

INTERPERSONAL MEANING IN *RUNE FACTORY 3* NINTENDO DS

VIDEO GAME CHARACTER: SOFIA'S OPPOSITE SPEAKING

A GRADUATING PAPER

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Degree in English Literature



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Final Project Statement

I certify that this research is originally my own work. As the sole writer of this graduating paper, I am responsible for the content of this research. Other researchers opinions or findings included in this research are quoted or cited in accordance with ethical standards.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih

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Interpersonal Meaning in *Rune Factory 3* Nintendo DS Video Game

Character: Sofia's Opposite Speaking

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ABSTRACT

In a research, game is quite rare to be found as an object of analysis. Even so, it should be understood that game is also a work that deserves to be analyzed. This is because game cannot be generalized. Game always has their own feature. Besides, a person always do communication in their life. Communication that happens are mostly done by two or more people. Everyone has their own personality and speaks in order to exchange message. The message exchanged has so many meanings and purposes. That is the purpose of Interpersonal Metafunction. This graduating paper analyzes about the meaning and the purpose of a character in a game called Sofia interpersonally. This is important because the character Sofia has a tendency to speak in opposite. This may confuse and make the message cannot be understood well, moreover by a new player. The type of research used is qualitative. This research finds 598 clauses where Sofia speaks 246 clauses. The outcome of this research is expected to be useful for further similar researches.

Keywords: *Interpersonal metafunction, utterance, game*

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Arti *Interpersonal* dalam Karakter Video Game Nintendo DS *Rune Factory*

3: Ujaran Terbalik Sofia

Budi Rahmat Setiawan

ABSTRAK

Dalam sebuah penelitian, game adalah hal yang cukup langka ditemukan sebagai objeknya. Meskipun begitu, perlu diketahui bahwa game juga adalah merupakan karya yang layak untuk diteliti. Hal ini karena game tidak dapat disamaratakan. Game selalu memiliki fiturnya masing-masing. Selain itu, dalam kehidupan seseorang selalu melakukan komunikasi. Komunikasi yang terjadi adalah kebanyakan dilakukan oleh dua orang atau lebih. Setiap orang memiliki hal-hal pribadi masing-masing dan berujar demi saling menukarkan pesan. Pesan yang ditukarkan memiliki sangat banyak arti dan tujuan. Itulah tujuan dari *Interpersonal Metafunction*. Dalam skripsi ini diteliti mengenai arti dan tujuan dalam ujaran karakter game bernama Sofia secara *Interpersonal*. Hal ini penting karena karakter Sofia memiliki kecenderungan untuk berbicara dalam kebalikan. Hal ini dapat membingungkan dan dapat membuat pesan yang disampaikan menjadi tidak dapat diterima dengan baik apalagi bagi pemain pemula. Jenis penelitian yang digunakan adalah kualitatif. Dalam penelitian ini ditemukan seluruhnya 598 klausa dimana Sofia berujar sebanyak 246 kali. Hasil dari penelitian ini diharapkan akan berguna bagi penelitian serupa.

Kata Kunci: *Interpersonal metafunction, ujaran, permainan*

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Motto

“Study behind your desk,
Learn behind your very eyes”



“Be nice
If you like people being nice
To you”

“Make a ‘play’ into reality,
Make your worst into your best”

“Only those who have seen the worst
Can be the best”

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Dedication

I dedicate my final graduating paper to:

- My parents who has been being so loving to me my whole life
- My brother and sisters who will give and help me in anything, anywhere and when I need help
- My graduating paper advisor who has been waiting for his students to use this *Hallidayan* theory in their final project
- My friends for keep cheering me and make me cheer up anytime I see them
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Yogyakarta, 10

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List of Abbreviations

1. Cl = Clause
2. Sum = Summary
3. Pol = Polarity
4. Adj/ A = Adjunct
5. circ.adj. = circumstantial adjunct
6. comm.adj. = comment adjunct
7. conj.adj = conjunctive adj
8. cpx = complex
9. Abs = absolute
10. WH/ = W/H question
11. mdlt = modulation
12. mdlz = modalization
13. mod = modality
14. Req = Request
15. MA = Mood Adjunct
16. prep = preposition
17. N = Noun
18. Pred = predicator

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CHAPTER I

1.1 Background of Study

Language is one of the most essential part of human life. It is because language connects every human personally, interactively, and intimately. In addition, One can learn and study about the past and the future because of language. Language makes it all possible because it contains message in it.

Nowadays, language has been applied into everything in human life. It may be written, it may be spoken, it may be a record or anything else that is meant to be understood by the reader or the hearer. In the old times, everybody likes to read books as a hobby or work. However in this era of globalization and digitalization, everybody has changed their culture into reading everything that is digitalized. It is because at present, everything that is digitalized can be accessed with ease by everyone.

In addition to that, these years are the years of entertainment. Everyone seeks entertainment by watching TV, playing games, listening to mp3 or mp4 music, singing karaoke, or learning on-line. All these are possible now because of the ease access of smartphones, which has the ability to download or upload applications. The applications themselves range widely. An application may contain almost everything that can help in everyday's life or that can entertain the user.

On the other hand, unlike smartphones that has application that can be switched as the user's will, there are also game consoles that provide only games

yet with switchable games in one console. There are some well-known console in Indonesia such as PlayStation and Nintendo Wii. However, there are more than that. Other consoles are not really famous because of the expense needed to afford one. Some other consoles known are Nintendo DS, Xbox, Atari, and many more.

In this research, the researcher would like to have a research about a game that is playable in Nintendo DS Console. Nintendo DS is one of many series of Nintendo Consoles. There are some famous Nintendo consoles such as Nintendo Gamecube, Nintendo 64, Nintendo DS, Nintendo 3DS until the newest ones called Nintendo Switch. Nintendo DS has one feature that is the ability to play through Nintendo Wi-Fi connection that provides the users to play together or even trade and go to special places by connecting to the WiFi connection in-game. This is a single console which means that one console can only be played by a single user. The console needs “cartridge” which contains the data of the game. Each cartridge contains one game.

Games vary from single players until massively played game. Until now, there are some genres of games that are mostly played by players worldwide. Some of those genres are Strategy, Simulation, RPG (Role Playing Game), Action, and many more. Beside that, there are also so many things that are involved in a game. RPG game provides so many things that are related to fantasy. According to Thomas H. Apperley in his journal, fantasy is very closely related to this genre (Apperley, 2006: 17). Fantasy here means the game contains unreal characters such as dragons, elves, dwarves, and monsters.

The game that is going to be analyzed by the researcher is a game entitled 'Rune Factory 3: A Fantasy Harvest Moon'. The genre of the game is RPG. It can be seen by the story contained in the game and also the main character/ avatar that is playable by the player which represents the player.

The story tells about a male character that falls from the sky all of a sudden under a heavy rain in a town called "The Town of Sharance." He loses all of his memory. Later, the granddaughter of the town elder (Shara) meets him and asks him to live in a house inside a great tree to take care of the tree and the farm under it. The tree is called "Sharance Tree." The story is about the character that tries to retrieve his memory and find about his previous life.

The game takes place in a village where people helps each other and provides materials for their neighboring villagers. There are a flower shop, general shop, Inn, weapon shop, costume shop, Diner, Apothecary and also houses which supports everything in the game. They are all run by characters in the game which interact with the Main Character everyday.

There are many characters in the game. Every single thing can be called as character from the animate object until inanimate ones because they all have their own names and characteristics. From the animate characters, there is this one character namely Sofia. Sofia is a daughter of a very wealthy man namely Sherman and a sister of a designer namely Evelyn. Sofia speaks in opposite like her father. Based on Cambridge Dictionary Online, opposite means completely different (<https://dictionary.cambridge.org/dictionary/english/opposite>). This

means that what Sofia says are sometimes completely different with what she really means. It will really causes confusion because in every game, a player must learn about the names of the items, the names of the features, and other specific names. That is why, even a normal speaking is already difficult to be understood; moreover if it is an opposite-speaking.

This opposite speaking of Sofia may be normal for the other villagers. However, the main character needs a lot of time to understand her utterances. It is because the main character acts as the player. Even the player may need more time to understand her utterances even if the main character has shown his understanding towards Sofia's opposite speaking.

This game is very unique and can be said as very good because it creates various characterization. There is a lazy girl, quiet girl, gluttonous girl, tomboy girl and even a weird girl who uses food as clothing material. All these characterizations are mostly emphasized in the girl characters because the main character must choose one girl in the end of the game.

The problem that is sought to be analyzed is the characterization of Sofia who speaks in opposite. It is important to be analyzed because the player must interact with every character in the game; moreover a girl character like Sofia takes a very important role, for they will determine the end of the story of the game. It means that the story of the game may end differently regarding to the progress of the player. The reason is because the main character must finish all of the main request of a certain girl character in order to 'propose' her and end the

story. Without it, the story will never end and it indicates that the player does not have enough understanding about the game and the stories. In addition, by not being able to finish the story would mean that the player will only waste their time and gets nothing.

In accordance to the game, this game provides features that resembles the real human life such as working, cooking, dating, marrying, helping others, and even being sick. This makes the conversation that happens in the game similar with the real conversation of human's daily life. This game provides some enemies that can be the source of the game life and also the challenge. It means that the player cannot just get anything they want, but they will have to defeat the monsters and level up in order to get stronger. It is important because without getting stronger, the player will not be able to advance in the game. It will also mean that amateur players will stuck and will not be able to discover new things such as new cutscenes, new obtainable places and items, new quests, and other locked objects.

Still until now, game has always been seen as not important, disturbing, addicting, follying, a false story, and any other bad thoughts. These thoughts are not completely right nor wrong. It can be both. It is because playing game is more like reading a book. They are similar because both needs time, concentration, intelligence, and also passion. However, game can be said as more complicated because game needs more portion of all things mentioned before and games also needs more aspects such as effort, skill, experience, and even precise timing. It makes a player unable to leave his/ her desk once he/ she has started to play game

unless it can be paused or can be saved or the player is careless about his/ her game. In addition to the similarity with books and novels, game is also something that can be learnt and can be analyzed. It is because game contains text. It can be seen in a book entitled ‘An Introduction to Functional Grammar’ by Halliday and revised by Matthiessen.

“When people speak or write, they produce text. The term ‘text’ refers to any instance of language, in any medium, that makes sense to someone who knows the language. (cf. Halliday and Hasan, 1976: Chapter I). To a grammarian, text is a rich, manufactured phenomenon that means in many different ways (Halliday and Matthiessen, 2004: 1).”

Linguists tend to have a research about text. Text is the whole thing that is said, typed or written by human. It means that text is everywhere. It may be in a speech, preachings, novels, books, movies, songs, poems, advertisements, signs, games and many more. It also concludes that all these things mentioned are able to be analyzed.

In response to the characterization of the character Sofia, Islam has already taught about forgiving someone else’s mistake. One should forgive others, moreover if the doer really does not mean to make a real mistake. It can be seen in the Qur’an surah Ali-Imran verse number 134;

الَّذِينَ يُنْفِقُونَ فِي السَّرَّاءِ وَالضَّرَّاءِ وَالْكُظُمِينَ الْغَيْظِ وَالْعَافِينَ عَنِ
النَّاسِ وَاللَّهُ يُحِبُّ الْمُحْسِنِينَ ﴿١٣٤﴾

“Who spend [in the cause of Allah] during ease and hardship and who restrain anger and who pardon the people - and Allah loves the doers of good (quran.com);”

Other than that, Allah also talks about being *khusnudzan* (positive ‘assumption’). It is because if someone sees other people speak or act differently, one cannot just directly judge him/ her because that will only hurt the one being judged. It can be seen in the Qur’an surah Al- Hujurat verse number 12:

يَا أَيُّهَا الَّذِينَ ءَامَنُوا اجْتَنِبُوا كَثِيرًا مِّنَ الظَّنِّ إِنَّ بَعْضَ الظَّنِّ إِثْمٌ وَلَا تَجَسَّسُوا وَلَا يَغْتَبَ بَعْضُكُم بَعْضًا أَيُحِبُّ أَحَدُكُمْ أَن يَأْكُلَ لَحْمَ أَخِيهِ مَيْتًا فَكَرِهْتُمُوهُ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ تَوَّابٌ رَّحِيمٌ ﴿١٢﴾

“O you who have believed, avoid much [negative] assumption. Indeed, some assumption is sin. And do not spy or backbite each other. Would one of you like to eat the flesh of his brother when dead? You would detest it. And fear Allah ; indeed, Allah is Accepting of repentance and Merciful (quran.com).”

1.2 Scope of Study

Scope of Study is needed in order to give limitation to a research. It is important because without it, a research may be too broad and will have too many things to be analyzed. In addition, the data taken will be too many that it will be too confusing to be analyzed, or the data will be insufficient that the research will have not enough proof of research.

The scope of study of this research includes the limitation of its theory and also its data source and data taken limit. This research will mostly apply Systemic-Functional Linguistics based on Halliday and Matthiessen. However, there are surely some other supporting theories in order to support the arguments and as the proof of the research. The data will all be taken from the utterances of the character Sofia since her first request until her last main request.

1.3 Research Questions

In a research, there is a research question which acts as the purpose of the research and acts as the question of what is going to be researched about. In this research question, there is a question that will be brought by the researcher.

The questions is as follow: “How to find the mission objective of Sofia’s requests by applying the Interpersonal Metafunction theory?”

1.4 Objective of Study

The objective of study is the object or the things that will be researched based on the research question. The objective of Study of this research is as follow: “To find the mission objective of Sofia’s requests by applying the Interpersonal Metafunction theory.”

1.5 Significances of Study

The significances of the study are important because they are the purpose of why an object worths researching. The research is done because the researcher sees some prospect of the future based on the theory and the data used. It is

because the theory itself can be said as one of new theory which will need more research to be applied on and also need more variations of data to be used. Moreover, the data are taken from conversation of a game which is really rare to see. It is because most researchers still find a game as something irrelevant with study. This stereotype is trying to be broken by the present researcher because game is obviously has prospect to be analyzed because it is very similar to movies or novels but with its own specialties and characteristics. This is one most important reason why the researcher uses a game as the data source. The researcher hopes that in the future, there will be no more stereotyping about everything as long as it can still be analyzed and nothing nor nobody will suffer from the research. To sum it all up, below are the significances of study of this research based on the researcher. They are as follows:

1. Even though the researcher uses a game as an object and most people will never see this as an object of research, the researcher still finds it significant to analyze because of the difficulty of the game to be understood. It is because a game always contains secrets and challenges.
2. The research is significant because there are so many people who think highly about a game and completing the story can make one feel the satisfaction of their own understanding, effort and skills related to the game.
3. Finishing a quest in a game can be really frustrating that most people will give up playing. That is why, understanding a game in order to finish the whole story is important.

