
S	F	P	C	Adj: Circ: Place
DM		R		

Turn.257: I give you a thimble

I	Give		You	A thimble
S	F	P	C1	C2
DM		R		

Turn.258: She says

She	Says		
S	F		P
DM			R

Turn.259: She's very rude

She	's	Very rude	
S	F	C	
DM		R	

Turn.260: Peter, why did you come here ?

Peter,	Why	Did	You	Come	here
Adj: Mood: Voc	WH- Complement	F	S	P	Adj: Circ: Place
Resi-		Interrogative M		-due	

Turn.261: To listen to stories, we don't know any

To listen to stories,	We	Don't	Know	Any
Adj: Circ: Matter	S	F	P	C
Resi-	DM		-due	

Turn.262: You don't know any stories

You	Don't	Know	Any stories
S	F	P	C
DM		R	

Turn.263: Your mother was telling you such a lovely story

Your mother	Was	Telling	You	Such a lovely story
S	F	P	C	Adj: Circ: Matter
DM		R		

Turn.264: About the princess who couldn't find the lady

About the princess	Who	Couldn't	Find	The lady
Adj: Circ: Matter	S	F	P	C
Resi-	DM		-due	

Turn.265: Who wore the glass slipper

Who	Wore		The glass slipper
S	F	P	C
DM		R	

Turn.266: Peter, that was cinderella

Peter,	That	Was	Cinderella
Adj: Mood: Voc	S	F	C

Resi-	DM		-due
-------	----	--	------

Turn.267: He found her

He	Found		Her
S	F	P	C
DM		R	

Turn.268: And they lived happily ever after

And	They	Lived		Happily	Ever after
Adj: Tex: Conj	S	F	P	Adj: Mood: Modal	Adj: Circ: Time
	DM		R		

Turn.269: Where are you going?

Where	Are	You	Going?
WH- Complement	F	S	P
	Interrogative M		R

Turn.270: Don't go peter

Don't	Go	Peter
F	P	Adj: Mood: Voc
Imperative M		R

Turn.271: I know lots of other stories

I	Know		Lots of other stories
S	F	P	C
DM		R	

Turn.272: I could tell you and the boys so many of them

I	Could	Tell	You and the boys	So many of them
S	F	P	C	Adj: Circ: Matter

DM		R		
----	--	---	--	--

Turn.273: What are you doing?

What	Are	You	Doing?
WH- Complement	F	S	P
	Interrogative M		R

Turn.274: Wendy, come and fly with me

Wendy,	Come and fly		With me
Adj: Mood: Voc	F	P	
Resi-	Imperative M	-due	

Turn.275: Fly with me

Fly		With me
F	P	C
Imperative M	R	

Turn.276: and tell the other boys

And	Tell		The other boys
Adj: Tex: Conj	F	P	C
	Imperative M	R	

Turn.277: Oh dear, i can't

Oh dear,	I	Can't
Adj: Tex: Cont	S	F
	DM	

Turn.278: Besides i can't fly

Besides	I	Can't	Fly
Adj: Tex: Conj	S	F	P
	DM		R

**Turn.279:** I'll teach you

I	'll	Teach	You
S	F	P	C
DM		R	

**Turn.280:** I'll teach you to jump on

I	'll	Teach	You	To jump on
S	F	P	C	Adj: Circ: Cause
DM		R		

**Turn.281:** The wind is back

The wind	Is	Back
S	F	C
DM		R

**Turn.282:** And away we will go

And	Away	We	Will	Go
Adj: Tex: Conj	C	S	F	P
	R	DM		R

**Turn.283:** Wendy, just think

Wendy,	Just	Think	
Adj: Mood: Voc	Adj: Mood: Modal	F	P
		Imperative M	R

**Turn.284:** when you're sleeping in your bed

When	You	're	Sleeping	In your bed
Adj: Tex: Conj	S	F	P	C
	DM		R	



**Turn.285:** You could be out flying with me instead, touching the stars

You	Could	Be	Out flying with me instead,	Touching the stars
S	F	P	C	Adj: Circ: Matter
DM		R		

**Turn.286:** And wendy, they are mermaids

And	Wendy,	They	Are	Mermaids
Adj: Tex: Conj	Adj: Mood: Voc	S	F	C
	Resi-	DM		-due

**Turn.287:** I've never seen a mermaid

I	've	Never	Seen	A mermaid
S	F	Adj: Mood: Modal	P	C
DM		R		

**Turn.288:** Wendy, how we would all respect you

Wendy,	How	We	Would	All respect you
Adj: Mood: Voc	WH- Complement	S	F	C
Resi-		DM		-due

