

# Revealing Roz's emotional growth through mood system analysis in *The Wild Robot* movie

Dhea Rizky Fitria<sup>1</sup>, Dadan Rusmana<sup>2</sup>, Ika Yatmikasari<sup>3</sup>

English Literature, State Islamic University of Sunan Gunung Djati Bandung

## ABSTRACT

*This research explores Roz's emotional growth as reflected through her language choices in The Wild Robot movie using the Systemic functional Linguistics (SFL) framework, specifically the Mood system, as well as Barrett's Constructed Emotion theory. This study aims to analyze how Roz's transition from a task-focused robot to an emotionally aware being is reflected through Mood types: declarative, interrogative, and imperative. Using a qualitative descriptive method, Roz's utterances are analyzed based on Mood types and their interpersonal meanings. The results show that declaratives dominate at all stages of Roz's development, but change from mechanical and logical statements to reflective and relational expressions. Interrogatives decreased in frequency, but became more profound when used to explore abstract concepts such as love. Meanwhile, imperatives transform from procedural commands to expressions of protection and care. These linguistic changes reflect Roz's emotional development, which is supported by Barrett's theory that emotions are constructed through social, psychological, and neurological experiences. This research highlights the relationship between language and character development, and contributes to understanding how fictional dialog can convey emotional development.*

**Keywords:** Systemic Functional Linguistics; character development; Mood System; Mood Types; Constructed Emotion; Interpersonal Meaning.

**Article History:** Received 15 Jan 2025, Final draft 5 Feb 2025, Published 5 Feb 2025

## Introduction

Language is simultaneously used to make interpersonal meanings, as stated by Eggins (2004) that the meanings themselves can be about our role relationships with other people and our attitudes to each other. Language construes human experience, providing lexico-grammatical resources to construe meanings and to perform various functions (Thi Thanh Hoa, 2022). In linguistic studies, language elements such as the Mood System within the framework of Systemic Functional Linguistics (SFL), proposed by Halliday & Matthiessen (2014), provide a comprehensive approach to understanding how language reflects interpersonal relations. SFL emphasizes the relationship between form and meaning as one of realization (Fontaine, 2013), viewing grammar as a tool for creating meaning. This theory is relevant in analyzing dialogue in fiction, as it focuses on how language is used to create meaning in a social context. SFL helps the reader to see the relationship between language and the larger context that can lead to changes (Max et al., 2023). As one of the main functions of language in the metafunction of SFL, interpersonal

metafunction refers to how language is used to interact with people, establish, and maintain the relationship with them (Puspitasari et al., 2021), align with Matthiessen et al. (2010) that states language organized as a resource for enacting roles and relation between speaker and addressee as meaning. These interpersonal meanings are realized in the lexicogrammar through selections from the system of mood (Gerot & Wignell, 1994).

The Mood System in SFL focuses on different grammatical structures, which convey communication functions or elements that determine the mood choices (Fontaine, 2013), such as providing information (declarative) asking questions (interrogative), or giving orders (imperative). In this analysis, mood structure becomes a core element that includes subject and finite, as well as other structural elements, namely residue (predicator, complement, and adjunct). In a fictional context such as films, the mood system can be used to reveal how characters use language to show identity, relationships, and emotional changes, align with Lemke (1992) that argues the Mood

\*Corresponding Author: **Dhea Rizky Fitria**. Mailing address: English Literature Dept., Faculty of Adab and Humanities, UIN Sunan Gunung Djati, Jalan AH. Nasution No. 105, Cibiru, Bandung, 40614, Indonesia. email: [dhearizkyfitriaa@gmail.com](mailto:dhearizkyfitriaa@gmail.com), DOI: <https://dx.doi.org/10.30595/lks.v19i1.25583>, ©2025 Leksika. All rights reserved.

system plays crucial role in establishing exchange relations between interlocutors because it contributes to the “give and take” of language in actions and helps negotiate power dynamics, intimacy, or social distance.

Film, as an art and entertainment form have long been a powerful medium for conveying stories, ideas and emotions. Like literature, many films offer profound analyses of human conduct, relationships and actions (Diniejko, 2010). In a film, dialogue serves as the main tool in developing characters, clarifying themes, and building relationships between characters. Character dialogue drives the movie’s plot and is the most direct way through which the audience can understand what a character is thinking and feeling (Hipson & Mohammad, 2021). Through the choice of words and sentence structures used in conversations, movies are able to convey more than just information: it delves into the psychological depth of characters, illustrates social dynamics, and presents evocative conflicts. Every verbal interaction in a movie has the power to present a convincing world to the audience.

One interesting example is *The Wild Robot*, an animated adaptation of the best-selling novel by Peter Brown, which was released in 2024. The movie tells the story of Roz, a robot stranded on a remote island who must adapt to the wild, build relationships with the island’s animals, and become an adoptive mother to an orphaned gosling named Brightbill. In this movie, the main character Roz begins her story as a robot designed for logical and mechanical tasks and develops into a creature that can feel emotion.

