APPLICATION OF MODALITY AND MOOD TO UNDERSTAND THE DIALOGUE IN SERIES SCRIPT: A STUDY OF *DISCLAIMER*

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Abstract

This research analyzes the application of modality and mood in the dialogue of the Disclaimer series to create narrative tension. Through this analytical approach, this study aims to explore how modality verbs, word choice, and mood patterns are used to build emotions and tension that affect the audience's perception of characters and situations. By using a qualitative descriptive method, in obtaining data, the author took data from dialog in the form of phrases, clauses or sentences through dialog transcriptions from each episode of the Disclaimer series, where modality is used by using modal verbs, expressions of possibility and necessity. The results showed that there were 14 expressions containing elements of Deontic and Epistemic modality namely obligation, permission, possibility and probability used in conversational sentences in the Disclaimer series combined with moods such as declarative, imperative, and interrogative, able to create a tense atmosphere.

Keywords: Collocation, Modality and Mood, Apple TV Series, Disclaimer

A. INTRODUCTION

Language is the main tool used in communication both in real life and works of art such as movies, series and dramas. Dialogue in films not only serves to move the story but also describes the relationship between characters, conflicts and certain atmosphere. and one of the interesting linguistic aspects to analyse in film dialogue is the use of modality and mood. People discuss about factual topics: what is true and what is not true, what has happened and what has not happened. But we also talk about what may or may not be

true, what should and what should not, what certain individuals are capable of and what is impossible for them, what obligations we have to do or to refrain from doing. All these ideas together make up modality. Modality reflects the speaker's attitude toward a proposition, such as possibility, obligation, or necessity. Modality encompasses a range of meanings, frequently illustrated through instances; it serves as an umbrella term for several semantic concepts, including ability, possibility, hypothesis, obligation, and imperative meaning (Palmer, 2001). This is a definition that can be used for practical purposes. Mood reflects the type of sentence used, whether it is a statement, question, or command. The combination of the two gives additional meaning to the dialog, which helps the audience understand the characters and the context of the story in depth. (Kreidler, 2002, p. 239)This study aims to analyze the elements of modality and mood contained in the dialogue of the film Disclaimer.

Director Alfonso Curaòn's Disclaimer, released on October 11, 2024 on Apple's TV+, is one of the series adapted from the best-selling novel by Renèe Knight. The Gravity and Roma director packs a complex story in seven chapters with inevitable tension. The series is a psychological thriller genre which is very closely related to one's personal life. The series tells the story of a severe trauma in the past, so that in that trauma comes a very serious sense of non-acceptance or rejection and then over time all those feelings turn into a grudge that must be vented. The Disclaimer series follows renowned journalist Catherine Ravenscroft (Cate Blanchett). She has successfully established her career by revealing the mistakes, offenses and crimes of others. Ironically, Catherine's life is in danger of ending like the bad characters she exposed during her time as a journalist. It starts when Catherine receives a manuscript of the novel "The Perfect Stranger" written by R.J. Preston and the figure of R.J Preston is still a mystery. When she read it, she was shocked to realize that the main character in the novel was her. The manuscript also reveals Catherine's darkest secrets from the past.

The situation made Catherine panic. Nightmares continue to chase her. She must race against time to uncover the author's true identity, before the novel is published and destroys her life. Her darkest secret also has the potential to destroy her relationship with her husband, Robert (Sacha Baron Cohen) and son, Nicholas (Kodi Smit-McPhee).

This analysis focuses on how these two elements are used to convey emotions,

story themes and relationships between characters. By using Frank R. Palmer's Modality and Mood Theory, this research is expected to contribute to the understanding of linguistics in film media.

