THE MOOD STRUCTURE IN NADIN AMIZAH'S INSTAGRAM:
A SYSTEMIC FUNCTIONAL DISCOURSE ANALYSIS

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Abstrak

Penelitian ini menunjukkan bagaimana sistem *mood* yang terkandung dalam unggahan Nadin Amizah, seorang remaja pemilik akun @cakecaine yang juga seorang penyanyi profesional serta figur publik Indonesia, di Instagram miliknya. Selanjutnya, bagaimana bahasa digunakan di Instagram yang terproyeksikan melalui *captions*, dalam sudut pandang metafungsi interpersonal yang digagas oleh Halliday dalam teori Linguistik Sistemik Fungsional. Metode penelitian ini menggunakan analisis deskriptif kualitatif karena kesesuaiannya dengan tujuan penelitian yakni untuk menelaah jenis system mood, fungsi serta peran sebuah tutur bahasa dalam suatu klausa. Dari analisis yang dilakukan, ditemukan berbagai macam sistem mood dalam Instagram Nadin Amizah, yakni mood deklaratif, mood imperatif, dan mood interogatif. Kesimpulan dari penelitian ini yaitu di *captions* Instagram juga ditemukan adanya elemen mood yang menunjukkan bahwa adanya proporsi dalam sebuah klausa.

Kata Kunci: Sistem Mood, Linguistik Sistemik Fungsional, Instagram.

Abstract

This research pinpoints the mood system realized in Nadin Amizah's Instagram posts, a person behind Instagram account @cakecaine who is also a professional singer and well-known public figure of Indonesia. This study aims at figuring out how language on Instagram is used in Instagram captions by a young famous teenage girl through a point of view of interpersonal metafunction of Halliday's SFL, specifically, of the Mood System. This Systemic-Functional Discourse Analysis will be employed by qualitative research methods. The findings of this study reveal that in Instagram, the use of mood system is quite various; it covers the declarative mood, interrogative mood, and imperative mood. In regards to the result of this study, it is concluded that in Nadin Amizah's Instagram, the interaction between speaker and readers occurs in new media communication through captions.

Keywords: Mood System, Systemic Functional Linguistics, Instagram.

INTRODUCTION

One of social media that is trending now is Instagram. According to Global Web Index Statistics, a survey in January 2019 showed that Instagram is on the fourth position on the most active social media platforms in Indonesia. Instagram invites social media users around the world to connect to each other through posting photos and videos with an enlightenment of caption text below them, and the powerful ideas of the scare of missing out by launching its Instastory (live video) feature. It also becomes the 'social market' where everyone can do anything and be anything in it. Each user could improve the best it could to self-represent themselves in social media as somehow real life and social media shows different personality of one. Then, similar to the reality, people or social media users tend to have their own characteristics that represent themselves as an actor in the

socially virtual world. Hence, someone may become popular in social media although in the real life, she/ he is just an ordinary person, in the sense of not a celebrity or any public table that is broadcasted in the Old Media such as television or radio, and the like.

There have been active users of Instagram that become Celebgram and of course make themselves the virtual influencer and public table out of it. Means that their acts and speeches is recognized by the other users, since it is themselves that labelled them as ones. One of the popular users is on behalf of an account @cakecaine. She is initially known as a breakthrough singer that ever featured with Indonesian famous DJ, Dipha Barus. Not only about her vocal voice, she also introduces and represents herself in her Instagram posts; visually mesmerizing by showing her quality in verbally captivating caption. Moreover, she commonly uses English for the caption. And as a result, she tends to shape and makes people realizes of her-self (in social media) as something she confesses through Instagram.

In regards to the previous paragraph, this paper would do some analysis about the content of Nadin's Instagram and how everything evokes meaning and purpose as it conveys messages of her. How the captions or verbal message of Nadin constructs in the surface. Mood Structure are considered the field that suitable with Nadin's character in her captions. It is a branch of systemic functional linguistics, mattering one of the three metafunctions, the interpersonal metafunction of language (Yeibo, 2011). If it is looked at Nadin's management in using certain English language and style in writing, she seems to make the readers/ viewers or her audience of her Instagram involved in the ideas she proposes through her captions or the meaning and inclination of Nadin's. To attain this objective, the following guiding questions were formulated: 1) What moods are carried in Nadin's captions?