These changes can be explained through the Mood System, which allows the researcher to see how Roz uses language to build relationships, show empathy, and express feelings, as stated by Boroditsky (2011) that language indeed plays a causal role in shaping

cognition like changing how people talk changes how they think. In addition, this research also uses Constructed Emotion theory (Barrett, 2017) to support Roz’s emotional analysis. This theory explains that emotions are not innate, but are the result of learning and social interaction. Barrett (2017) states that the theory of constructed emotion incorporates elements of all three aspects of construction which are social construction, psychological construction, and neuroconstruction. In the context of a fictional character, this theory helps explain how Roz, who is initially just a mechanical robot with no emotional understanding, begins to construct and express feelings through her social interactions with Brightbill and other creatures on the island. As a mental construct, emotion for Roz is not an automatic response, but something she learns and shapes through experience and social interaction. As stated by Kress (2005) that emotional dialogue—what feelings a character expresses and in what words—is determined not only by basic temperament but also by particular circumstances.

Several studies have used mood systems to analyze interpersonal functions in fictional dialogues. Aklima (2023) showed that the declarative mood and the modalization of medium values dominantly reflect the characters' relationships in *Crazy Rich Asians* movie. Using Halliday, Gerot, and Wignell theory, Sani et al. (2023) found that declarative mood is dominant in *Little Women* movie. Permatasari (2019) analyzed Peter’s dialogue in *The Lion The Witch and The Wardrobe* and *The Prince Caspian* movies, but focused mainly on the character's courage without linking emotional development in depth. However, there has been no research conducted that uses the movie *The Wild Robot* as the object of research, as well as the use of a combination of Mood System and Constructed Emotion theory as its focus. This study explores how Roz's language changes reflect the development of her character to become more humanized.

## Research Method

This study uses a descriptive qualitative method because it aims to describe, analyze, and understand the data in the form of dialogue in the film *The Wild Robot*. Data

analysis is conducted using qualitative descriptive analysis techniques, namely analysis that uses benchmarks, or gives predicates to the variables studied according to

actual conditions (Hikmawati, 2020). This analysis also prioritizes the interpretation of meaning rather than the mere identification of mood types, understanding how Roz's language reflects the emotional transformation and language change behind her dialogue by using the Mood System (SFL) and Constructed Emotion theory, both of which require interpretation of the data since qualitative research is a form of interpretive inquiry in which researchers make an interpretation of what they see, hear, and understand (Creswell, 2009).

## Results & Discussion

This research aims to explore how the language used by Roz reflects her character development from a logical, task-oriented robot to a being capable of emotional connection throughout the story as she learn to adapt in the wild, align with Barrett (2017) that states brain, which in this context is Roz's programming, invisibly constructs every experience, including emotions.

The table below serves the occurrence of clauses containing Mood types uttered by Roz in the movie.

**Table 1. The Occurrence of Mood Types in Roz's Utterances in *The Wild Robot* movie**

No	Mood Types	Occurrences	Percentage
1	Declarative	154	75.50%
2	Interrogative	39	19.11%
3	Imperative	11	5.39%
<b>Total</b>		<b>204</b>	<b>100%</b>

There are 3 Mood types, i.e. declarative, interrogative, and imperative. The total clauses with Mood system produced by Roz is 204 clauses. The dominant Mood type in his utterances is declarative, which appears 154 times (75.50%), followed by interrogative (39 times, 19.12%), and imperative (11 times,

## Source of Data

The data used for this research is *The Wild Robot* movie, which was released in 2024. The data is in the form of dialogue transcript containing mood system uttered by the main character, Roz.

## Data Analysis

The Mood system consists of Mood (comprising Subject and Finite) and Residue (comprising Predicator, Complement, and Adjunct). Each clause was analyzed for its structural components to determine its Mood type and interpersonal meaning.

5.39%). The analysis focuses on identifying the distribution of Mood types—declarative, interrogative, and imperative—and their structural components (Subject, Finite, Predicator, Complement, and Adjunct).

## Declarative

*Excerpt 1 [00:04:03]*

"Rozzum is available for task assignment."

**Table 2**

Rozzum	is	available	for task assignment
S	F	Comp.	Adj.
Mood		Residue	

In the early stages, Roz used simple, task-focused statements. Roz is indeed portrayed as a versatile robot that is ready and always carries out its tasks to completion. Hence, this language contains no emotion, only reflecting her identity as a robot that only carries out instructions as her default setting. The declarative clause above contains subject, finite, complement, and residue. "Rozzum" owns the position of the subject because it is a noun, while "is" functions as a finite tense. The word "available" serves as a complement because it describes the state or condition of the subject. Then the phrase "for task assignment" functions as adjunct because it provides extra

details such as the context of the clause. In this context, it clarifies information about the purpose of Rozzum's availability.