1. Definition of Modality and Mood

Modality

The Oxford Handbook of Modality and Mood defines "modality" as a concept that has been employed in diverse approaches throughout the literature. Initially, it is essential to differentiate between wide and confined definitions. Sometimes, "modality" is employed in a wide way covering any form of speaker modification of a state of events, including elements such as tenses and aspect. (Perkins 1983:6, Palmer 1986. p.9). One justification for examining modality and mood together is the interrelationship of the two. Quirk et al. 1985) in Roseline Abenego Adejare 2014) demonstrated that verbal gerunds indicated for modality are indicative and syntactically akin to imperative and subjunctive moods, as they lack distinctions in person, number, and tense. Verbal gerunds designated for the imperative mood do not indicate modality. There is a semantic relationship between imperatives that express "command" and modalities that express obligation. Both impose obligations on the addressee because, as (Halliday and Matthiessen 2004 in Roseline Abenego Adejare 2014:2) put it, modulation "is characterised as an 'imperative-type' modality". Quirk et al. (1985, p. 627) show a rare example where will and should mark the subjunctive mood. Palmer (1990) also points out instances where can conveys a (harsh) command. "The definition of deontic modality has been subject to some debate lately. Traditionally, it is defined in terms of the notions of "permission" and "obligation" (and related notions such as interdiction, advice, etc". (Jay Nuyts and Johan Van Der Awera p.36) and "The definition of epistemic modality Its core definition is relatively non-controversial: it involves an estimation, (again) typically but not necessarily by the speaker, of the chances or the likelihood that the state of affairs expressed in the clause applies in the world —(11) offers some illustrations". (Jay Nuyts and Johan Van Der Awera 2002, p.38)

Mood

Mood is a grammatical system used to show the speaker's attitude towards a proposition or action in a sentence. Mood usually determines the type of sentence, such as declarative (statement), interrogative (question), or imperative (command). Halliday 1994, pp.68-71.

Mood also determines interpersonal relationships in communication, where the speaker can provide information, ask for information, or give orders. According to Halliday (1994), mood consists of two main components: Finite: The element that determines the time (tense) or modality of the sentence. Subject: The element responsible for the action or event in the clause

Mood is an element in the clause that indicates the speech role of the grammatical structure (Halliday & Matthiessen, 2014). Lyons (1995, p. 179) describes mood in terms of the grammatical manifestation of subjective modality and other kinds of expressive meaning.'

B. METHOD OF RESEARCH

1. Data Collection

The research data in this study is dialogue from the film script of the Disclaimer series by Alfonso Curaòn, which is taken from several excerpts of the Disclaimer series episodes. this study uses a qualitative descriptive method to collect data. Observation in qualitative methods collects information by observing data taken during observation Creswell (2014, p.214). The author uses several steps as follows: Watching the Disclaimer series to understand the plot and what is being told in the series, taking data from the characters' conversations in the Disclaimer series by screenshooting the conversations, rewriting words, phrases or sentences, then determining which ones show the type and value of the modality and mood they use.

2. Data Analysis

From this research, the author found 14 data in the Disclaimer Series. The fourteen words consist of obligation, prohibition or negated obligation, possibility, hypothetical possibility, necessity, and the mood value consists of declarative, interrogative, and exclamatory.

C. FINDINGS AND DISCUSSION

1. Findings

Interpersonal meaning basically takes into account the analysis of speaking or dialogue which is an interactive and collaborative process of the speaker and receiver because the function of language here is clauses as an exchange, whether in exchanging information, opinions or even judgments. They are realised lexicographically by using mood and modality systems, (Yuni Siregar et al. 2021, p.304). By analysing the modality and mood of clauses in dialogue texts, we can interpret students' attitudes and

judgments towards a problem. (Yuni Siregar et al. 2021, p.305)

Palmer (1986, p.21) defines modality as the semantics of mood, namely the representation of non-actualized or non-factual occurrences and states within a language. Mood can be defined as the grammatical expression of modality, typically shown by the distinction between inflected indicative and inflected subjunctive verb forms. Mood is sometimes characterized as the grammatical inflectional manifestation of modality (Palmer 1986, Bybee et al. 1994), encompassing the categories of indicative, subjunctive, and imperative.

Palmer (2003, p.2) asserts that "mood" constitutes merely one grammatical sub-category inside the wider grammatical category known as "modality," which encompasses both mood and the modal system, such as the system of modal verbs in English. The concept of "modality" has been employed in various manners within the literature. Initially, it is essential to differentiate between a broad and a limited definition. Occasionally, "modality" is employed in a broad sense to denote any form of speaker alteration of a state of things, encompassing characteristics such as tense and aspect. This use is most common in

philosophy (see Perkins 1983, p.6, Palmer 1986, p.9).

In this study, the data comes from the Disclaimer Series, Apple TV Series which has 7 Episodes from each episode lasting about 58:06 minutes from Alfonso Curaón. Collected on Apple Tv and the Internet for movie scripts. All data from the analyzed research findings use modality and mood functions. This research aims to analyze the type of modality and mood. Based on the analysis, to find out the types of modalities and moods in the dialogue Disclaimer series, the findings from this analysis can be seen in the chart below. The following are 14 collections of sentences resulting from the dialogue manuscript in the disclaimer series.