4. Because the object used is an RPG game, the research is done based on the conversation of the imitation of the real life and is expected to be able to represent the real life conversation.

1.6 Literature Review

The first literature review comes from a journal entitled “An Interpersonal Sketch of the Biblical Hebrew Clause.” This journal was written by Eric T. Racher and was issued in 2017. The Journal was written in order to increase the number of research using the Systemic Functional Linguistics, especially the interpersonal metafunction because of the limited research on Semitic Language, namely Hebrew. The research sees the hebrew clause as a locus of interpersonal meaning. This research uses the MOOD system and systemic functional typological features to break up the clause and to understand it. There are also analysis about how the mood system is relevant to the realization of interpersonal meaning. There are modification and synergy about the lexicogrammar in hebrew and the MOOD system.

Hebrew was explained as one of Semitic language. The other semitic languages are Aramaic, Amorite, Phoenician, and other. Hebrew belongs to the Canaanite family of the northwest semitic language. There are Biblical Hebrew, Rabbinic Hebrew, Medieval Hebrew and Modern Israeli Hebrew. The BH (Biblical Hebrew) itself divided into three categories, they are: Archaic Biblical Hebrew, Standard Biblical Hebrew and Late Biblical Hebrew.

Interpersonal meaning is used in the research to discuss the contextual variable of tenor and its relation to the semantic system of speech function. Tenor

itself is an associated contextual variable which can be called as the nature of the roles of a clause.

The study is just a beginning which is purposed to be used in the future study use. It still needs a lot of research in order to get the appropriate and detailed result. In the research it is found that the BH counts especially to its Finite/ Predicator morphology for the realization of the distinction of its indicative and volitive clause. The beginning of the clause is also found as the location of interpersonal meaning showed by the Finite/ Predicator and/ or Negotiator. It is also found that the fused Finite/ Predicator used is established as the central element around which interpersonal meanings are realized (<https://functionallinguistics.springeropen.com>).

The second literature review comes from a Journal written by Arif Firmansah entitled “Interpersonal Meaning in Netanyahu’s Speech.” He is a student of University of Kuningan, Indonesia. He studied in the Department of English Education. The journal was issued in 2015. The study tried to investigate the interpersonal meaning of the speech of Israeli leader, Benjamin Netanyahu. It is purposed to discover about the MOOD structure of his speech in Iran and Palestine, and also to find the difference of the field that may be determined using the interpersonal metafunction theory. The data taken were from the internet which means that the data is accessible to everyone and the researcher would like to break the clauses by using the main tools of interpersonal metafunction that are Subject, Finite, Modality and Mood Adjuncts.

The method that is used by the researcher is qualitative. The object of the study is the transcription of the speech of Netanyahu in Iran and Palestine that are accessible in several websites. The purpose of the study is also to find the frequency of the occurrence of the subject of the research.

Iran and Palestine are two countries that are related to each other because of certain reasons. Iran is a developer of nuclear bomb which made Israel attracted and also aware of it. On the other hand, Palestine is related to Israel because of the conflict that never ends since 43 years ago. The researcher tried to analyze the influence of different field which may influence the metafunction of the speaker itself.

Tables are used in order to find the tabulation of the result wanted. In the tabulation, it is found that the speaker placed himself as the subject more when speaking about Palestine. It is found in the table that 88 clause or 36.82% says so. On the other hand, it is found that the speaker placed himself as a subject in his speech in Iran only 12.23% from 17 clauses. It means that he is still aware of the problem that may happen. It is also explained about the word “we (exclusive)” as can be seen in the table that there are 36 times or 15.06% in his speech in Palestine.

In conclusion of the research, the study found that there are 426 clauses from two selected speech, 150 clauses found in the first speech and 276 clauses found in the second speech. The speaker also uses the word I and we as to become the entity of the subject. Finite acts as the primary constituent in Mood element which is the focus of the study (<https://journal.uniku.ac.id>).

The third journal is taken from a journal written by Sayed Mahdi Araghi and Kamal Sayegh from the Department of ELT and General Linguistics entitled “Interpersonal Metafunction of Gender Talk in ELT Classrooms.” The journal was issued in 2011. It uses systemic functional approach to interpersonal metafunction by Halliday. Halliday defines clause as a unit of exchange, with two main constituent that are called Mood and Residue. These main constituents are used to explore the interpersonal metafunction of gender talk in ELT classrooms. Later, the clausal structures (Declaratives, Interrogatives, Imperatives, and Exclamatives) that are used by the interlocutors by using their mother tongue, i.e. Farsi, Azeri and English as their second language is determined. There are twelve hours of oral conversation between students and teachers from eight randomly selected classroom which then are recorded and transcribed. The result are 3288 clauses. The hypothesis is that reconstructing clausal structures used by different genders in ELT classroom may result into student’s high language proficiency in bilingual context of situation.

Language teaching as one of the most concerned point in the era of new and traditional studies of language. The researchers have studied different language teaching methods with various and even sometimes opposite perspective to provide fast and simple methods. In the research, clausal structures from the Persian and Azeri language are used by the speakers as their mother language and their secondary language. The clausal structures such as (Declarative, Interrogative, Imperative, and Exclamative) by males and females in ELT

classrooms are studied based on the theory by Halliday, that is Systemic Functional Theory.

In conclusion of the research from the 3288 clauses researched which belonged to 1868 males and 1420 females, it is found that most clauses used by males and females in classroom discourse are declarative and dominant Mood is declarative of third person simple present tense. Integratives are used less than the Declaratives. Furthermore, the only difference is in the number of clauses used by males and females. Males use more clauses in comparison to females. Males are more inclined to produce clauses which may happen because Males have higher social and occupational positional status in the Location of the research (<https://zenodo.org>).

The fourth literature review is written by Mehwish Noor, Moazzam Ali, Fakharh Muhabat and Bahram Kazemian entitled “Systemic Functional Linguistics Mood Analysis of the Last Adress of the Holy Prophet (PBUH).” This journal was issued in 2015. The research was made to highlight the function and semantic properties of the last adress of the Holy Prophet (PBUH). It uses the theory of Mood Analysis by Halliday. The data are taken from the last adress of the Holy Prophet (PBUH). There are 56 clauses to be analyzed, 32 declarative, 22 imperatives and 1 interrogative clause. The research discusses about functional structural meanings based on clausal Mood classification. The interpersonal metafunction is discussed based on the study of religiosity. It is written for further researchers to be able to continue it.

Religious preaching is one of the main function of language that enjoys a particular religious and social context. The data are taken as an English Translated manuscript. There are tabulations about each clauses of the data.

The conclusion of the journal is as follows; There are three types of clausal Moods: Declarative, Imperative, and Interrogative which all tells about the Interpersonal metafunction. Declarative shows conclusion, strength and fact about the expression, Imperative expresses authority while Interrogative shows the interpersonal relations of the participants involved in the discourse with respect to their status and social roles. Declarative Mood were found in 32/56 clauses which means that the communicated information is very strong and factual based. There are 22 Imperative clauses which means that the Holy Prophet (PBUH) delivered His Adress with full authority and it also shows the hierarchy of the speaker. The last one is Interrogative which was found only in a clause. The interrogative sentence given was a yes/ no question which means that there is no liberty in answering the question which also means to state the power relations. Nevertheless, there is “O People” phrase which validates universality to all people whoever hear or read about His adress not only in that time, but all the time (article.sciencepublishinggroup.com/html/10.11648/j.ijll.s.2016040101.11.html).

The fifth is a thesis written by James D. Dvorak on his thesis in order to fulfill his requirements for his degree of Doctor of Philosophy (Christian Theology) entitled “The Interpersonal Metafunction in 1 Corinthians 1-4: The Tenor of Toughness.” The thesis was issued in 2012. It was a research about linguistic-critical reading of 1 Corinthians 1-4. The theory used are SFL Theory

about the interpersonal meanings that is hidden in a text, especially if it pertains in a social actions called “resocialization.” On the other hand, the Tenor of Toughness is a study of the apostle Paul’s use of language for the purpose of bringing the letter’s putative readers into alignment with the ideology (theology) and values that is expected to be in Christ. The data will be taken from the linguistics of appraisal evident in Paulo’s language from 1 Cor 1-4. Then the analysis will be taken from whether it is positive or negative. It is important because Positive appraisals allow one to see what value positions Paul believes should be taken up by believers in Christ, while negative appraisals indicate those value positions that should be rejected .

The thesis firstly introduced about what is Interpersonal Discourse Analysis. It focuses in how language users overtly encode their own positive or negative feelings, emotions, and attitude about an entity or proposition. After that, Appraisal Theory is said to not only accounts for explicit realizations of attitude (emotions, judgements and appreciations), but also considers how writers may attempt more indirectly to evoke or provoke certain attitudinal evaluations to persuade others to adopt a stance that aligns with their own.

The whole Conclusions of the Thesis is that Paul’s language in 1 Cor 3:1-5 is exacting; he steps into the lives of the readers to point out what they have wrong and how they ought not to live, which means that the repeated negative judgements regarding their capacity to discern what is proper and to behave properly. Finally, there are found that there is a major behaviour and heteroglossic text in 1 Cor 1.10-17, which corresponds to Paul’s statement of the problem and

the beginning of his argument against that problem that occurs in the letter body. Alternation between positive and negative appreciation continuing the reversal theme, though here applied to the reader's transformative experience and to the power of God's message despite Paul's weaknesses (<https://www.researchgate.net>).

From these literary reviews, there are similarities in the theory used, i.e. Interpersonal metafunction by Halliday. However, there are also differences such as the object, the data source. The difference is in the object because the previous analyses use speech, Bible etc. On the other hand, this graduating paper will use a game as an object of analysis. The data sources also vary in the previous analyses. This graduating paper, however will use the utterances of a character in a game.

1.7 Theoretical Approach

As mentioned before, the theory used is the Interpersonal Metafunction theory by Halliday and Matthiessen (2004). It is because this theory is appropriate to be applied in order to get the real meaning of an utterance of a person. It is because Interpersonal Metafunction Theory talks about the kinds of sentences and their characteristics. It will be easier to analyze an utterance.

Interpersonal meaning is necessary because it is used to find the real meaning of an utterance delivered to audience or an utterance of a conversation between two speaker. Interpersonal metafunction is one function of a language which is used to show the personality of a person, to ask a question, to give order, and many more; which may happen in various situation and condition (Halliday and Matthiessen, 2004: 29). It means that Interpersonal Metafunction theory

analyzes about the kinds of sentences such as interrogative sentence, imperative, as well as negative and positive sentences.

In Interpersonal Metafunction theory, there is MOOD and RESIDUE. MOOD consists of subject and finite, while RESIDUE consists of adjunct and/ or predicator. All these are the main point of understanding the interpersonal meaning of an utterance. See figure below for clearer view.

Fig. 1.7.1

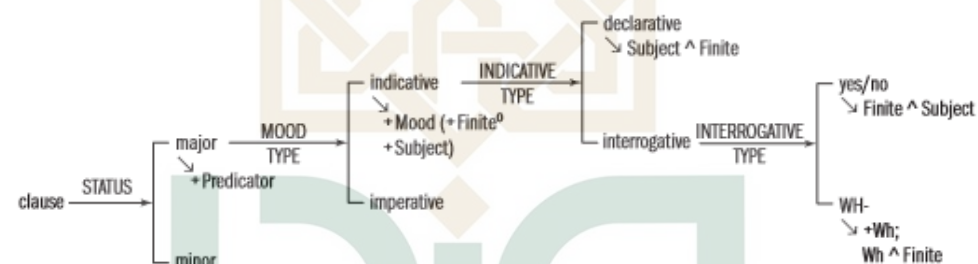


Fig. 1-9 The MOOD system network

Source: (Halliday and Matthiessen, 2004: 23)

The further detailed explanation about Interpersonal Metafunction will be explained in the next chapter (See Chapter II).

1.8 Method of Research

A research or anything in this life cannot be done well without a systematic method. Method based on Cambridge Online Dictionary is “a particular way of doing something.” A research based on C.R. Kothari means the way to find a problem, arrange the hypothesis, finding the facts and data used,

analyzing the data based on theory and eventually concluding a conclusion (Kothari, 2004: 1-2).

It means that the phrase 'method of research' means a particular way of doing a research. It is important because a research is seen as something academic which contains knowledge, opinion, or facts. This makes a research well known as the source of further and future research.

Beside that, Methods of Research consists of Type of Research, Data Sources, and Data Collection Technique. These are all used to emphasize and to make the research more systematic in its analysis.

1.8.1 Type of Research

There are some types of research. However, this research will use the qualitative type of research. Based on Kothari, Qualitative Research is a research which seeks the quality of a certain object (2004:3). The quality may be in a form of its vagueness, purpose, and many more.

The research type chosen is qualitative because qualitative research is the one fits with the purpose of this research, that is to find the real objective of the chosen character's request. It is because the opposite speaking of the object of research is vague and needs to be analyzed. Qualitative research type is also chosen because the researcher does not seek the number of certain objects as the results. It means that quantitative research or the other types of research will not be applied in this research.

Beside that, this research is also a library research. Library research means that the research will be supported with writings-related references. The research may be supported with books, journals, or web pages.

1.8.2 Data Source

In a research, data is one of the most essential object because they are the object of the analysis. Based on Kothari, there are two types of data, namely primary data and secondary data. Primary data are taken directly from the object while secondary data are taken from previous researches, tables or analyses.(2004: 95). Nevertheless, the data taken for this research will only be obtained as the primary data. It means that secondary data will not exist and not necessarily needed because all the data needed can already be obtained in the object directly.

The data used in this research will be taken from the utterances of a character, namely Sofia that are found in her Main Requests. She is one of the characters that can be found in an NDS Video Game entitled “Rune Factory 3: A Fantasy Harvest Moon.” The data are taken from her utterance because she has a unique way of speaking. This will be interested to be analyzed using Interpersonal Metafunction because Interpersonal Metafunction talks about interaction and personal behaviour.