Mood System is part of Interpersonal Metafunction study that realizes speech role and function in a text through the examination of Mood Structure. Mood Structure consists of Mood and Residue elements. In Mood element, there are two essential elements in configuring aforementioned speech role and function which called Subject and Finite. Subject brings about the doer of proposition of a text, and Finite is what and how proposition is done in a text. Whereas the Subject function may be carried out by any nominal group, the Finite is drawn from a small number of verbal operators. Another element that happens to be in Mood structure is called Residue. It deals with the rest of clause other than included in Mood element, it has three functional elements: Predicator, Complement, and Adjunct. Predicator performs as the other verbal group in a clause and operates as non-finite. Complement is a part in Residue that has a potential to be the Subject, to examine which is the Complement is when it could be swapped with the Subject. Lastly, Adjunct is mostly realized in adverbial group or prepositional phrase.

Some previous studies that have been conducted dealing with mood structure such as in *A Discourse-Stylistics Analysis of Mood Structure in Selected Poems of J. P. Clark-Bekederemo* conducted by Yeibo (2011) that intends to see how poems are examined through linguistics feature and finds out how language is used to express the manner of speaking of interlocutors, and their roles. This differs with present study in the way the verbal text in Instagram (New Media) constructs meaning, otherwise, in poems, it is limited by the topic and background of verbal text.

METHOD
This study aims to find out the meaning constructed in the verbal text in new media communication. Instagram is one of the trending social media today that has a feature of captions that function as a further/ additional written information of an uploaded image. A famous people in Instagram is chosen to be analyzed to seek the pattern of self-representing in virtual world.

The verbal text in an Instagram is then analyzed in qualitative. Qualitative method is applied in this study based on Richards and Schmidt (2002, p. 152), in which it can be understood as "an investigation that attempts to describe accurately and factually a phenomenon, subject, or area".

As explained above, the subject is a famous person in Instagram, specifically, Nadin Amizah, a 19-year-old girl from Indonesia, who has been the spotlight for her 'persona' in Instagram and that she has become Instagram darling. This fact is supported by her achievement of around 533.000 followers and Instagram verification account. Through her appearance in Instagram, she has been invited to be feature in the nation's huge DJ's performance in a song. Meanwhile the setting of this paper is environment of social media (virtual world communication) which focuses on Nadin Amizah's Instagram captions.

The data of this research is in the form of written (clauses) text. The source of the data is taken from the caption in Nadin's Instagram account, which is collected by observing and documenting. Therefore, the instrument used in this study is screenshots of the selected Instagram posts.

In collecting the data, the researcher does several steps as follows.

1) Scoping the data. The research only analyses Nadin's Instagram captions. In addition to the caption, this research picks the caption in English, which Nadin mostly prefers to do so.

2) Saving and documenting the data. All the 102 collected posts are then saved in Collection, a feature in Instagram that people can save other posts' in private collection. This is for the safety of the data in the sense that they are not mixed with the overall posts.

3) Rescoping the data. All of the data collected are going to be scoped again looking at the highest range of 'Likes' on each post. If it still seems too much, the data are reduced by looking at how the pattern similar or give the most sameness on each other.

4) The collected data are screenshot.

5) The chosen data are analysed by fulfilling the research problem which are done by applying the theory of Mood System's Halliday in SFL.

The researcher used data analysis proposed by Miles, Huberman and Saldaña (2014) who stated three stages to analyse the data; data condensation, data display, conclusion.

FINDINGS AND DISCUSSION
Indicative Mood of Interrogative

Interrogative Mood is determined by the order of Subject that came after Finite in a clause. This mood realizes a clause as demanding a question.

31.314 likes

cakecaine how do people even know that love is real?
how do people know that anything is real at all?

Figure 1. Data 1 of Nadin's Caption

How	do	people	even	know	that love is real?
Adj/WH-	F	S	Mood Adj	P	C
Residue	Mood			Residue	
how	do	people	know	that anything is real at all?	
Adj/WH-	F	S	P	C	
Residue	Mood		Residue		

The caption in data 1 consists of two clauses which indicates interrogative mood. It is embodied by the position of Mood element's Subject and Finite in it. Initially, the word "*How*" which classified as Adjunct of WH- is part of Residue element. Following it, Finite "*do*" comes before Subject "*people*", which points out that these clauses are WH-interrogative mood and performing as demand questions in speech function. The words in blue highlight are considered another Residue, according to the order of appearance each is Predicator and Complement. The Predicator in both clause is "*know*", yet the Complement is realized in "*that love is real*" and "*that anything is real at all*".