**Turn.289:** You could tuck us in at night

You	Could	Tuck	Us	In at night
S	F	P	C	Adj: Circ: Time
DM		R		

**Turn.290:** Peter, would you teach michael to fly too?

Peter,	Would	You	Teach	Michael	To fly too?
Adj: Mood: Voc	F	S	P	C	Adj: Circ: Cause
	Interrogative M		R		

**Turn.291:** If you like

If	You	like	
Adj: Tex: Conj	S	F	P
	DM		R

**Turn.292:** Wake up!

Wake	Up!
F	P
Imperative M	

**Turn.293:** Wake up!

Wake	Up!
F	P
Imperative M	

**Turn.294:** Peter pan is here

Peter pan	Is	Here
S	F	C
DM	R	

**Turn.295:** And he's going to teach us to fly

And	He	's	Going	To teach us to fly
Adj: Tex: Conj	S	F	P	Adj: Circ: Cause
	DM		R	

**Turn.296:** What is he?

What	Is	He?
WH-Complement	F	S
	Interrogative M	

**Turn.297:** Then i'll get up

Then	I	'll	Get	Up
Adj: Tex: Conj	S	F	P	C
	DM		R	

**Turn.298:** Oh i am up

Oh	I	Am	Up
Adj: Tex: Cont	S	F	C
	DM		R

**Turn.299:** Can you really fly?

Can	You	Really	Fly?
F	S	???	P
Interrogative M		R	

**Turn.300:** Of course i can

Of course	I	Can
Adj: Tex: Cont	S	F
	DM	

**Turn.301:** Yes, i am sweet!

Yes,	I	Am	Sweet!
Adj: Pol	S	F	C
	DM		R

**Turn.302:** So how do you do it?

So	How	Do	You	Do	It?
Adj: Tex: Conj	WH- Complement	F	S	P	C

		Interrogative M		R	
--	--	--------------------	--	---	--

**Turn.303:** You just think lovely wonderful thoughts

You	Just	Think		Lovely wonderful thoughts
S	Adj: Mood: Modal	F	P	C
Declarative	Resi-	Mood	-due	

**Turn.304:** And they lift you up into the air

And	They	Lift	You	Up	Into the air
Adj: Tex: Conj	S	F	C	P	C
	DM		R		

**Turn.305:** But first you need some fairy dust

But	First	You	Need		Some fairy dust
Adj: conj	Adj:circ	S	F	P	C
		mood: decla		Residue	

**Turn.306:** It's so exciting!

It	Is	So exciting
S	F	Adj: circ
Mood: decla		Residue

**Turn.307:** They're calling to us

They	Are	Calling	To us
S	F	P	Adj:circ
Mood: decla		Residue	

**Turn.308:** The moon will guide us to the fairies and mermaids

The moon	Will	Guide	Us	To the fairies and mermaids
S	F	P	C	Adj:circ
Mood: decla		Residue		

**Turn.309:** I don't think

I	Don't	Think
S	F: neg	P
Mood: decla		Residue

**Turn.310:** We should go

We	Should	Go
S	F	P
Mood: decla		Residue

**Turn.311:** Wendy, peter, and michael are at the window

Wendy. Peter, and michael	are	At the window
S	F	Adj:circ
Mood: decla		Residue

**Turn.312:** And suddenly they fly away into the night

And	Suddenly	They	Fly away		Into the night
Adj:conj	Adj:comment	S	F	P	Adj:circ:matter
		Mood: decla		Residue	

**Turn.313:** Mrs. Darling comes running into the nursery out of breath

Mrs.darling	comes		running	into the nursery out of breath
S	F	P	P	Adj: circ:manner
Mood: decla		Residue		



MINISTRY OF RELIGIOUS AFFAIRS  
STATE ISLAMIC UNIVERSITY WALISONGO  
LANGUAGE DEVELOPMENT CENTER  
Jl. Prof. Dr. Hamka KM. 02 Kampus III Ngaliyan Telp./Fax. (024) 7614453 Semarang 50185  
email : pdc@walisongo.ac.id

# Certificate

Nomor : B-4288/Un.10.0/PP3/PP.00.9/07/2018

This is to certify that

**SITI KHOIRUL MI'ROJUL 'ULYA**

Date of Birth: November 20, 1995

Student Reg. Number: 1403046001

the TOEFL Preparation Test

Conducted by

Language Development Center  
of State Islamic University (UIN) "Walisongo" Semarang

On July 19th, 2018

and achieved the following scores:

Listening Comprehension	: 48
Structure and Written Expression	: 43
Reading Comprehension	: 45
<b>TOTAL SCORE</b>	<b>: 453</b>



Surabaya, July 24th, 2018

**Muhammad Saifullah, M.A.**  
NIP. 19700321 199603 1 003

Certificate Number : 120182090  
® TOEFL is registered trademark by Educational Testing Service.  
This program or test is not approved or endorsed by ETS.