1.8.3 Data Collection Technique

After determining the source of the data. The next crucial step is determining the technique of collecting the data. There are some techniques of collecting data. Kothari suggests in his book about several techniques namely

observation, interview, questioned, scheduled and the other technique or method which has its own characterizations (2004: 96). Observation is used because it fits with the object chosen by the researcher and the theory that later will be applied. Moreover, observation is also the only way that can be chosen because the data source is only available and obtainable through observation, in this case ‘observing while playing the game.’

After observing, the next step will be documentation. Documentation means that the researcher will take the data in the form of documents, such as screenshots or the video recorder of the game which will be recorded by using the features of “Desmume” (NDS emulator). NDS Emulator is an application that enables a PC (Personal Computer) to run an NDS Game. It means that the game “Rune Factory 3: A Fantasy Harvest Moon” will be played through emulator (Desmume) in order to ease the data collection.

The steps of the data collection will be

1. First, the researcher will play the game “Rune Factory 3: A Fantasy Harvest Moon.”
2. After finding the necessary utterances as the data, the researcher will turn the AVI recorder which will record the whole screen of the Desmume application.
3. Next, the researcher will choose which scene that will be shoot as the single screenshot datum that will be analyzed.

4. The screenshooting of a screen will be done after pausing the video player. The screen will be shoot by using the “printscreen” feature in the laptop used by the researcher.
5. The printed screen is then pasted in an application called “Paint” and eventually will be saved as a document for the later research.

However, there is flexibility in screenshooting because a single datum may consist of more than a single screenshot if the utterance is too long to be shot in a single screen.

1.8.4 Data Processing Technique

The next step in the method of research is the data processing technique. Data Processing Technique is the way the researcher will use in order to process the data that has been obtained from the data source.

According to Kothari, there are some ways to process the whole data that have been obtained. The data are firstly edited. After that, they are coded. Next, they are classified. Eventually, they are tabulated (2004: 122-129). These are necessary to be done before doing the last step, that is analysis.

1.8.5 Data Analysis Technique

The last step of the method of research is the Data Analysis Technique. Data Analysis Technique is the way the researcher will do the stages of analyses. It is also crucial in a research because the stages of analysis will also determine the success of a research.

The steps of the research that will be done by the researcher are as follows:

1. The data collected are firstly transcribed into Microsoft Excel
2. The transcriptions are then divided into clauses
3. After the division, the data are analyzed by using Microsoft Excel.

1.9 Paper Organization

The organization of this paper will be started from the first chapter and ended in its fourth chapter. The first chapter will include the Background of Research, Scope of Study, Objective of Study, Significance of Study, Literary Review, Theoretical Approach, Method of Research and Paper Organization. The second chapter will include the Theoretical Framework and Intrinsic Elements. The third chapter will include the Findings and Discussion. Eventually, the last chapter will include the Conclusion and Suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

This chapter contain the overall conclusion of the graduating paper. This chapter will conclude about all the findings and discussionn found in the analysis of the Interpersonal Meaning of Sofia's Opposite Speaking in *Rune Factory 3: A Fantasy Harvest Moon* Nintendo DS Video Game.

To conclude it all, it is found that the overall clauses analyzed are 598 clauses. From the overall clauses, there are Sofia's utterances, Budi's utterances, Evelyn's utterances, Gaius' utterances, Karina's utterances, Sherman's utterances, and The traveler's utterances. From each speaker, here are 246 clauses uttered by Sofia, 209 from Budi, 65 from Evelyn, 10 from Gaius, 19 from Karina, 38 from Traveler, and 22 from Sherman.

In addition, from the overall Sofia's utterances (246 clauses), there are percentage of opposite-speak in every request. From the first request, there is 75% opposite speak in her utterances, 66% in the second request, 47, 1% in the third request, 55,6% in the fourth request, 28, 6% in the fifth request, 2,5% in the sixth request, 13,9% in the seventh request, and 26,7% in the last request. From this, it is visible that from the sixth request, Sofia's opposite-speak is gradually reduced. It may be caused by her feelings towards the main character. She may feel safe when she is near the main character after meeting him for some time. This

indicates that the player succeeded in playing the game and the story can be completed soon.

4.2 Suggestion

After the conclusion, this subchapter includes the suggestion for further research. There are still so many things to be analyzed by using similar theory or the object material. Possible further researches with similar theory or object materials are as follows:

1. The opposite-speak of Sofia may be able to be analyzed with Semantic theory because most of her opposite-speak is related to the opposite meaning, such as Antonym
2. The uniquenesses of the characterizations made by the developer are very interesting to be analyzed by using sociolinguistics or behavioral analysis.
3. There are still so many characters that are left unanalyzed

The analysis with similar object material (game) will perhaps emerge confusion and ignorance towards others. However, it should be understood that a game is also a human's creation just like any other literary work. It is just more delicate that it may waste the time of the players and may cause lots of side effects. Still, that does not make a game something that is not deserved to be analyzed.

Lastly, the researcher understands that there are still so many mistakes about this research. That is why, this research is meant to be learnt and studied for further better analysis about any research with similar theory or object material.



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APPENDICES

First Request

Request 1				
Scene 1				
			Clause Type	
No.	Speaker	Utterance	Polarity	Modality
1	Budi	Hello.		
2	Sofia	Ah, you saw my request on the bulletin board		
3	Budi	So, which is it? Do you want to eat or not?		
4	Sofia	I <u>don't wish to eat!</u>	Neg	Mdlt
5	Budi	All right, then, I'll just be going--		Mod
6	Sofia	That's why I requested you bring me something to eat!		
		Oh, but it must be something cooked or prepared!		
7	Budi	Wait, what?!		
		So ... You WANT to eat, then?		
8	Sofia	<u>No!</u>	Neg	
9	Budi	Which is it?		
		Make up your mind!		
10	Evelyn	That's enough, Sofia!		
		Stop it with that stupid opposite-speak!		
		No one ever knows what you want!		
11	Sofia	<u>I don't understand</u>	Neg	
12	Evelyn	Anyway, I apologize profusely.		
		I'm sorry, Budi.		
		I'm sure you hate having to listen to my sister's babbling.		mdlz
13	Budi	No, it's okay.	Neg	

		So... What does she want me to do, exactly?		Mdlr
14	Evelyn	Well, when she says "no," she really means "yes."		
15	Budi	That's simple enough. (to evelyn) So I just need to bring you something cooked, Sofia? (To Sofia)		Mdlr
16	Sofia	<u>You're an idiot.</u> <u>Of course that's not what I meant!</u> So now that you know, hurry up and get it!	Neg	
17	Budi	I don't think you needed to berate me like that! But I'll bring you what you, uh, "don't want." Scene Completion (after giving Sofia a 'failed dish')		
18	Budi	Does this work for you?		
19	Sofia	<u>Absolutely not!</u> I'm utterly famished!	Neg	
20	Budi	So... I guess I did a good job, then?		Mdlr
21	Sofia	Here's a reward for your troubles! I thank you profusely. <u>Now I don't EVER want to see your loathsome face ever again!</u>	Neg	Mdlr
22	Budi	THAT'S the thanks I get?!		
23	Evelyn	Budi! Think about it, you ninny. It's the opposite!		
24	Budi	Oh, Duh! Okay, see ya again soon!		
25	Sofia	<u>If you ever come back, I'll beat you down with a rusty hoe!</u>		Mdlr
26	Budi	I really hope that's the opposite-speak talking...		

Analysis

1	Hello.
	Minor Cl

2	Ah,	You	Saw	my	request
	S	F	P	C	
	Mood		Residue		

On	The	bulletin	Board
Circ.adj			
Residue			

3	So,	which	is	it?
	WH/C	F	S	
	Residue	Mood		

4	Do	You	want	to	eat	or	not?
	F	S	P:mdlt:cplx				Pol -
	Mood		Residue				Mood

5	I	don't	wish	to	eat!
	S	F pol (-)	P:modulated:cpx		
	Mood		Residue		

6	All	right,	then	I'll	just	be	going--
				S	F	Mood adj	P
			Mood			Residue	

7

That's	Why	I	requested	
		S	F	P
		Mood		Residue

you	bring	me	something	to	eat!
C					
Residue					

8

Oh,	but	it	Must
		S	F:mdlt
		Mood	

be	some thing	cook ed	Or	prepar ed!
P	C			
Residue				

9

Wait,	what ?!
	WH/Abs

10

Make	up	your	mind!
P			C
Residue			

11

That's		enough,	Sofia!
S	F	MA	
Mood			

1
2

Stop	it	with	That	stupid	opposite-speak!
P	C	Circ.adj			
Residue					

13

No one	ever	Knows	what	You	want !
--------	------	-------	------	-----	--------

S	Mood d adj	F	P	C
Mood			Residue	

1 4	I	don't	Understand
	S	F Pol -	P
	Mood		Residue

1 5	Anyw ay,	I	Apologize	profusely.
		S	F	P
		Mood		Residue

1 6	I'm	sorry ,	Budi.
	S	F	C
	Mood		Residue

1 7	I'm sure	you	Hate
	MA	S	F
	mood		Residue

havin g	To	listen	to	my	sister 's	babb ling.
C						
Residue						

1 8	No,	it's	okay.
	Pol -	S	F
	Mood		Residue

1 9	So	What	does	she	want	me	to	do,	exac tly?
		Circ. adj	F	S	P	C	circ.adj.		
		Resid	Mood		Residue				

	ue		
--	----	--	--

20	Well,	when	She	Says	"no,"
		WH/A	S	F	P C
	Residue	Mood		Residue	

21	she	really	means	"yes."
	S	MA	F	P C
	Mood		Residue	

22	That's		Simple	enough.
	S	F	C	
	Mood		Residue	

23	So	I	Just	Need	to	bring
		S	MA	F	P:modulated:cpx	
		Mood			Residue	

you	some thing	cook ed,	Sofia?
C	C		Adj:Voc
Residue			

24	You're		An	idiot.
	S	F	C	
	Mood		residue	

25	Of course	that's		not	what	I	meant!
		S	F	Polarity -	C		
	Mood				Residue		

2	So	now	that	you	know,
---	----	-----	------	-----	-------

6					
	Adj: Circ		S	F	P
	Residue		Mood		Residue

2 7	hurry	up	and	get	it!
	P			P	C
	Residue			Residue	

2 8	I	don't	think	you	needed
	MA		S	F	P
	Mood				residue

to	berat e	me	like	that!
P:mdlt:cpx		C	Circ.adj	
Residue				

2 9	But	I'll		bring	you	what	you,	uh,	"do n't	wa nt."
		S	F	P	C	C				
		Mood		Residue						

3 0	Does	this	work	for	you?
	F	S	P	circ. Adj.	
	Mood		Residue		

3 1	Absolutely	not!
	Mood Adj	Pol -
	Mood	

32

I'm		utterly	famished!
S	F	Mood Adj	C
Mood			Residue

3 3	So	I	guess	I	did	a	good	job,	the n?
--------	----	---	-------	---	-----	---	------	------	--------

	Mood adj	S	F	P	C	
	Mood			Residue		

3	Here's		a	reward	for	your	troub
4	S	F	C			les!	
	Mood		Residue				

3	I	thank		You	profusely.
5	S	F	P	C	circ adj
	Mood		residue		

3	Now	I	don't	EVER
6	circ. Adj.	S	F polarity -	MA
	Residue	Mood		

want	to	See	your	loaths ome	face	ever	agai n!
P:modulated:cpx			C			MA	
Residue							

3	THAT'S		The	thanks	I	get?!
7	S	F	C			
	mood		Residue			

3	Budi!	Thin	abou			ninn
9	k	t	it,		you	y.
	Voc					
	adj	P	C		Voc adj	
		Residue				

40	It's	The	opposite!
	S/F	C	
	Moo	Residue	

d	
---	--

4	Oh,
1	Duh!
	Min.
	Cl

4	Okay,	see	ya	Again	soon!
2	Cont.				
	Adj.				
	Minor Clause				

4	If	you	ever	come	back,
3		S	mood adj	F	P
					Adj circ
	Mood			Residue	

4	I'll	beat	You	down	with	A	Rusty	hoe!
4	S	F	P	C		C		
	Mood			Residue				

4	I	really	Hope	that's	the opposite-speak	talki ng...
5	S	Mood adj	F	P	C	
	Mood			Residue		

Second Request

Request 2 Scene 1				Clause Type	
No.	Speaker	Utterance		Polarity	Modality
1	Sofia	Is this about my letter?			
2	Budi	Yes.		Pos	

Sofia Well, I wanted someone to kill some time with
Because I'm busy

Budi You must have a lot of free time... Mdlz
 Well, let's go around town together.

Sofia No. Neg

Budi Ummm...? (That's the opposite)

Let's go then.

Sofia No. Neg

Budi

Scene 2 (north town)

Sofia that normal building is where a nice lady runs
 her inn.

A girl who hates traveling runs the gift shop,
 and a mermaid runs the bathhouse.

But among the travelers, the chef's cooking is
 the worst.

Budi (Chef..? Oh, she must mean Blaise.)

Sherman likes Blaise's cooking, too, doesn't he?

Sofia No. Neg

And the inn orders all of its meals from the chef
 as well.

She's got lousy taste!

Budi ...

Sofia however ... I find the sous-chef odious.

Budi Sous-chef?

Odious?

Sofia how can she eat so much and not get fat?

Budi Ah, Collette.

Mod

So the opposite of odious would be jealous.

Sofia She eats whatever she wants, and never gets fat.
How odious.

Budi It's the opposite.. Right?

Scene 3 Town Hall

Sofia Everyone gathers in this plaza.

It's very ugly, isn't it?

Budi It's very pretty

Sofia This is where Wells will sign you up for any
festival calling for participants
Hard to understand, isn't it?

Mod

Budi Yeah, It's easy to understand.

Sofia You can see the ocean beyond the sea.
It feels disgusting, doesn't it

Mod

Budi It feels great...

Scene 4 (East Town)

Sofia I've hardly ever been to this apothecary.

Budi Oh, really?

Sofia Marian works in the apothecary.
And Marian likes giving shots ...

Budi Do you hate shots?

Sofia I I-love them of course!

Never again!

Budi She really must hate them ...

Mdlz

Scene 5 (South Town)

Sofia This is small lake.

Budi What?

Sofia I'm not scared

Neg

Budi Okay.

Sofia ...

Really not scared.

Neg

Budi Are you...

Uh, yeah.

It's nothing.