We can see that the text is classified as demanding question in regard to Halliday's speech role and function. Let us look at the clauses one more time where such questions that are not expected to be answered by certain addressee, or ones that need to be considered or acknowledged are rhetorical, are clauses in a form of asking but the needed answer is only the speaker knows. The occurrence of mood adjunct in Mood element of "*even*" also gives an idea of 'exceeding' what is to be expected of the text. Additionally, the use of "*people*" in the verbal text rather than in the form of second of first person pronouns is somewhat unclear for whom exactly the speaker addresses the text. The questions given in it sound no intentions to be answered in certain ways, but the questions invite the readers to wander and the idea of

it is delivered in present Finite, is open for the readers to feel relevant in all of time. So to say, the level of involvement is reaching a grey area of the text.

Indicative Mood of Declarative

Declarative mood is defined as clauses that act for stating or offering information. It is commonly realized in the order of Subject precedes Finite.

a) Declarative Mood fused with question mark

32.714 likes

cakecaine a low quality of throwback photoshoot @muthiabonita and i did, maybe a year ago?

Figure 2. Data 2 of Nadin's Caption

a low quality of throwback photoshoot	(at)muthiabonita and I	did,	
C	S	Fused F (past)	'Did' P
	Mood		
	Residue		

maybe a year ago?
Adj
Residue

This clause is a declarative mood, since the Subject precedes the Finite and although at the end of it is a prepositional phrase of time is followed by a question mark. The Subject of this clause involves two person, "*I*" and @muthiabonita. The Finite used is in fused past tense "did". Then, the rest of the clause is Residue as projected in Adjunct, Predicator that is shared with the fused Finite, Complement "*a low quality of throwback photoshoot*", and Adjunct with a question mark in it. A question mark as the end of this clause may well be believed as the way "*I*" interacts with @muthiabonita. Then, it is clear that "*I*" expect a response from @muthiabonita about the moment both shared about maybe a year ago?

In Instagram, if a user mentions another account by tagging them using @ and inserting their username after it, the account will be notified about it. In this case, the writer tries to recall a moment with @muthiabonita as understood by her using of temporal operator of past tense "*did*" and by the end of the sentence, adding an information of when the moment might took place. The moment mentioned earlier could refer to "*a low quality of throwback photoshoot*" the writer reveals at the beginning of the clause.

As stated in the table above, the verbal meaning concludes that the clause is in declarative mood in the sense that it is making a statement. The direct addressing the other Subject by the speaker is indicating that level of involvement of the text is exact on a specific person or relative of Nadin's. Generally speaking, it constructs a space between the readers and writer that the readers are limited in giving responses, as in not only the clause is considered stating an information, but also the mood is spesifically mentioned about whom it spoke.

b) Declarative Mood fused with WH-Complement

30.050 likes

cakecaine what should i call you with

Figure 3. Data 3 of Nadin's Caption

what	I	should	call	you	with
WH-C	S	F	P	C	
	Mood				
Residue					

There is Mood and Residue element detected, in the Mood element, the Subject is recognized in "*I*" and Finite in "*should*". Whereas the Residue element is showed in the appearance of two Complements and a Predicator. The first Complement is "*what*" as it identifies the Predicator of "*call*". Another Complement in the clause is projected in "*you*".

The order of Subject and Finite and the absence of question mark at the end are confused the text's function, after all. The occurrence of Subject before the Finite implies the clause is declarative mood, although based on the context, it may also be interrogative mood if and only if it has question mark at the end of the clause, now that it has no punctuation mark at all, this clause becomes difficult to be understood.

The way the speaker addresses herself and the readers is pretty obvious and direct as her using first person and second person subject pronoun in the text. The subject of the text is considered the speaker and the writer herself as in the use of "*I*", and the complement of the text is considered targetted the reader as in you, without any context what the text is brought about, so it is vague which you the I should be called with. So, the text is trying to get the reader involved in it, but it is dysfunctioned by the lack of coherence in it.