KEMEN LEKAMIN AGAMA

UNIVERSITAS ISLAM NEGERI WALISONGO  
PUSAT PENGEMBANGAN BAHASA

Jl. Prof. Dr. Hamka KM. 02 Kampus III Ngaliyan Telp./Fax. (024) 7614453 Semarang 50185  
email : ppb@walisongo.ac.id

# شهادتة

B-5416/Un.10.0/P3/PP.00.9/11/2018

يشهد مركز تسمية اللغة جامعة والي سوڤو الإسلامية الحكومية بأن

الطالبة  
SITI KHOIRUL MI'ROJUL 'ULYA :

تاريخ ومحل الميلاد : Tuban, 20 November 1995

رقم القيد : 1403046001

قد نجحت في اختبار معيار الكفاءة في اللغة العربية (IMKA) بتاريخ ٢٣ أكتوبر ٢٠١٨

بتقدير : مقبول (٣٠٠)

ممتاز : ٤٥٠ - ٥٠٠

جيد جدا : ٤٠٠ - ٤٤٩

جيد : ٣٥٠ - ٣٩٩

مقبول : ٣٠٠ - ٣٤٩

راسب : ٢٩٩ - وأدناها

رقم الشهادة: 220182588

شورت لها الشهادة بناء على طلبها

سمازانج، ١٦ سبتمبر ٢٠١٨

مدير

الدكتور محمد

رقم التوظيف : ١٩٧.٠٣١١٩٥٣.٠٠٣





This is to certify that

**Siti Khoirul Mirojul Uliya**

has attended a workshop focusing on

**Pronunciation**

conducted

by Indonesia Australia Language Foundation  
Surabaya

for UIN Walisongo Semarang

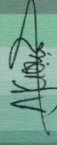
5 September 2016



IALF Surabaya is accredited by NEAS International

  
Douglas Chernoff  
Facilitator

  
Francis O'Brien  
Director of Studies

  
Alex Gough  
Manager



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
**UNIVERSITAS ISLAM NEGERI WALISONGO SEMARANG**  
**LEMBAGA PENELITIAN DAN PENGABDIAN**  
**KEPADA MASYARAKAT (LP2M)**

Jalan Walisongo Nomor 3-5 Semarang 50185  
 Telp/fax: (024) 7601292. Website: lppn.walisongo.ac.id, Email: l2m@walisongo.ac.id

**PIAGAM**

Nomor : B-126/Un.10.0/L.1/PP.03.06/03/2018

Lembaga Penelitian dan Pengabdian kepada Masyarakat (LP2M) Universitas Islam Negeri (UIN) Walisongo Semarang, menerangkan bahwa:

Nama : **SITI KHOIRUL MI ROJUJ ULYA**

NIM : **1403046001**

Fakultas : **ILMU TARBİYAH DAN KEGURUAN**

Telah melaksanakan kegiatan Kuliah Kerja Nyata Mandiri Inisiatif Terprogram (KKN-MIT) Angkatan ke-5 Semester Gasal Tahun Akademik 2017/2018 dari tanggal 12 Januari 2018 sampai tanggal 25 Februari 2018 di Kelurahan Batur, Kecamatan Getasan, Kabupaten Semarang, dengan nilai

84 (empat puluh empat) dengan nilai rata-rata 4,0 (empat)

Semarang, 14 Maret 2018



## CURRICULUM VITAE

Name : Siti Khoirul Mi'rojul 'Ulya  
Place, Date of Birth : Tuban, 20<sup>th</sup> November 1995  
Address : Rayung RT.03 RW.06 Senori, Tuban, Jawa Timur  
E-mail : [khoirululya0@gmail.com](mailto:khoirululya0@gmail.com)  
Phone Number : 085731186020  
Facebook : Ulyaa  
Twitter : -  
Instagram : @ulyaa\_r  
Id Line : -

### EDUCATIONS

#### Formal Education:

2014-2019 : UIN Walisongo Semarang  
2011-2014 : MA Islamiyah Sunnatunnur Senori  
2008-2011 : MTs Islamiyah Sunnatunnur Senori  
2002-2008 : SDN Rayung 02

#### Non-Formal Education:

2008-2014 : Pondok Pesantren Mansyaul Huda 02 Putri  
2014 : REC (Rhima English Course) Pare Kediri  
2014-2015 : Ma'had Walisongo Semarang

### INTEREST

Cooking, Reading

### ACTIVITIES

2014-2015 : Santri Ma'had UIN Walisongo Semarang  
2017-2019 : Member of ISMARO (Ikatan Silaturrahmi Mahasiswa Ronggolawe Semarang)