Sofia Okay then.

Oh, and some siblings who don't get along run a fishing resort.

Neg

The brother really hates the little sister, and he is always distant.

Budi Emotionally?

Sofia Yes.
He's cool
and calm.
Like a librarian.

Budi Librarian???

Scene 6 (Middle Town)

Sofia there's a very cold girl living in the flower shop.

Budi Could that be Shara?

Mdlz

Then the opposite of cold is warm.

Sofia The hardest worker is at the general store.
The town's most talkative person lives in the weapon shop.

Budi What? Umm... The laziest person... Least talkative person...

Sofia They're both honest girls, but....

Budi Both... Isn't the opposite... So if they're honest then ...

Neg

Sofia They're actually bad people

Budi Ah! So confusing!

Scene 7 (Sharance Tree)

Sofia What a lively place.

Budi Lively..?

Oh, that's right.

Yes, it is quiet.

Sofia Hmmm. I really hate places like this.

I hate it.

So I hope you invite me again.

Budi Y-Yeah ...

Completion scene

Sofia today was pretty boring.

Here, for today.
 Thanks again.
 Budi Take it easy on me ...

Analysis

1

Is	this	about	my	letter
F	S	Circ.adj		
Mood		Residue		

2

Yes.
Polarity +
Mood

3

Well,	I	Wanted		
	S	F	P:md It	
	Mood		Residue	

some one	To	kill	some	time	with
C	P:cpx		Circ.adj		
Residue					

4

Beca use	I'm	busy
	S/F	C
	Mood	

5

You	must	have	a lot of free time
S	F:m dlz	P	C
Mood		residue	

6

Well,	let's	go	around	town	together
cont. Adj.	S	P	Circ.adj circ.adj j		

7

No.
Pol. Adj. (-)

	Mo od	Residue		Moo d
--	----------	---------	--	----------

8	Let's	go	then
	S	P	
	Mo od	Resid ue	

9	No.
	Pol. Adj. (-)
	Moo d

1 0	that	nor mal	buildi ng	is
	S			F
	Mood			

where	a	nice	lady	runs	her	inn
Circ. Adj						
Residue						

1 1	A	girl	who	hates	trave ling	runs
	S				F	P
	Mood					Residue

the	gift	shop
C		
Residue		

1 2	And	a	Mer maid	runs	the bathhouse
	S		F	P	C
	Mood			Residue	

But	amo ng	The	travel ers,	the	chef's	cooking	is	the	wors t.
-----	-----------	-----	----------------	-----	--------	---------	----	-----	------------

1 3		Adj: circ	S	F	C
		Residue	Mood		Residue

	Sherman	Likes	Blaise's	cooking,	too,	doesn't	he?
1 4	S	F	P	C	conj. Adj.	F pol (-)	S
	Mood		Residue			Mood tag	

	And	The	Inn	orders
1 5		S	F	P
		Mood		Residue

	all	of	Its	meal	from	the	chef	as well
			C			Circ. Adj		
			Residue					

	She's	got	lousy	taste!
1 6	S	F	P	C
	Mood		Residue	

	however	I	find	the	sous-chef	odious.
1 7		S	F	P	C	C
		Mood		Residue		

	Sous-chef?	19	Odious?
1 8	C		C
	Residue		Residue

	how	can	she	eat	so	much
20	WH/Adj.	F	S	P	C	
	Mood			Residue		

	and	not	get	fat?
		Pol. (-)	P	C
		Residue		

	Ah,	Coll. ette.
21		Voc. Adj.
	Min. Cl	

	So	the	opposite	of	odious	would	be	jealous.
22			S		F	P	C	
			Mood				Residue	

25	It's	the	opposite..	Right ?
	S/F	C	cont. Adj.	
	Mood		Residue	

	Everyone	Gathers	in	this	plaza.
26	S	F	P		circ. Adj.
		Mood			Residue

	It's	very	ugly,	isn't	it?
2	S/F	MA	C	F	S

7

Mood		residue	Mood tag	

2
8

It's	very	pretty
S/F	MA	C
Mood		Residue

2
9

This	is	where
Circ.adj		
Residue		

Wells	will	sign	you	up
S	F	P	C	
Mood		Residue		

for	any	festival	calling	for	participants
Circ.adj					
Residue					

3
0

Hard	to	understand,	isn't	it?
C			F Pol (-)	S
Residue			Mood tag	

3
1

Yeah,	It's	easy	to	understand.
Cont. Adj.	S/F	C		
	Mood	Residue		

	You	can	see	the	ocean	beyond	the	sea.
3 2	S	F:mod	P	C		circ. Adj.		
	Mood		Residue					

	It	Feels		disgusting,	doesn't	it
3 3	S	F	P	C	F Pol (-)	S
	Mood		Residue		Mood tag	

	It	feels		great. ..
3 4	S	F	P	C
	Mood		Residue	

	I've	hardl y	ever	been	to	this	apothecary.
3 5	S/F	MA	MA	P	circ. Adj.		
	Mood			Residue			

	Oh,	really?
3 6		
	Min. Cl.	

	Mari an	works		in the	apothecary.
3 7	S	F	P	Circ.adj	
	Mood		Residue		

	And	Marian	likes		Giving	shots
3 8		S	F	P	C	

	Mood	Residue
--	------	---------

	Do	you	hate	shots ?
3 9	F	S	P	C
	Mood		residue	

	I	love	them	of	course !
4 0	S	F	P	C	Comm. Adj.
	Mood		Residue		

	Never	again!
4 1	MA	Mood Adj.
	Mood	

	She	really	must	hate	them
4 2	S	MA	F	P	C
	Mood			Residue	

	This	is	small	lake.	44	What?
4 3	S	F	C			WH/Ab. bs.
	Mood		residue			Min.Cl

	I'm	not	scared
4 4	S/F	Pol. (-)	C
	Mood		Residue

4 5	Reall y	not	scare d.	46	Are	you..?
	MA	Pol (-)	C		F	S
	Mood		Resid ue		Mood	

4 7	Uh,	yeah .	It's	nothi ng.
			S/F	C
	Min.Cl.		Mood	Resid ue

4 8	Okay	then
	Min.Cl	

4 9	Oh,	and	some	siblin gs	who	don't	get	alon g	run	
	Cont. Adj.					S			F	P
						Mood			Resi due	

a	fishi ng	resort .
	C	
Residue		

5 0	The	brot her	really	hates		the	little	siste r,
	S	MA	F	P	C			
	Mood				residue			

and	he	is	alwa ys	dista nt.	52	Emotio nally?

5 1		S	F	MA	C		circ. Adj.
		Mood			Resi due		residue

	He's		cool	and	calm
5 2	S	F	C		C
	Mood		Resid ue		Resi due

Like	a libra rian
C	
Residue	

	there' s	a	very	cold	girl	living	in		the	flo wer	shop .
5 4	S/F	C						circ.adj			
	Moo d	residue									

	Coul d	that	be	Shara ?
5 5	F	S	P	C
	Mood		Residue	

	Then	the	oppos ite	of	cold	is	warm.
5 6		S				F	C
		Mood					Residue

The	hard est	work er	is	at	the	general	stor e.
-----	-------------	------------	----	----	-----	---------	------------

5 7	S	F	circ. Adj.
	Mood		Residue

	The	town's	most	Talkative	person	lives
5 8	S				F	P
	Mood					Residue

in	the	weapon	shop.
circ.adj			
Residue			

	Umm ...	The	lazies t	perso n...	Least	talkati ve	person.. .
5 9	Cont. Adj.	C			C		
		Residue					

	They're	both	honest	girls,	but...
6 0	S/F		C		
	Mood		Residue		

	Both..	Isn't	the	opposite
6 1	S	F Pol -	C	
	Mood		Residue	

	So	if	they're	honest	then
6 2			S/F	C	
			Mood	Residue	

	They' re	actu ally	bad	peopl e
6 3	S/F	MA	C	
	Mood		Residue	

	Ah!	So	confusing!
6	Cont.	C	
4	Adj		
		Residue	

	What	a	lively	place .
6 5	WH/C			
	Residue			

	Oh,	that's	right
6 6		S/F	C
		Moo d	Resid ue

	Yes,	it	is	quiet.
6 7	pol +	S	F	C
	Mood			Resid ue

	Hmm m.	I	really	hate	places	like	this.
6 8		S	MA	F	P	C	
	Mood						

	I	hate		it.
6 9	S	F	P	C
	Mood		Residue	

7 0	So	I	hope	you	invite		me	agai n.	
		MA		S	F	P	C		
		Mood				Residue			

7	today	was	pretty	boring.
1	S	F	MA	C
	Mood			Residue

7	Here,	for	today
2	S	circ.adj	
	Mood	Residue	

	Take	it	easy	on	me
7	P	C	C	circ. Adj.	
3	Residue				

Third Request

Request 3 Scene 1					Clause Type	
No	Speaker	Utterance	Polarity	Modality		
	Sofia	<u>Good evening</u> , Budi.				
	Budi	Good morning.				
	Sofia	Oh, Budi. I <u>didn't think</u> you'd come.	Neg	Mod		
		Anyway, can you bring me a Weeds that <u>only</u> grows in special places?				
	Budi	What?!				
		Wait, aren't Weeds available any--				
	Sofia	Oh, I'm <u>not in a hurry</u> or anything.	Neg			

So please get it to me ASAP.

Budi Oh, okay..

Scene Completion

Sofia	Budi! <u>No, you imbecile!</u> <u>This isn't what I asked for at ALL!</u>	Neg Neg	
	<u>Honestly, you can't do anything right!</u> You seem pretty happy with someone who can't do anything right!	Neg	Mod
Budi			
Sofia	Well, here's a reward for your troubles!		
	Thank you, Budi!		
	<u>I'll never ask you for help again. EVER!</u>	Neg	Mod
Budi	Hope to work together again soon! Uh... Sounds like a plan?		
			Mdlz
	That might've been the most confusing statement she's ever made! And that's saying something!		

Scene
3 Budi
Evelyn

Extra scene

Evelyn	Oh, Budi. I didn't think you'd come.	Neg
Budi	Oh, Evelyn. From the looks of it, it seems like you passed her test.	
Evelyn		
Budi	Test?	
Evelyn	She has such a strange habit. So she sometimes tests if people can understand that.	
Budi	So she was stranger than normal because ...?	

Evelyn I'm sorry if she upset you.
 She used to be such an honest girl...
 No, that's okay. I don't dislike her for the way
 Budi she is now. Neg
 hee-hee... Actually, I thought you would say
 Evelyn that.
 But you know, she only does this with people
 she's taken a liking to.
 Budi What?!

1	Good	evening,	Budi.	2	Good	morning
			Voc. Adj.			Cont. Adj.
	Min. Cl					Min. Cl

3	Oh,	Budi.	I	didn't	think	you'd	come.
	Cont. Adj	Voc. Adj.	S	F	P		C
			Mood		Residue		

4	Anyway,	can	you	bring	me	a	Weeks
		F:mod	S	P	C		C
			Mood		Residue		

that	only	grows	in	special	places?

5	Wait,	aren't	Weeds	available	any--
		F Pol (-)	S		Adj. circ.
			Mood		Residue

6	Oh,	I'm	not	in	a	hurry	or	anything.
		S	F	Pol (-)		circ. Adj.		
			Mood			Residue		

7	So	pleas e	get	it	to	me	AS AP.
			P	C	circ.adj		C
			Residue				

8	No,	you	imbecile!
	pol (-)	C	Voc. Adj
	Residue		

9	This	isn't	what	I	asked	for	at	ALL !
	S	F Pol (-)		C				circ. Adj.
	Mood		Residue					

10	Honestly,	you	can't	do	anything	right !
		S	F	P	C	
	Mood			Residue		

1						
1	You	Seem		pretty	happy	
	S	F	P	C		
	Mood		Residue			

	with	someone	who	can't	do	anything	right !
				circ. Adj.			

12	Well,	here's		a	reward	for	you	troubles!
		S	F	C				
	Mood			Residue				

1							again	EVE
3	<u>I'll</u>		never	ask	you	for	help	R!
	S	F	MA	P	C	circ. Adj.		MA
				Residue				
	Mood							

1	Hope	to	work	together	again	soo
---	------	----	------	----------	-------	-----

4					er		n!
	F	P	C				
	Mood	Residue					

1 5	Uh...	Sounds		like	a	plan?
		F	P	C		
		Moo d	Residue			

1 6	That	might've		been
	S	F	P	
	Mood		Residue	

	the	most	confusing	statement	she's	ever	made!
	C						
	Residue						

1 7	And	that's		saying	something!
		S	F	P	C
		Mood		Residue	

1 8	From	the	looks	of	it,
	circ. Adj.				
	Residue				

it	seems		like	you	pass	d	her	test.
S	F	P	circ. Adj.					
Mood		Residue						

2 0	She	has		such	a	strange	habit.
	S	F	P	C			
	Mood		Residue				

2 1	So	she	sometimes	tests
		S	MA	F
	Mood			

if	people	can	understand	that.
C				
Residue				

2	I'm		sorry
2	S	F	C
	Mood		Residue

if	she	upset		you.
	S	F	P	C
	Mood		residue	

2							
3	She	Used to be		such	an	honest girl...	
	S	F	P	C			
	Mood		Residue				

2	that's		okay.
4	No,		
	Pol (-)	S	F
	Mood		Residue

2	I	don't	dislike	her	for	the	way	she	is	no
5	S	F Pol (-)	P	C	Adj. circ					
	Mood		Residue							

2		Actu				wou		
6	hehe	ally,	I	thought	you	ld	say	that.
			S	F	P	C		
			Mood		Residue			

2	But	you	know,	
7		S	F	P
		Mood		Residue

2	she	only	does	this
---	-----	------	------	------

8

S	MA	F	P	C
Mood			Residue	

with	people	she's	taken	a	likin g	to.
circ. Adj						
esidue						

Fourth Request

Speaker	Utterance	Polarity	Modality
Traveler	beautiful! So beautiful! It's like a regal rose that blooms alone!		
Sofia	such <u>wonderful</u> words. Gives me the chills!		
Traveler	Thanks! You must be in love with me as well!		
Sofia	I told you I <u>like</u> you! So <u>come closer</u> !		
Traveler	Of course!		
Sofia	Ahhh!!!		
Budi	This is...		
Karina	I knew it...		
Budi	Huh? You saw the bulletin?		
Karina	Well... (but I still want to go home.)		
Sofia	Somebody!		
Budi	Oh! First I need to help Sophia.		
Scene 2			

Budi excuse me.