Data Findings

Table 1. The Types of Modality and Mood in Disclaimer Series

No.	Sentence	Mood	Modality and Classification
1.	I should have listened to my family. They fucking warned me about you!	Declarative	Should Epistemic

2.	Oh, God, I should have told you.	Declarative	Should Epistemic
3.	How could you?	Interrogative	Could Epistemic
4.	These could soon be all over the Internet. Sit down.	Declarative /Imperative	Could Epistemic
5.	You don't have to feel bad about it, Dad, because I don't remember.	Declarative	Have to Deontic
6.	He should know that he wouldn't be here if it hadn't been for Jonathan.	Declarative	Should Epistemic
7.	You just have to know, it's not easy, Mrs. Brigstocke.	Declarative	Have to Deontic
8.	I don't think I could bear it	Declarative	Could Epistemic
9.	You should get some rest.	Declarative	Sould Deontic
10.	You may see him,	Declarative /Imperative	May Deontic
	but please do not make him tired.		
11.	Would I have found the courage then?	Interrogative	Would Epistemic
12.	I'm just wondering why you were so keen to kill it off.	Declarative	None
13	I just didn't think it would be helpful	Declarative	Would Epistemic
14.	Right? And you need to be independent.	Declarative	Need To Deontic

Table 2. Frequency and Percentage Recapitulation Modality

Classification Modality	Frequency	Percentage (%)
Epistemic	8	57.14%
Deontic	5	35.71%
None	1	7.14%
Total	14	100%

Table 3. Frequency and Percentage Recapitulation Mood

Mood	Frequency	Percentage (%)
Declarative	11	78.57%
Interogative	2	14.29%

Imperative	1	7.14%
Total	14	100%

2. Discussion

The majority of modalities used are epistemic (57.14%), indicating the dominance of expressions that focus on speculation, judgment, or possibilities (example: "should," "could," "would") Deontic modality appears in 35.71% of the data, representing the expression of obligation, obligation, or permission (example: "have to," "need to," "may"). One case does not have an explicit modality (7.14%).

The declarative mood dominates, which shows the tendency of the subject to make direct statements or convey information. Interrogatives appear in some cases, reflecting questions or doubts in favor of epistemic modalities. Imperatives are present in certain situations to give orders or instructions. Sentences with epistemic modality often reflect emotions such as regret, uncertainty, or speculation, relevant in interpersonal context or personal reflection. Deontic modality more often appears in the context of advice, obligations, or permission, showing a more direct pragmatic function. This data shows that the use of modality reflects the speaker's pragmatic goals, such as expressing regret (should), suggesting

(need to), or responding to uncertainty (could). Social interactions more often use epistemic modality to express emotions and reflections rather than direct obligations.

D. CONCLUSION

The study of modality and mood in the dialogues of the series Disclaimer highlights how these linguistic features enhance storytelling by reflecting the emotions, relationships, and contexts of the characters. The findings reveal a clear dominance of epistemic modality (57.14%), emphasizing the expression of judgment, possibility, regret, and uncertainty among the characters. This aligns with the psychological thriller genre, where themes of introspection, speculation, and emotional conflict play a central role. Modality relates to two types of necessity: obligation or possibility/probability. Modality can be expressed in various ways, but our analysis has focused on the use of English modal verbs.

In contrast, deontic modality (35.71%) is used to convey obligation, permission, and suggestions, reflecting the characters' practical interactions or directives. A small portion of sentences (7.14%) lack explicit modality, serving as neutral statements

Regarding mood, declarative sentences dominate (78.57%), highlighting the characters' tendency to provide information or express personal reflections. Interrogative sentences (14.29%) are used to question or express doubt, often linked to epistemic modality, while imperative sentences (7.14%) convey commands or requests, frequently associated with deontic modality.

Overall, the study demonstrates that modality and mood in Disclaimer serve crucial functions: Epistemic modality conveys internal struggles, regret, or uncertainty, reflecting the psychological depth of the characters.

Deontic modality provides suggestions, obligations, or permissions, driving interactions and pragmatic objectives. Mood reflects the characters' interpersonal dynamics, with declarative sentences dominating as the primary medium for storytelling and emotional expression.

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