Imperative Mood

Imperative mood is demonstrated as an act of demanding or asking for someone to do something which is mostly realized in unmarked clause.

a) Unmarked Clause of Imperative

57.287 likes

cakecaine coping mechanism : when in self doubt take a selfie to conceal all the anxieties and pretend you don't actually have scary thoughts swimming inside of your tiny tiny head for a moment and feel better for a whole ten minute and then drown again in self doubt, repeat when needed and realize that your narcissist side might've come from your very toxic habit of making yourself as your best puppet.

Figure 4. Data 4 of Nadin's Caption

coping mechanism:	when in self doubt,	take	a selfie
Adj	Adj	Fused F	C
		Mood	
Residue			

to conceal	all the anxieties	and
P	C	Conj. Adj
Residue		

pretend	you	don't	actually
P	S	F	Mood Adj
Residue	Mood		

have	scary thoughts	swimming inside of your tint tiny head
P	C	Adj
Residue		

for a moment
Adj
Residue

Data 4 has complex clauses as seen in the amount of repetition in each element in the caption. For example, the Finite appears fourth times as in "*take*" (present tense fused), "*don't*" (present tense negative). Meanwhile, data 4 only states the Subject for once, that is "*you*" that arguably meant for the reader, since the writer does not mention any names through the caption. On the other hand, there are also Predicator, Complement, Adjunct, Conjunctive Adjunct, Mood Adjunct that occurs as Residue elements. Thus, this caption is identified as an act of command, then it is a clause of imperative mood.

The level of involvement of verbal text is shown by the way the speaker addresses the reader as in "*you*".

Further, the use of second person pronoun's "*you*" in the clause shows closeness and stimulates better the reader to act.

b) Unmarked Clause of Imperative within a hashtag

42.928 likes
cakecaine #trypomelo

Figure 5. Data 5 of Nadin's Caption

#try	pomelo
Fused F	C
Mood	Residue

Data 5 has a simple clause within a hashtag. The clause is understood to function as demanding or command, and form an imperative mood. The imperative mood is noticed in the Mood structure of Mood element and Residue element in the clause. The Mood element is realized in the fused Finite of "*try*" that shows present tense, while the Residue element is happened to be portrayed in Complement of "*pomelo*".

Through the verbal text, as can be seen the caption is asking for the readers to do what is told by the speaker or a command clause, realized by means of the existence of an unmarked-person imperative mood in Mood element. From another point of view, the level of involvement of the text can be seen that there is no direct address at the readers or absence of Subject of the clause.

Indicative Mood of Declarative and Imperative Mood

In this section, it is shown data with declarative and imperative mood.

a) Unmarked Clause of Imperative Mood

36.296 likes
cakecaine take your love out of your chest and make them as your war cry. scrap that bitch's name from your tongue and make it bullets. you're winning this, keep going.

Figure 6. Data 6 of Nadin's Captions

take	your love	out of your chest	and
Fused F	C	Adj	Conj. adj
Mood	Residue		
make	them		as your war cry
Fused	C		Adj

F		
Mood	Residue	

you	re	winning	this,	keep	going
S	F	P	C	Fused F	P
Mood	Residue			Mood	Residue

In this caption, there are more than one mood types of which are identified as imperative and declarative mood. To begin with, imperative mood will be discussed. There are three clauses of imperative mood and one of them are explaining the other one. All of them are unmarked imperative clauses because either Subject or Finite is found, however Finite are only found fused in the Predicator by showing its modality of present tense. The other mood type is declarative, found in "*you're winning this*". The Subject identifies as "*you*" and the Finite as in "*are*". In this clause, it is clear that "*you*" is implied as the Subject for the whole clauses, although the first imperative clauses has mentioned no Subject.