Traveler Huh? Who are you?

Budi A friend of Sofia's
She says the opposite of whatever she's thinking.

Traveler Ha ha ha. That's the most ridiculous thing I've ever
heard!
Now, off with you!
My dream is untouchable!

I want to start work and find a wonderful girl to
start a lovely family with!

Budi That's quite realistic.

Traveler Of course.

I always carry a medicine box with me on trips.

Karina Hmmm. (A glass heart?)
I think they're wealthy.

Mdlz

Traveler That's perfectly fine!
In fact, that's better!
Money is never a problem.

Budi So honest...

Sofia How wonderful...

Traveler I knew you'd say that.

Sofia I said come closer! Didn't you hear me?! Neg

Traveler Of course!

Sofia Ahhh!!!

Budi this is too complicated...

you know, I think the opposites are a bit more than
usual.

Budi When she's getting emotional, it happens more

Mdlz

Karina often.

She really isn't happy right now.

Neg

Budi	I can tell by looking.		
Sofia	... (Sobbing)		Mod
Karina	Oh, fine... (Although this is entertaining.) Then how about you go get whatever Sofia asks you to.		
Traveler	What's the point?		
Karina	Budi will too, and we can see who's really correct.		Mod Mod
Budi	What?!		
Karina	is that OK, Sofia?		
Sofia	<u>No...!</u>	Neg	
Karina	OK then.		
Traveler	Wait a minute, she just said that she ... Anyway... Go bring me an Apple you <u>can't pick</u> from Privera Forest.		
Sofia	Did you say something?	Neg	Mod
Karina	I guess it was just my imagination. I'll go get it for you!		
Traveler	What a trooper...		Mdlz Mod
Budi	You go too, Budi.		
Budi	Oh yeah.		
Scene Completion			
Budi	Sofia, here you go.		
Traveler	Wait a second! You can't fool me! That's an Apple you got from Privera Foret, isn't it?	Neg	Mod
Budi	Yes, Well ... Well, that's about the only place around here you can find Apples		Mod
Traveler	But Sofia said she wanted an Apple that couldn't be found in Privera Forest. And so you've failed!	Neg	Mod
Budi	No, like I said...		
Karina	it seems like Budi won.		Mdlz

- Traveler Impossible!
All he brought was a regular Apple!
- Budi Like we said, It's the opposite.
Sofia wanted an Apple that can be "found" in
Privera Forest. Mod
- Traveler B-But...
It's no use. Neg
I can't keep up.. Neg Mod
I'm sorry!
- Budi He went
- Karina Well, that's good, isn't it?
- Sofia ...
- Budi Are you okay, Sofia?
- Sofia Yes..
It's not that I care or anything. Neg
- Budi ...
- Sofia Anyway, thank you for everything.
This is just to show my appreciation.
I'll never ask you again. Neg Mod
- Budi Okay.
Well, I'll come by again Mod
- Sofia I wouldn't like that... Neg Mod

Analysis

1	beautif ul!	So	beauti ful!
	C		C
	residue		

2	It's	like	a	regal	rose	that	blooms	alon e!
	S/F	C						
	Mood	Residue						

3	such	wond erful	words .	Gives		me	the	chill s!
	S			F	P	C	C	
	Mood				Residue			

4

Thank s!
Minor Cl

5

You	must	be
S	F	P
Mood		Resid ue

in	love	with	Me	as	well!
circ. Adj.		C			
Residue					

6

I	told		you
S	F	P	C
Mood		Residue	

I	like		you!
S	F	P	
Mood		Residue	

7

So	come	closer !
	P	circ.a dj.
Residue		

8

Of	cours e!	9	Ahhh!!!
Min.Cl		Min.Cl	

1
0

This	is...
S	F
Mood	

1
1

I	knew		it...
S	F	P	C
Mood		Residue	

1					bullet
2	Huh?	You	Saw	the	in?
		S	F	P	C
		Mood		Residue	

1				Someb
3	Well...		14	ody!
	Min.C			Min.C
	l			l.

1							Sop
5	Oh!	First	I	Need	to	help	hia.
			S	F	P:modulated:cpx		C
			Mood		Residue		

1		
6	Excuse	me
	P	C
	Residue	

1				
7	Huh?	Who	are	you?
		WH/ C	F	S
		Resid ue	Mood	

1				
8	A	friend	Of	Sofia's
	C		Circ.adj	
	Residue			

1 9	She	Says		the	opposi te	of	whatev er	she' s	think ing.
	S	F	P	C			C		
	Mood		Residue						

2						
0	Hahah	That's		the	most	ridicu lous
	a.	S	F	C		
		Mood		Residue		

I've		ever	heard!
S	F	MA	P
Mood			residue

2	Now,	off	with	you!
1	Conj.a dj	Circ. Adj		
	Mood	Residue		

2	My	dream	Is	untouch able!
2	S	F	C	
	Mood			Residue

2	I	want	To	start	work
3	S	F	P		
	Mood		Residue		

2	and	find	A	wonder ful	girl	to	start
4				C			
				P			
				Residue			

a	lovely	famil y	with!
C			circ.adj
Residue			

2	That's		quite	realistic
5	S	F	Mood adj	.
	Mood			C
	Mood			Residue

2	Of	Cours e
6		

Min.Cl.

27	I	always	carry	a	medicine	box
	S	MA	F	P	C	
	Mood			Residue		

28	with	me	On	trips.
	circ. Adj.			
	Residue			

29	I	think	they're	wealthy.
	MA	S	F	C
	Mood		Residue	

30	That's		perfectly	fine!
	S	F	Com m.adj	C
	Mood		residue	

31	In	fact,	that's	better!
	MA	S	F	C
	Mood			residue

32	So	honest...	33	How	wonderful..
				WH/C	
				residue	

34	I	Knew	
	S	F	P
	Mood		Residue

35	you'd	say	that.
----	-------	-----	-------

S	F	P	C
Mood		Residue	

3 6	I	Said		37	come	closer
	S	F	P		P	C
	Mood		Residue		Residue	

3 8	Didn't	you	hear	me?!
	F Pol (-)	S	P	C
	Mood		residue	

3 9	Of	Course
	MA	
	Mood	

4 0	this	is	too	complicated
	S	F	MA	C
	Mood			Residue

4 1	you	know,	
	S	F	P
	Mood		Residue

4 2	I	think	the	opposites	are
	MA		S		F
	Mood				

a	bit	more	than	usual.
C				
Residue				

4				
3	When	she's	getting	emotional,
	Circ.adj.			
	Residue			

	it	Happens	more	often.
	S	F	P	MA
			Residue	
	Mood			

4					
4	She	really	isn't	happy	right now.
	S	MA	F Pol (-)	C	MA
				Residue	
	Mood				

	I	can	tell	by	lookin g.
4					
5	S	F	P	circ. Adj	
	Mood		Residue		

4		
6	Oh,	fine...
	Min.Cl.	

4					
7	Then	how	about	you	go
		WH/A	Adj. circ	S	F P
		Mood			
		Residue			

4 8	get	whate ver	Sofia	asks	you	to.
	P	C				
	Residue					

4	What's	the	point?
---	--------	-----	--------

9			
	S	F	C
	Mood		Residue

5			
0	Budi	will	too,
	S	F	
	Mood		

5						
1	and	we	can	see	who's	really correct.
		S	F	P	C	
	Mood			Residue		

5	What?
2	!
	WH/Abs

5			
3	is	that	OK, Sofia?
	F	S	C
	Mood		Residue

5			OK
4	No...!	55	then.
	pol (-)		
	Mood		

5			minut
6	Wait	a	e,
	P	C	
	Residue		

5					
7	she	just	Said	that	she
	S	MA	F	P	C
	Mood		Residue		

5	Anywa					
8	y...	Go		bring	me	an Apple
		P		circ. Adj.		
		Residue		Residue		

	you	can't	pick	from	Priver	Fores
					a	t.
	circ.adj					
	Residue					

5	Did	you	say	something?
9	F	S	P	C
	Mood		Residue	

6	I	guess	it	was	just	my	imagination.
0	MA		S	F	MA	C	
	Mood						Residue

6	I'll		go	get	it	for	you!
1	S	F	P		C	circ. Adj	
	Mood		Residue				

6	What	a	trooper...
2	WH/C		
	Residue		

6	You	go	too,	Budi.	64	Oh
3	S	P				yeah.
	Mood		Residue			

6	Sofia,	here	you	go.
4				

6			
5	Wait	a	second!
	P		
	Residue		

6				
6	You	can't	fool	me!
	S	F Pol (-)	P	C
	Mood		Residue	

6				
7	That's		an	Apple
	S	F	C	
	Mood		Residue	

6							
8	you	got	from	Priver a	Fores t,	isn't	it?
	Circ. Adj					F	S
	Residue					Mood tag	

6		
9	Yes,	Well
	Pol (+)	
	Mood	

7							
0		that's	about	the	only	place	around here
	S	F	circ.a dj.	circ.adj			
	Mood		Residue				

	you	can	find	Apples
	C			
	Residue			

7			
1	But	Sofia	said
		S	F P
		Mood	
		Residue	

she	wanted	an	Apple
S	F	P	C
Mood		Residue	

that	could n't	be	found	in	Priver a	Forest.
Circ.adj						
Residue						

7 2	And	so	you've	failed!
		S	F	P
		Mood		Residue

7 3	No,	like	I	said...
		S	F	P
	Pol (-)	Mood		Residue

7 4	it	seems	like	Budi	won.
	MA		S	F	P
	Mood				Residue

7 5	Impossible!

7 6	All	he	brought	was	a	regular	Apple!
	S			F	C		
	Mood				Residue		

7 7	Like	we	said,
	S	F	P
	Mood		

7	It's		the	opposite.
8	S	F	C	
	Mood		Residue	

7						
9	Sofia	wanted		an	Apple	
	S	F	P	C		
	Mood		Residue			

8	that	can	be	"found"	in	Priver	Forest.
0	C						
	Residue						

8	B-	82	I'm
1	But...		sorry!

8	I	can't	keep	up
3	S	F pol (-)	P	circ. Adj
	Mood		Residue	

8	It's		no	use.
4	S	F	C	
	Mood		Residue	

8	He	went	
5	S	F	P
	Mood		Residue

8	Well,	that's		good,	isn't	it?
6		S	F	C	F Pol	S

				(-)	
	Mood		Residue	Mood tag	

8	Are	you	okay,	Sofia?	88	Yes..
7	F	S	C			Pol (+)
	Mood		Residue			Mood

8	It's	not	that	I	care	
9	MA			S	F	P
	Mood					Residue

or	anything.
	C
	Residue

9	Anywa				everyt
0	y,	thank	you	for	hing.
		P	C	circ. Adj.	
		Mood	Residue		

9	This	is	just	to	show	my	appreciation.
1	S	F	MA		C		
	Mood			Residue			

9	I'll		never	ask	you	again.
2	S	F	MA	P	C	
	Mood			Residue		

9	Okay.
3	
	Minor Cl

9					
4	Well,	I'll		come	by again
		S	F	P	

9		would		
5	I	n't	like	that...
	S	F Pol	P	C
		(-)		
	Mood		Residue	

Fifth Request

Speaker	Utterance	Polarity	Modality
Sofia	things <u>couldn't</u> be better, <u>Budi!</u>	Neg	Mod
Budi	Is... Everything okay?		
Sofia	<u>I've never felt so content!</u>	Neg	
Budi	Okay, this doesn't sound good.	Neg	
	Anything I can help with?		
Sofia	<u>No!</u>	Neg	
Budi	I see! So what happened?		
Sofia	I saw some food on the table, so I gulped it down without thinking! But... It ... Was.... FATHER'S FOOD!		
Budi	... Uh, gotcha. Well, what's the big deal? Just apologize to him. He'll understand.		Mod
Sofia	<u>hilarious!</u>		
Budi	Hilarious? Hilarious how?		

Sofia	<u>hilarious!</u>		
	<u>You know, like ghosts! Zombies! Marian!</u>		
Budi	Ah, I understand. Especially after you mentioned that last part...		
Sofia	Anyway, I ate a gourmet soup prepared by a three-star chef!		
Budi	Well, we've got one right here in town. I'll just ask Blaise to whip up some more.		Mod
Sofia	No.	Neg	
	I need to give the three-star chef some birds before he can make another batch.		
	Specifically... He needs bird saliva		
Budi	That's an ... Interesting ingredient.		
Sofia	It is!		
	Quite tasty!		
	So, I have a request!		
	Could you catch 3 birds by 4 PM?		Mod
Budi	Hmm, by 4 PM?		
	I'm not sure I can.	Neg	Mdlz
Sofia	Why do you think I told you to <u>take your time?!</u>		
Budi	I'll, uh .. Do what I can, then.		Mod
Sofia	You better!		
	If you catch a bird, just give it to me.		
	I'll send them all to the chef together.		Mod
Budi	Understood!		
Scene Completion			
Sofia	Wow, you pulled it off!		
	I knew <u>i shouldn't have trusted you!</u>	Neg	Mod
Budi	You're welcome!		
Sofia	Oh, and a token of my appreciation!		
	<u>I'll never ask you for help again. EVER!</u>	Neg	Mod
	Hope to work together again soon!		

Budi No sweat! Looking forward to it!
 Wow, can't believe it doesn't even faze me Neg Mod
 now.
 it's almost like I'm bilingual!

Analysis

1	things	couldn't	be	better,	Budi!
	S	F Pol (-)	P	C	
	Mood		Residue		

2	Is...	Everything	okay?
	F	S	C
	Mood		Residue

3	I've		never	felt	so	content!
	S	F	MA	P	C	
	Mood			Residue		

4	Okay,	this	doesn't	sound	good.
		S	F Pol (-)	P	C
	Mood			Residue	

5	Anything	I	can	help	with?
	C	S	F	P	circ. Adj.
	Residue	Mood		Residue	

6	No!
	Pol (-)
	Mood

7	I see!
	S/F
	Mood

8	So	what	happened?
	S	F	P
	Mood		Residue

9	I	saw		some	food	on	the	table,
	S	F	P	C		circ. Adj		
	Mood			Residue				

1 0	so	I	gulped		it	down	without	think ing!
		S	F	P	C	circ. Adj.	C	
		Mood		Residue				

11	But...	It	Was....	FATHER'S	FOOD!!
		S	F	C	
	Mood			Residue	

12	Uh,	gotcha.	
		F	P/C
		Mood	Residue

13	Well,	what's		the	big	deal?
		S	F	C		
	Mood			Residue		

14	Just	apologize	to	him.
		P	C	
	Residue			

15	He'll		understand.
	S	F	P
	Mood		Residue

16	hilarious!	How?
		WH/Adj

	Residue
--	---------

1 7	You	know,	like	ghosts !	Zombies!	Marian!
	S	F	P		C	C
	Mood		Residue		Residue	

1 8	Ah,	I	understand.
	S	F	P
	Mood		Residue

1	Especially	after	you	mentioned	that	last	part..
9			S	F	P	C	
			Mood		Residue		

2 0	Anyway,	I	ate	a	gourmet	soup
	S	F	P	C		
	Mood			Residue		

prepared	by	a	three-star	chef!
Circ.adj.				
Residue				

2								
1	Well,	we've	got	one	right	here	in	town.
		S/F	P	C	Circ.adj.			
		Mood	Residue					

2									
2	I'll	just	ask	Blaise	to	whip	up	some	mo re.
	S/F	MA	P	C	circ. Adj.				
	Mood		Residue						

2	I	need	to give	the	three-	chef	some	birds
3	S	F	P:modulated:cp x	C			C	
	Mood		Residue					

before	he	can	make	another	batch
Circ. adj.					
Residue					

2	Specifically	He	needs	bird	saliva
4		S	F	P	C
	Mood		Residue		

2	That's		an	Interesting	ingredient.
5	S	F		C	
	Mood		Residue		

2	It is!	27	Quite tasty!
6	S/F		
	Mood		Minor Cl.

2	So,	I	have	a	request!
8		S	F		C
	Mood			Residue	

2	Could	you	catch	3	birds	by	4PM
9	F	S	P		C		Circ. Adj.
	Mood		Residue				

3	Hmm,	by	4PM	31	I'm	not	sure
0					S/F	Pol (-)	C
	Circ. Adj				Mood		Residue

3	I	can.
2	S	F
	Mood	

3	Why	do	you	think
3	WH/A dj	F	S	P

	Mood	Residue
--	------	---------

I	told	you	to	take	your	time?!
C						
Residue						

3	I'll,	Do	what	I	can,	then.
4	S/F	P	C			
	Mood	Residue				

3	You
5	better!
	Minor Cl

3	If	you	catch	a	bird,
6		S	F	P	C
	Mood		Residue		

3					
7	just	give	it	to	me.
		P	C		circ. Adj
		Residue			

3	I'll	send	them	all	to	the	chef	toget
8	S/F	P	C	circ.adj				her.
	Mood	Residue						

4	Unders
0	tood!
	Minor Cl

4	Wow,	you	pulled	it	off!
1		S	F	P	C
	Mood		Residue		

4	I	knew		I	should	have	trusted	you!
2					n't			

S	F	P	C
Mood		Residue	

4		welco
3	You're	me!
	S/F	C
	Mood	Residue

4	Oh,	and	a	token	of	my	appreci
4				C			ation!
							circ. Adj.
							Residue

4	I'll	never	ask	you	for	help	again.	EVE
5	S/F	MA	P	C		circ.adj		R!
						Residue		MA
						Mood		

4	Hope	to	work	togeth		
5				er	again	soon!
	F	P:modulated:				
			cpx			circ.adj.
						Residue

4	No	sweat!	Lookin	forwar		
6			g	d	to	it!
				circ.		
			P	Adj.		circ. Adj.
			Minor Cl			Residue

4	Wow,	can't	believe	it	doesn'			no
7					t	even	faze	w.
			MA	S	F Pol (-)	MA	P	M
							C	A
							Residue	
							Mood	

4	it's	almost	like	I'm	biling
8					ual!
		MA		S/F	C
					Residue
			Mood		

Sixth Request

Speaker	Utterance	Polarity	Modality
Sofia	So, I assume you saw the bulletin board?		Mdlz
Budi	Yeah. What do you need me to investigate?		
Sofia	Lean in close...		
Budi	Uh, Okay...		
Sofia	(It's about Evelyn's tears!)		
Budi	EVELYN'S TEARS?!		
Sofia	Don't yell, you nincompoop!	Neg	
Budi	Ah. Sorry about that.		
	But why would you need me to investigate that?		Mod
Sofia	I looked into Evelyn's room the other day...		
Sofia	And she was just bawling, tears streaming down her face in front of her workbench!		
Budi	Do you know what she was upset about?		
Sofia	I <u>know</u> . But I thought we should go around town and ask some people.		Mdlz
Sofia	think you could help?		Mdlz
	You can be my hard-boiled private investigator!		Mod
Budi	Well, not sure how "hard-boiled" I am.		
	But I'll try.		Mod
	Do you have any leads?		

Sofia Well, she was focused on her clothes.
I'm sure that's partly the reason. Mdlz
Well, that's not much to go on.

Let's ask around town.
Someone must know something. Mdlz
Just don't blab that I saw Evelyn's crying. Neg
Mum's the word!

Budi Sure thing. Mum's the word. Mdlz
Sofia Let's hit the road, P.I.!

Scene 2 (Karina's House)

Sofia Karina.
Did something happen with Evelyn?
Karin
a Where is this coming from..?
Sofia Evelyn was crying in front of her workbench.

Budi Huh? Is it okay just telling her.
Sofia It's only Karina.
Karin
a Well, she did mention making pants for someone.
Budi Oh.
Sofia What is it, Budi?

Wait, did you--
Budi No. Do you think that's the thing Gaius ordered? Neg

Sofia The iron man?
Budi Yes. Pos
I helped gather materials with her the other day.

Sofia Very suspicious.
Budi Well, let's go see Gaius

Scene 3 (Sol Terrano Desert)

Sofia Iron Man! A query.

Gaius Oh, Sofia and Budi.

Fancy meeting you here.

Sofia We've been looking for you, Iron Man!

Gaius Huh? Oh, to see me?

Well, how about we go back to my shop and talk.

Sofia There's no time for that! Neg

Budi Sofia, calm down.

What are we gonna solve chatting all the way out here in the desert?

Sofia ... Fine.

Lead the way, Iron Man.

Scene 4 (Gaius' House)

Gaius So what happened?

Budi Well, we were just--

Evelyn Oh, Gaius! Finally, you show your face!

I've been looking all over town for you!

Sorry for the wait.

Your outfit's finally done!

Gaius I-is that so!

fantastic! Thank you!

Evelyn Oh, Sofia. I didn't see you there. Neg

Sofia That outfit!

Evelyn What about it!

Sofia That's the same outfit I saw before!

I saw her, Iron Man!

She was sprawled out on her workbench, bawling her eyes out!

Evelyn Bawling..?

Oh, yeah. I guess I was.

It's because I was using Onions.

- Budi Onions?
- Sofia Onions?! Then you weren't crying over Iron Man? Neg
- Evelyn Why would I cry over Gaius?
We're good friends.
Nothing more than that.
- Gaius Yes...
- Evelyn Anyway, I'm in a rush. Mdl
I need to get this outfit to Gaius before it spoils!
- Budi ... What's the point of an outfit that spoils?

Scene Completion

- Sofia Sorry for the misunderstanding.
Looks like I made you play P.I. For nothing...
Anyway, thanks for the help.
It means a lot to me.
Here's a little something for your troubles.
Well, see you later!
- Budi Wait, something still seems odd here...
That's right! She wasn't using the opposite speak! Neg

Analysis

1	So,	I	assume	you	saw	the	bulletin	board?
	MA		S	F	P	C		
	Mood					Residue		

2	Yeah.

3	What	do	you	need	me	to	investi gate?
	WH/C	F	S		C		
				P:modulated:cpx			

Residue	Mood	Residue
---------	------	---------

4	Lean	in	close..	Uh,	okay
	P		circ.adj		..
	Residue		Residue		

5	(It's	about	Evelyn's	tears!)
	S/F		circ.adj	
	Mood		Residue	

6	EVELYN'S	TEARS?
	Minor Cl	

7	Don't	yell,	you	nincompoop!
	F Pol (-)	P		
	Mood	Residue		

8	Ah.	Sorry	about	that.
		C	circ.adj	
		Residue		

9	But	why	would	you
		WH/	F	S

	Residue	Mood		
need	me	to	investigate	that?
	C	P:modulated:cpx		
				circ.adj
Residue				

1	I	looked		
0	S	F	P	
	Mood		Residue	

into	Evelyn's	room	the	other	day..
circ.adj			circ.adj		
Residue					

1	And	she	was	just	bawling,
1		S	F	MA	P
	Mood				Residue

1 2	tears	streaming	down	her	face
	S	P	circ.adj	C	
	Mood	Residue			

in	front	of	her	workbench!
circ.adj				
Residue				

1 3	Do	you	know	what	she	was	upset	about?
	F	S	P	C				
	Mood		Residue					

1 4	I	know	
	S	F	P
	Mood		Residue

1
5

But	I	thought	we	should	go	around	town
	MA		S	F:mdlt	P	circ.adj	
	Mood				Residue		

and	ask	some	people.
	P	C	
	Residue		

1 6	think	you	could	help?
	MA	S	F:mdl z	P:mdlt
	Mood		Residue	

1 7	You	can	be	my	hard-boiled	private	investigator!
	S	F:mod	P	C			
	Mood		Residue				

1 8	Well,	not	sure	how	"hard-boiled"	I	am.
--------	-------	-----	------	-----	---------------	---	-----

	F Pol (-)	C	circ.adj
	Mood	Residue	

1 9	But	I'll	try.
		S/F	P
		Mood	Residue

2 0	Do	you	have	any	leads?
	F	S	P	C	
	Mood		Residue		

2 1	Well,	she	was	focused	on	her	clothes
		S	F	C	circ.adj		
		Mood			Residue		

2 2	I'm	sure	that's	partly	the	reason.
	MA	S/F	circ			

2 3	Well,	that's	not	much	to	go	on.
		S/F	Pol -	MA	circ.adj		
		Mood					

2 4	Let's	ask	around	town.
	S	P	circ.adj	

Mood	Residue
------	---------

2 5	Someo ne	must	know	something.
	s	F:mdl t	P	C
	Mood		Residue	

2 6	Just	don't	blab
	MA	F -	P
	MA		Resid ue

that	I	saw	Evelyn's	crying.
C				
Residue				

2 7	Mum's	the	word!
	Minor Clause		

2 8	Sure	thing.	29	Mum's	the	wor d.
	Minor Cl			Minor Cl		

3 0	Let's	hit	the	road,	P.I.!
	S	P	C		
	Mood	Residue			

3 1	Karina
	.

3 2	Did	somet hing	happe n	with	Evelyn ?
	F	S	P	circ.adj	
	Mood		Residue		

3 3	Where	is	this	coming	from..?
	WH/a dj	F	S	circ.adj	
	Residu e	Mood		Residue	

3 4	Evelyn	was	crying
	S	F	P
	Mood		Resid ue

	in	front	of	her	workb ench.
	circ.adj				
	Residue				

3 5	Huh?

3 6	Is	it	okay	just	telling	her.
	F	S	C	circ.adj.		
	Mood		Residue			

3 7	It's	only	Karin a.
	S/F	MA	C
	Mood		Resid ue

3 8	Well,	she	did	mention
--------	-------	-----	-----	---------

	S	F	P
	Mood		Residue

making	pants	for	someone.
C			
Residue			

39	Oh.	40	What	is	it,	Budi ?
			WH/C	F	S	
			Residue	Mood		

40	Wait,	did	you--	41	No.
		F	S		F Pol -
		Mood			Mood

42	Do	you	think
	F	S	P
	Mood		Residue

that's	the	thing	Gaius	ordered?
C				
Residue				

43	The	iron	man?	44	Yes.
					Pol +
					MOOD

45	I	helped	gather	materials
----	---	--------	--------	-----------

S	F	P	C
Mood		Residue	

with	her	the	other	day.
circ.adj		circ.adj		
Residue				

4 6	Very	suspicious
	C	
	Residue	

4 7	Well,	let's	go	see	Gaius
		S	P	circ.adj	
		Mood	Residue		

4 8	Iron	Man!	A	query.
			C	
			Residue	

4 9	Oh,	Sofia	and	Budi.

5 0	Fancy	meet ing	you	here.
	P	C		circ.adj
	Residue			

5 1	We've	been	looking	for	you,	Iron Man
	S/F	P		circ.adj		

5 2	Huh?	53	Oh,	to	see	me?
--------	------	----	-----	----	-----	-----

Minor Cl			circ.adj
			Residue

5 4	Well,	how	about	we	go
		MA	S	F	P
		Mood			residue

	back	to	my	shop	and	talk.
	circ.adj	circ.adj				P
	Residue					Residue

5	There's	no	time	for	that!
5	S/F	MA	C	circ.adj	
	Mood		Residue		

5 6	Sofia,	calm	down.
	S	F	P
	Mood		Residue

5 7	What	are	we	gonna	solve
	WH/C	F	S	Mod.	P

chattin g	all	the	way
C	circ.adj		

out	here	in	the	desert?
circ.adj				

5 8	... Fine.	59	Lead	the	way,	Iron	Man.
			P	C			
			Residue				

6 0	So	what	happened?
	WH/ C	P	
	Residue		

6 1	Well,	we	were	just--	62	Oh,	Gaius!
	S	F	MA				
	Mood						

6 3	Finally	you	show	your	face!
	S	F	P	C	
	Mood		Residue		

6 4	I've	been	lookin'g	all	over	town	For	you!
	S/F	P			circ.adj		circ.adj	
	Mood	Residue						

6 5	Sorry	for	the	wait.
	P	circ.adj		
	Minor Cl			

6 6	Your	outfit's	finally	done!
--------	------	----------	---------	-------

S/F	MA	P
Mood		Residue

6 7	I-is	that	so!	68	fantast ic!
	F	S	circ.a dj		Minor Cl
	Mood		Resid ue		

6 9	Thank	you	70	Oh,	Sofia
	Minor Cl			Minor Cl	

7 1	I	didn't	see	you	there.
	S	F -	P	C	circ.ad j
	Mood		Residue		

7 2	That	outfit!	73	What	about	it!
				WH/C	circ.adj	
	Minor Cl			Residue		

7 4	That's	the	same	outfit	I	saw	before!
	S/F	C					circ.adj
	Mood	Residue					

7 5	I	saw		her,	Iron	Man !
	S	F	P	C		
	Mood		Residue			

7 6	She	was	spraw led	out	on	her	workbe nch,
	S	F	circ.adj				
	Mood		Residue				

bawlin g	her	eyes	out!
P	C		
Residue			

7 7	Bawli ng?	Oh	yeah
	Min.Cl .	Minor. Cl	

7 8	I	guess	I	was.
	MA		S	F
	Mood			

7 9	It's	becau se	I	was	using	Oni ons.
			S	F	P	C
			Mood		residue	

8 0	Onion s?