Firstly, the verbal text functions dominantly as command with one clause is detected to become a statement that completes the imperative clauses prior to it. Secondly, the spekaer of verbal text is second person's Subject pronouns you to make a closer reader-writer relationship.

b) Unmarked Clause of Imperative Mood fused in a form of question

33.666 likes

cakecaine could you please define mess to me without having the need to give me a mirror.
—— i'm wearing the infamous death glare and an outer from @__syrfh #iwearsyrfh #syrfh

Figure 7. Data 7 of Nadin's Caption

hi	i	hope	you	re	having	a really good day,
	S	Fused F	S	F	P	C
	Mood		Mood		Residue	

here	s	a picture of me	going to a workshop yesterday
S	F	C	Adj
Mood	Residue		

wearing	olive casual dress	from @thisisapril_
P	C	Adj
Residue		

In this caption, there are two clauses found, both are connected by a marker comma. Both clauses are showing an act of offering information as apprehended in declarative mood above. In the first clause, the Mood element has not only two Subjects which are "*I*" and "*you*", but also has two Finite as realized in "*hope*" and "*are*". Meanwhile, the Residue element is embodied in "*having*" as Predicator and "*a really good day*" as Complement. The other clause also has Mood and Residue element in it. The Mood element is represented in "*here*" as Subject and "*is*" as Finite. The Residue element is recognized by the appearance of Complement in "*a picture of me*", Adjunct in "*going to a workshop yesterday*", Predicator in "*wearing*", Complement in "*olive casual dress*", and Adjunct again in "*from @thisisapril_*".

Regarding the analysis of the verbal mode above, the level of involvement of the text is depicted in the use of direct address in the Subjects. The first and second person pronoun constructs a world that links or involves the speaker and the readers. Moreover, the verbal text specifically purposes to affirm the speaker's hope towards the readers.

Discussion

The results of this study that pointed out the chosen data or captions in Instagram of @cakecaine are diverged in explicit appearance of Mood element in the Mood Structure. Captions that brings about Mood element are categorized in mood types such as interrogative mood, declarative mood, and imperative mood. Whereas, captions that lack of Subject and/or Finite are considered failed to entail speech role and function for the text that leads to disinteractive event or withdrawal of clause as an exchange. In chapter two, has been explained two mood types carried in clauses, there are indicative mood (declarative and interrogative mood) and imperative mood. In the findings, all of three mood types are found throughout the 15 collected data. In fact, the results are dominantly found clauses in declarative mood and emerged several variations in delivering their functions. In fact, Halliday's mood element system assists the identification of clause functions by focusing on the mood element of a clause or by looking at the Subject (the thing to which the proposition can be argued) and Finite (to find the proposition to be argued) (2004).

This findings are in line with other research done by Guijarro (2010) who found that in a picture book The Tale of Peter Rabbit, declarative mood has been highly used, it is thought to be a means to stream the storyline directly without much assosiation. Bankoole and Ayoola (2014) who conducted a research of mood system analysis in Christian Magazine observed that declarative mood has also been the dominant clauses used in the text, this is

aimed at convincing the readers "information of the nature, characteristics and infinite love of God." Further research done in a spoken text by Mugair and Khadum (2017) discovered that, again, declarative mood as the most efficient way to deliver statements as done in Donald Trump's Victory Speech in the 2016 U.S. Presidential Election. Therefore, Halliday's SFL is believed to be able to support researches on interactive meaning between writer-reader-text of which resulted that declarative mood has been the most used clauses in written and spoken text both on printed and digital media.

CONCLUSION

This study emerges several conclusions according to results and discussions in the previous chapter. Initially, 10 captions were collected in @cakecaine or Nadin Amizah's Instagram account, those are carrying mood system of indicative mood (declarative mood, interrogative mood) and imperative mood. Declarative mood is believed to be most used system in Nadin's captions, which two of them also share with imperative mood. In this case, Nadin asssumes that Instagram is a social media that best used for sharing information rather than delivering questions or command. This research also reveals that not all the captions used by Nadin have mood system in it, this happens because Nadin do not always include clauses for her Instagram's captions, another way to say that in Instagram, Nadin do not always want to exchange information to ther interactants. This is one of the reasons of the missing speech role and function in Nadin's captions.

SUGGESTION

The writer understands that this research may not be presented perfectly, as to why the writer hopes this could be bringing beneficial information and references for further study either in systemic functional linguistics, or specifically interpersonal metafunctions. Therefore, the writer hopes for future researches about similar topics with this thesis could conduct further and more complex point of view of interpersonal metafunction such as including the modality system in a different media/ text.

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