8 1	Then	you	weren 't	crying	over	Iron	Man?
		S	F Pol -	P	circ.adj		
		Mood		Residue			

8 2	Why	would	I	cry	over	Gaiu s?
	WH/A dj	F	S	P	circ.adj	

Residue	Mood	Residue
---------	------	---------

8 3	We're	good	friends.
	S/F	C	
	Mood	Residue	

8 4	Nothing	more	than	that.	85	Yes...
	C			C		Pol +
	Residue			Residue		

8 6	I	need	to	get	this	outfit
	S	F		P	C	
	Mood				Residue	

To	Gaius	before	it	spoils!
circ.adj		circ. Adj		
Residue				

8 7	What's	the	point	of	an	outfit	that	spoils?
	S/F	C	circ.adj					
	Mood	Residue						

8 8	Sorry	for	the	misunderst anding.
	C	circ.adj		
	Residue			

8 9	Looks	like	I	made	you
--------	-------	------	---	------	-----

MA	S	F	P	C
		Mood	Residue	

Play	P.I.	For	nothing...
C		circ.adj	
Residue			

9 0	Anyw ay,	thank s	for	the	help.

It	means		a	lot	to	me.
S	F	P	C		circ.adj	
Mood			Residue			

9 1	Here's	a	little	something	for	your	trouble s.
	S/F		C		circ.adj		
	Mood		Residue				

9 2	Well,	see	you	later!

9 3	Wait,	somet hing	still	seems	odd	here...
	S	MA	F	P	C	circ.adj
		Mood			Residue	

9 4	That's	right!
	S/F	C
	Mood	Resid ue

9 5	She	wasn't	using	the	opposi te	spea k!
	S	F -	P	C		
	Mood		Residue			

Seventh Request

Speaker	Utterance	Polarity	Modality
Sofia	So, you got my letter?		
Budi	yeah, What do you need?		Mdlt
Sofia	I want you to help spread a rumor!		Mdlt
Budi	A rumor? What about?		
Sofia	Evelyn's clothes!		
	Nobody believes me, no matter how many times I say they're <u>elegant</u> !	Neg	
Budi	Sofia, you're actually pretty honest aren't you?		
Sofia	So I had a thought.		
	If people misunderstand me because of my habit, then I can use you as the messenger!		Mod
Budi	Well, I'm not sure if this'll work or not--	Neg	Mdlz
Sofia	Excellent! Great minds think alike!		
	Let's hit the road, my publicist!		
	Oh, and we only need to talk to girls!		Mdlt
	Evelyn usually only makes women's clothing.		
Budi	uh, okay.		
	But.. Doesn't everyone in town pretty much understand your way of communicating?	Neg	
Scene Completion			
Budi	Nobody's here.	Neg	

Sofia Hmm...

Budi What's the problem?

Sofia Nobody gets it. Neg

Budi What do you mean?

Sofia Evelyn's clothes are the problem.

 But here's the deal.

 I didn't understand her aesthetic either. Neg

Budi Could you elaborate? Mod

Sofia When I was a kid,

 she made ma a necklace from garbage and

 clothing from rags once.

 But since I was young and didn't know any

 better,

 I told her I didn't want them. Neg

 And I'll never forget her face...

Budi I'm sorry...

Sofia I wanted to tell her

 I didn't mean it, Neg

 that I was lying.

 That's how I started

 If I did that,

 I was hoping

 I could somehow take back those words. Mod

Budi "To make your lies into the truth."

 That's what you meant by it.

Sofia I realized something though.

 She 's always making clothes with someone in

 mind.

 She's just a bit off base...

Budi I think everybody understands. Mdlz

 And I think they like Evelyn.

And they know you like her too, Sofia.

Sofia What..?

I didn't say that.

Neg

It's not necessary!

Neg

This is for you!

I'll never ask you again!

Budi yes.

I'll come again.

Sofia	<u>No.</u>
-------	------------

Neg

Analysis

1	So,	you	got		my	letter?
	S	F	P	C		
	Mood			Residue		

2	yeah,	What	do	you	need?
		WH/ C	F	S	P
		Resid ue	Mood		Resid ue

3	I	want	you	to	help	spread	a	rumor!
	Comm.adj.		S	P		C		
	Mood			Residue				

4	A	rumo r?
	C	
	Residue	

5	What	about
	WH/C	C
	Residue	

6	Evelyn's	clothes!
	C	
	Residue	

5	Nobod y	belie ves	me,	no	matte r	how	many	times
	MA			MA				
	Residue							

I	say		they're	elegant!
S	F	P	C	
Mood		Residue		

6	Sofia,	you're	actually	pretty	honest	aren't	you?
		S/F	MA	MA	C	F -	S
	Mood				Residue	Mood tag	

7	So	I	had	a	thought.
		S	F	C	
	Mood			Residue	

8	If	people	misunderstand		me	because	of	my	habit,
		S	F	P	C	circ.adj			
		Mood			Residue				

9	then	I	can	use	you	as the	messenger!
		S	F mod	P	C	circ.adj	
	Residue						

10	Well,	I'm	not	sure
		S/F	Pol -	C

11	if	this'll	work	or	not--
		S/F	P		Pol -
	Mood	Residue		Mood	

12	Excellent!

13

Great	minds	think		alike!
S	F	P	C	
Mood			Residue	

1 4	Let's	hit	the	road,	my	public ist!
	S	P	C			
	Mood	Residue				

1 5	Oh,	and	we	only	need	to
			S	MA	F:mdlt	
		Mood				

talk	to	girls!
P	circ.adj	
Residue		

1 6	Evelyn	usual ly	only	makes	wome n's	clothi ng.
	S	MA	MA	F	P	C
	Mood			Residue		

1 7	uh, okay.

1 8	But..	Does n't	everyo ne	in	town
		F -	S		
	Mood				

pretty	much	understand	your	way	of communicating
MA	F	P	complement		
Mood			Residue		

1 9	Nobod y's	here	20	Hmm..
	S/F	circ.a dj		

2 0	What's	the	proble m?
	S/F	C	

Mood	residue
------	---------

2	Nobod		
1	y	gets	it.
	S	F	P
			C
	Mood		Residue

2	What	do	you	mean?
2	WH/C	F	S	C
	Residu		Mood	Residu
	e			e

2	Evelyn	cloth			probl
3	's	es	are	the	em.
	S		F		C
	Mood				Residue

2	But	here's	the	deal.
4		S/F		C
		Moo		Residue
		d		

2	I	didn't	underst		aesthe	
5			and	her	tic	either.
	S	F -	P		C	
	Mood			Residue		

2	Could	you	elabora
6			te?
	F mod	S	P
			Residu
	Mood		e

2	When	I	was	a	kid,
7					

she		made	me	a	neckla
					ce
S	F	P	C		C

Mood	Residue
------	---------

from	garbage	and	clothing	from	rag	once.
circ.adj			C	circ.adj		MA
Residue			Residue			Mood

2 8	But	since	I	was	young
			S	F	C
			Mood		Residue

	and	didn't	know	any	better,
		F -	P		C
		Mood		Residue	

I		told	her	I	didn't	want	them.
S	F		P	C			C
	Mood			Residue			

2 9	And	I'll	never	forget	her	face...
		S/F	MA	P		C
		Mood		Residue		

3 0	I'm	sorry

3 1	I	wanted	to	tell	her
	S	F:modulation		P	C
	Mood			Residue	

I	didn't	mean	it,
		C	
		Residue	

that	I	was	lying.
C			
Residue			

3 2	That's	how	I	started
	S/F	circ.adj		
	Mood	Residue		

3 3	If	I	did	that,
		S	F	C
		Mood		Residue

I	was	hoping
comm.adj.		

I	could	somehow	take	back	those	words
		w				.
S	F:mod	MA	P	circ.adj	C	
Mood			Residue			

3 4	"To	make	your	lies	into	the	truth.
		P		C			
							circ.adj
	Residue						

3	That's	what	you	meant	by	it.
5	S/F	C			circ.adj.	
	Mood	Residue				

3 6	I	realized		something	though.
	S	F	P	C	
	Mood		Residue		

3 7	She's	always	making	clothes	with	someone	in	mind.
	S/F	MA	P	C	circ.adj			

Mood	Residue
------	---------

3 8	She's	just	a	bit	off	base...
	S/F	MA	MA		circ.adj	
	Mood				Residue	

4 0	I	think	everyb ody	understands.		
	MA		S	F	P	
	Mood					Resid ue

4 1	And	I	think	they	like	Evely n.
	MA			S	F	P
	Mood					Residue

4 2	And	they	know			
		S	F	P		
	Mood				Residu e	

	you	like	her	too,	Sofia.
	C				
	Residue				

4 3	What.. ?

4 4	I	didn't	say	that.
	S	F -	P	C
	Mood		Residue	

4 5	It's	not	necessa ry!
	S/F	pol -	C

Mood	Residue
------	---------

4 6	This	is	for	you!
	S	F	circ.adj	
	Mood		Residue	

4 7	I'll	never	ask	you	again!
	S/F	MA	P	C	
	Mood		Residue		

4 8	yes.	49	I'll	come	again.
	Pol +		S/F	P	
	Mood		Mood	Residue	

5 0	<u>No.</u>
	Pol -
	Mood

Eighth Request

Speaker	Utterance	Polarity	Modality
Sherman	Enough!		
	This isn't a great deal for you, too!	Neg	
Sofia	I've <u>agreed again and again and again</u> , haven't I?	Neg	
	Why don't you understand?!		Neg
Evelyn	Calm down!		
Budi	What's going on?		
Sofia	I'm not <u>right</u> !	Neg	
Sherman	And I keep telling you that you're <u>not wrong</u> !	Neg	

an

Sofia Why don't you doubt me, Father?! Neg

Sherman That's not my line! Neg

Just don't do whatever you want, then! Neg
Sofia I'll do exactly that! (run out of house) Mod
Oh, you... Saw that?

Evelyn Sofia, come back!

She's such a drama queen.

I'm sorry, Budi.
I'm sorry you had to see that...

Budi But what was--

Evelyn Is this what you wanted, Father?

Sherman Of course not! Neg

Just leave her be!

Evelyn I swear!
The way you two communicate,

It's amazing anything ever gets done!

Budi Budi, can you find Sofia for me? Mod

Evelyn What? ME?

You handle Sofia.

I'll take care of Father. Mod

Budi Got it.

Scene 2 (Sol Terrano Desert)

Sofia Budi.

Budi I found you, Sofia!

Gaius I have everything, so I guess I'll go home. Mod

you guys should come home with me. Mdl

Scene 3 (Accessory Shop)

Budi Hey, Sofia.
It's time to go home.

Sofia ... Sure.

Budi Okay, follow me!
Uh.. Wait.
So you mean you're NOT coming home, then? Neg

Sofia No. Neg
Not until Father apologizes to me. Neg

Budi That doesn't seem too likely... Neg
So what started the fight, anyway?

Sofia I'll tell you... Mod
NOT! Neg

Budi Really? THAT'S your comeback?!

Sofia What of it?

Budi Anyway! I'm not going home! Neg Mdlr
Evelyn's worried about you, you know.

And Sherman... Well, okay, I can't figure out
Sherman. Neg Mod
But Evelyn's worried.

Sofia I know she is.
But Father stole something really important to me!
how can I NOT be so happy?! Neg

Budi Then let's go confront him about it.
If he fights with you, that can only mean he loves you
very much. Mdlr

Sofia You really... Think so?

Well... If you say so.

Budi I don't say so. Neg

I know so.

Sofia So... Are you coming?
 Budi If you want me to.
 Sofia Then don't! Neg
 Budi Okay, fine. I won't Neg Mod
 Sofia You know what I mean!
 Budi I do.

So, shall we go? Mdl

Sofia ...No! Neg

Scene Completion

Sherman
 Sofia?

Sofia Father...

I have something to say.
 I'm sorry.

Sherman Well, it's not like I was worried, my dear. Neg

Sofia You... Were?

Sherman Sofia, I have something to say as well.
 Do you still hate me?

Sofia Why are you even asking that, Father?
Of course not! Neg

Evelyn Whew. I always hate to see them fight like that.
 That was a lot harder to figure out than most family
 quarrels, too.

Budi And it's all thanks to you.

Budi Oh, I didn't do anything. Neg
 You convinced Sherman.

Evelyn Think what you want.
 Now go to Sofia.

Budi What? But they're...

Evelyn I said, go to Sofia!

Budi I-if you say so!

Budi I'm happy to see you two made up, Sofia.

Sofia No... Neg

Thank you, Budi.

It's your fault we made up!

Budi heh. Well, it wasn't all me. Neg

It takes two to argue... And forgive.

Sherman

an Hmm... Interesting!

Sofia Uh... Father?

You have a weird look in your eyes.

Sherman i have just had an epiphany! A catharsis! An..

an Awakening, if you will.

Sofia About what?!

Sherman

an Sofia! You aren't in love with Budi! Neg

I see it!

All has been revealed!

Budi Sherman?!

Sofia father?!

Sherman

an I'm so unglad that the marriage talks fell through! Neg

I can't trust my daughter to Budi! Neg Mod

Budi Marriage? So Sofia left because...

Evelyn yes. Father's been trying to rush Sofia into marriage. Pos

Sherman

an Evelyn certainly knows all about tact! Mdlz

Evelyn but Sofia said that she had someone else in mind.

Sofia E-Evelyn?! Shush!

Evelyn

n take good care of her, Budi!

Budi So soon?! I can't just rush-- Neg Mod

Sofia HOLD EVERYTHING!

I can't think about marriage yet, Neg

so I didn't make that part up! Neg

Evelyn

n Sure you did.

Sofia Rrrrrrgh!

Shut up, Evelyn!

Budi Sofia?!

Don't run out on us again, Sofia! Neg

Sofia ...Okay.
 I won't. Neg
 Budi Sofia?!
 Evelyn That... Wasn't opposite-speak. Neg
 Sofia After all...
 I hate my sister
 Budi Now THAT was opposite-speak!
 Evelyn I "hate" you too, Sofia!

Analysis

1	Enough!

2	This	isn't	a	great	deal	for	you,	too!
	S	F -		C			circ.adj	
	Mood		Residue					

3	I've	agreed	again	and	again	and	again,
	S/F	P					
	Mood	Residue					

5	haven't	I?
	F -	S
	Mood tag	

6	Why	don't	you	understand?!
	WH/adj	F -	S	P
	Residue	Mood		Residue

7	Calm down!

8

What's	going	on?
WH/S/ F	P	
Mood	Residue	

9

I'm	not	right!
S/F	Pol -	C
Mood		Residue

10

And	I	keep	telling	you	that
			MA		
			Mood		

you're	not	wrong!
S/F	Pol -	C
Mood		Residue

11

Why	don't	you	doubt	me,	Father?!
WH/adj	F -	S	P	C	
Residue		Mood		Residue	

12

That's	not	my	line!
S/F	Pol -		C
Mood			Residue

13

Just	don't	do	whatever	you	want,	then!
MA	F -	P		C		
	Mood			Residue		

14

I'll	do	exactly	that!
S/F	P		C
Mood			Residue

15

Oh,	you...	Saw	that?
-----	--------	-----	-------

	S	F	P	C
	Mood		Residue	

16	Sofia,	come	back!
		P	circ.a dj
	Residue		

17	She's	such	a	drama	queen
	S/F			C	
	Mood	Residue			

18	I'm	sorry,	Budi.
	Minor Cl		

19	I'm	sorry	you	had	to	see	that...
	MA		S	F	P:mdlt		C
	Mood				Residue		

20	But	what	was--
		WH/S	F
	Mood		

21	Is	this	what	you	wanted,	Father?
	F	S		C		
	Mood		Residue			

22	Of	course	not!
	MA		Pol -
	Mood		

23	Just	leave	her	be!
		P	C	circ.a dj
	Residue			

24	I swear!
----	-------------

Minor Cl

25	The	way	you	two	communicate,
circ.adj					
Residue					

It's	amazin g	anyth ing	ever	gets	done!
S/F	C	circ.adj			
Mood	Residue				

26	Budi,	can	you	find	Sofia	for	me?
		F	S	P	C	circ.adj	
		Mood			Residue		

27	What?	28	ME?
			C
	WH/A bs		Resid ue

29	You	handle		Sofia.
	S	F	P	C
	Mood		Residue	

30	I'll	take	care	of	Father
	S/F	P:mdlz		circ.adj	
	Mood	Residue			

31	Got it.	32	Budi.
	Minor Cl		

33	I	found		you,	Sofia!
	S	F	P	C	
	Mood		Residue		

34	I	have	everything,	so
	S	F	C	
	Mood		Residue	

	I	guess	I'll	go	home.
	MA		S/F	P	
	Mood			Residue	

35	you	guys	shoul d	come	home	with	me.
	S		F:mdl t	P	circ.a dj	circ.adj	
	Mood			Residue			

36	Hey,	Sofia

37	It's	time	to	go	home.
	S/F	C	circ.adj		
	Mood	Residue			

38	...	39		follo	
	Sure.		Okay,	w	me!
	Comm. Adj			P	C
				Residue	

40	Uh..	wait

41	So	you	mean
	conj.adj		

	you're	NOT	comi ng	home,	then?
	S/F	Pol -	P	circ.a dj	
	Mood		Residue		

42	No.
	Pol -
	Mood

43	Not	until	Father	apologizes	to	me.
	pol -	circ.adj			circ.adj	
	Mood	Residue				

44	That	doesn't	seem	too	likely. ..
	S	F Pol -	P	C	
	Mood		Residue		

45	So	what	started		the	fight,	anyw ay?
		WH/S	F	P	C		
		Mood		Residue			

46	I'll	tell	you...	NOT!
	S/F	P	C	Pol -
	Mood	Residue		Mood

47	Really?	48	THA T'S	your	comeback?!
			S/F	C	
	Minor Cl		Mood	Residue	

49	What	of	it?	50	Anyw ay!
	WH/C	circ.adj			
	Residue				

51	I'm	not	going	home !
	S/F	Pol -	P	circ.a dj
	Mood		Residue	

52	Evelyn's	worried	about	you,	you	know.
	S/F	P	circ.adj			
	Mood	Residue				

53

And	Sherman...	Well,	okay,
	S		
	Mood		

I	can't	figure	out	Sherman.
S	F mod -	P		C
Mood		Residue		Residue

54

But	Evelyn's	worried.
	S/F	P
	Mood	Residue

55

I	know	she	is.
MA		S	F
Mood			

56	But	Father	stole	
		S	F	P
		Mood		Residue

something	really	important	to	me!
C			circ.adj	
Residue				

57

how	can	I	NOT	be	so	happy?!
WH/adj j	F	S	Pol -	P	C	
Residue e	Mood			Residue		

58	Then	let's	go	confr ont	him	about	it.
		S	P		C	circ.adj	
		Mood	Residue				

59	If	he	fights		with	you,
	S	F	P	circ.adj		
	Mood			Residue		

that	can	only	mean
S	F:mod	MA	P
Mood			Residue

he	loves	you	very	much.
C				
Residue				

60	You	really..	Think		so?
	S	MA	F	P	circ.a dj
	Mood			Residue	

61	Well...	If	you	say		so.
			S	F	P	circ.a dj
		Mood			Residue	

62	I	don't	say	so.
	S	F Pol -	P	circ.a dj
	Mood		Residue	

63	I	know		so.
	S	F	P	circ.a dj
	Mood		Residue	

64	So...	Are	you	comin g?
		F	S	P
	Mood			Residue

65	If	you	want		me	to.
	S	F	P	C		

	Mood	Residue
--	------	---------

66	Then	don't
	F	Pol -
	Mood	

67	Okay,	fine.	I	won't
			S	F:mod
			Mood	-

68	You	know	what	I	mean!
	S	F	P	C	
	Mood		Residue		

69	I	do.
	S	F
	Mood	

70	So,	shall	we	go?	71	...No!
		F	S	P		Pol -
		Mood	Residue			Mood

72	Sofia?	73	Father...

74	I	have	something	to	say.
	S	F	C	circ.adj	
	Mood		Residue		

75	I'm sorry.
	Minor Cl

76	Well,	it's	not	like
		MA		
		Mood		

I	was	worried,	my	dear.
S	F	P		
Mood		Residue		

77	You..	were?
	S	F
	Mood	

78	Sofia,	I	have	something to	say	as	well.
		S	F	C			
	Mood			Residue			

79	Do	you	still	hate	me?
	F	S	MA	P	C
	Mood			Residue	

80	Why	are	you	even	asking	that,	Father?
	WH/adj	F	S	MA	P	C	
	Mood				Residue		

81	<u>Of</u>	course	not!	82	Where?
	MA		Pol -		
	Mood				

83	I	always	hate	to	see
	S	MA	F	circ.adj	
	Mood			Residue	

them	fight	like	that.
C	circ.adj		
Residue			

84	That	was	a	lot	harder
	S	F	C		
	Mood		Residue		

to	figure	out	than	most	famil y	quarr els,	too.
circ.adj				C			
Residue				Residue			

85	And	it's	all	thank s	to	you.
	S/F	MA	Circ.adj			
	Mood			Residue		

86	Oh,	I	didn't	do	anythi ng.
	S	F -	P	C	
	Mood			Residue	

87	You convinced		Sher man
	S	F	C
	Mood		Resid ue

88	Think	what	you	want.
	P	C		
	Residue			

89	Now	go	to	Sofia.
	MA	P	circ.adj	
	Mood	Residue		

90	What?	91	But	they'r e...
				S/F
				Mood

92	I	said,	go	to	Sofia!
	comm.adj		P	circ.adj	
			Residue		

93	I-if	you	say	so!
	S	F	P	circ.a dj

	Mood	Residue
--	------	---------

94	I'm	happy	to	see
	S/F	C	circ.adj	
	Mood	Residue		

you	two	made	up,	Sofia.
C		circ.adj		
Residue				

95	<u>No...</u>	96	Than		
	Pol -		k	you,	Budi.
	Mood		P	C	
			Residue		

97	It's	your	fault	we	made	up!
	S/F	circ.adj			C	
	Mood	Residue				

98	Hehe..

99	Well,	it	wasn'		
			t	all	me.
			F Pol		
		S		C	
		Mood		Residue	

100	It	takes	two
	S	F	P
			C
	Mood		Residue

	to	argue..	And	forgive.
		.		
	circ.adj			circ,adj
	Residue			Residue

10	1	Hmm..	Interesting	102	Uh..	Father

10 3	You	have	a	weird	look	in	your	eyes.
	S	F	C			circ.adj		
	Mood		Residue					

10	4	i	have	just	had
		S	F	MA	P

an Epiphany	A catharsis	An.. Awakening
C		
Residue		

if	you	will.
		F:mo
	S	d

10	5	About	what?!	106	Sofia!
		circ.adj			
		Residue			

10						
7	You	aren't	in	love	with	Budi!
	S	F Pol -	circ.adj		circ.adj	
	Mood		Residue			

10	8	I	see	it!
		S	F	P C
		Mood		Residue

10	9	All	Has	been	revealed!
----	---	-----	-----	------	-----------

S	F	P
Mood		Residue

11	0	Sherman?!	111	father
				?! ?

11 2	I'm	So	ungla d	that	the	marri age	talks	fell	throu gh!
	S/F	MA		circ.adj					
	Mood		Residue						

11 3	I	can't	trust	my	daugh ter	to	Budi!
	S	F:mdlz	P	C		circ.adj	
	Mood		Residue				

11	4	Marriage?	115	So	Sofia	left		becau se
		C			S	F	P	
		Residue		Mood			Resid ue	

11	5	yes.
		Pol +
		Mood

11	Father'								
6	s	been	trying	to	rush	Sofia	into	marri	age.
	S/F	P			circ.adj		circ.adj		
	Mood				Residue				

11							
7	Evelyn	certain ly	Knows		all	about	tact!
	S	MA	F	P	C	circ.adj	
	Mood			Residue			

11	8	but	Sofia	said	that
			comm.adj		

11 8	she	had	some one	else	in	mind.
	S	F	C		circ.adj	
	Mood		Residue			

11	9	E-Evelyn?! Shush!					

12						
0	take	good	care	of	her,	Budi!
	P	C		circ,adj		
	Residue					

12	1	So	soon?!
		circ.adj	
		Residue	

12	2	I	can't	just	rush--
		S	F:mdlz	MA	P
		Mood			Residue

12		EVERYTHIN
3	HOLD	G!
	P	C
	Residue	

12 4	I	can't	think	about	marriage	yet,
	S	F:mod	P	circ.adj		
	Mood		Residue			

12
7

so	I	didn't	make	that	part	up!
	S	F Pol -	P	circ.adj		
	Mood		Residue			

12			
8	Sure	You	did.
	MA	S	F
	Mood		

129	Rrrrr gh!

13			
0	Shut	up,	Evely n!
	P		
	Residu e		

131	Sofia ?!

13							
2	Don't	Run	out	on	us	again,	Sofia !
	F -	P	circ.adj				
	Residue						

13	...Okay					
3	.	134	I	won't	135	Sofia ?!
			S	F:mod -		
			Mood			

13			
6	That...	Wasn't	opposite- speak.
	S	F Pol -	C
	Mood		Residue

13						
7	After	all...	I	hate	my	sister
			S	F	P	C
			Mood		Residue	

13			
8	Now	THAT	was
	MA	S	F
	Mood		Residue

13					
9	I	"hate"	you	too,	Sofia!
	S	F	P	C	
	Mood		Residue		

CURRICULUM VITAE

PERSONAL INFORMATION

NAME : BUDI RAHMAT SETIAWAN

PLACE/ DATE OF BIRTH : SLEMAN/ OCTOBER, 30TH 1997

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FORMAL EDUCATION PASSED

ELEMENTARY : SD N BENDUNGAN

JUNIOR HIGH : SMP N 1 BERBAH

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STATE ISLAMIC UNIVERSITY ORGANIZATION, INTERNSHIP AND TEACHING EXPERIENCE

- A VICE OF FRENCH DIVISION IN *UKM SPBA* (2015-2016)
- HEAD OF FRENCH DIVISION IN *UKM SPBA* (2016-2017)
- UTILITY SECTION OF “FESTIVAL BAHASA DAN BUDAYA TAHUN 2017” EVENT
- INTERNSHIP IN “DINAS KEBUDAYAAN KOTA YOGYA” FOR 2 MONTHS SINCE OCTOBER 2ND – DECEMBER 2ND 2018
- TAUGHT PRIVATE ENGLISH LESSON FOR A GRADE 3 JUNIOR HIGH SCHOOL
- TAUGHT IN A SUBJECT NAMELY “TEFL (TEACHING ENGLISH FOR FOREIGN LEARNERS) IN A BOARDING SCHOOL

- VOLUNTEERED IN TEACHING ENGLISH IN THE SAME BOARDING SCHOOL A YEAR LATER
- TAUGHT THE BASIC OF FRENCH IN THE DAILY AND WEEKLY MEETING OF FRENCH DIVISION OF *UKM SPBA*
- LECTURER'S ASSISTING IN 'PEER MENTORING' CLASS WITH SUBJECT: WRITING EXPOSITION

SKILLS

LANGUAGE

- | | |
|-------------|---------------|
| - INDONESIA | NATIVE |
| - ENGLISH | INTERMEDIATE- |
| - FRENCH | ADVANCED |
| - ITALY | BEGINNER |
| - AND STILL | BEGINNER |
- INTERESTED IN
LEARNING MORE
LANGUAGES

PUBLIC SPEAKING

EXCELLENT UNDERSTANDING

FAST LEARNER

MICROSOFT OFFICEGOOD

INTERESTS

- DRAWING/ ANIMATION
- MUSIC
- COMEDY
- LANGUAGE
- FOOD/ DRINK
- GAMES
- NEW THINGS
- NEW PEOPLE

- NEW SKILLS
- NEW EXPERIENCE
- NEW KNOWLEDGE
- AND ALL OTHER NEW THINGS