*Excerpt 2 [00:19:08]*

"I do not have the programming to be a mother,"

**Table 3**

I	do not	have	the...	to be...
S	F	P	Comp.	Adj.
Mood		Residue		

The clause above was uttered during the scene where Roz kept being stalked by a gosling she met. Then, she expressed this declarative statement of not having any programming to be a mother as Pinktail, the mother of seven opossums, tells her that the gosling probably sees Roz as his mother. The word "I" refers to Roz herself and owns position as subject, while the auxiliary verb "do" is used to form the negative of the predicator "have". The word "not" is the negator which makes the entire verb phrase negative, indicating the subject's lack of possession of something necessary for becoming a mother. The complement "the programming functions as specifying what subject lacks, and "to be a mother" phrase serves as a complement to "programming.

*Excerpt 3 [00:21:18]*

"You are the destroyer unit."

**Table 4**

You	are	the destroyer unit
S	F	Comp.
Mood		Residue

This declarative statement refers to the scene where Roz sees the fox who was trying to steal her gosling before. The subject "You" refers to the fox, while the to be "are" functions as a finite tense. The phrase "the destroyer unit" serves as complement to the subject itself, the fox.

*Excerpt 4 [00:23:48]*

"Negative, Rozzum's individual protocols prevent deliberate harm to others."

**Table 5**

Negative	Rozzum's...	prevent		Deliberate harm	to...
P. Adj.	S	F	P	Comp.	Adj.
Mood				Residue	

In this clause, Roz used the declarative statement as a form of disagreement when Fink, the fox, suggested her to destroy another robot and steal their transmitter since hers is broken. The word "negative" functions as a polarity adjunct because it is a form of interjection to a prior statement. The noun phrase "Rozzum's individual protocols" acts as subject of the sentence. The verb "prevent" functions as the predicator since it is indicating the action being performed by the subject. The noun phrase "deliberate harm" is the complement as it is the direct object of the verb "prevent". Then, the prepositional phrase "to others" functions as an adjunct since it provides the information of the target of the harm.

*Excerpt 5 [00:56:42]*

"No. I'm glad you're going where you belong."

**Table 6**

No	I	am	glad	you	are	going	where...
P. A.	S	F	Comp.	S	F	P	Adj.
Mood			Residue	Mood		Residue	

Note: P.A = polarity adjunct

This clause was uttered by Roz as a response to a question whether she will be staying on the island when Brightbill comes back from his flight. The word "no" serves as a polarity adjunct because it indicates a negation or counter of a question, it also functions to modify the tone. The main clause "I'm glad" has the word "I" that functions as subject because it is a noun, followed by the finite verbal operator "am", then complemented by the word "glad" because it is used to provide information about the subject.

*Excerpt 6 [01:19:40]*

“And I am a wild robot”

**Table 7**

I	am	a wild robot
S	F	Comp
Mood	Residue	

This statement came about when robots from Universal Dynamic, the robot production company where Roz came from, tried to capture her for repatriation and further research as Roz was considered to have exceeded the limits of robots in general. The pronoun “I” refers to the speaker, Roz, which makes this a declarative clause. The verb “am” functions as finite, indicating present tense and a state of being. The phrase “a wild robot” completes the clause by identifying or describing the Subject.

*Excerpt 7 [01:28:58]*

“I was listening with a different part of myself”

**Table 8**

I	was	listening	with...
Subject	Finite	Predicator	Adjunct
Mood	Residue		

This clause refers to a moment where Roz’s power was cut and she was trying to recall an experience that transcends her programmed abilities. The pronoun “I” serves as Subject and refers to Roz, showing that she is the central process described. The auxiliary verb “was” establishes past tense and combines with the main verb “listening” as the Predicator since it describes Roz’s active process of hearing and perceiving.

### **Interrogative**

*Excerpt 8 [00:05:07]*

“Do you need assistance?”

**Table 9**

Do	you	need	assistance?
Finite	Subject	Predicator	Complement
Mood	Residue		

This clause refers to Roz’s question as she is a robot that is settled to assist in any work as it is her default setting. This interrogative clause also indicates that she just ensures the technical needs without any interpersonal element. “Do” as the finite marks the sentence for present tense, followed by “You” as subject which identifies the person that being addressed, the verb “need” also follows as predicator as it expresses the main action or state of the sentence, and complemented by “assistance” as it is specifying what the main action of the subject is referring to.

*Excerpt 9 [00:15:59]*

“Was this task accomplished to your satisfaction?”

**Table 10**

Was	this task	accomplished	to your satisfaction
Finite	Subject	Predicator	Adjunct
Mood	Residue		

This clause also describes Roz’s condition when her only concern is the task at hand. The only question is if her conduct as the support and helper robot was truly beneficial, regardless of the damage she has done to the other creatures. Roz is not yet conscious of what she is doing. The word “was” marks as the past tense because she is asking the thing that has happened. The noun phrase “this task” functions as subject and it refers to what is being asked. The main verb “accomplished” acts as predicator, indicating the action completed, and followed by “to your satisfaction” phrase as complement because it provides additional context about the outcome of the accomplishment

*Excerpt 10 [01:00:04]*

“How do you know if you love something?”

**Table 11**

How	do	you	know	if you love something?
Adjunct/Wh	F	S	P	Complement
Mood		Residue		

Roz asked this question in an attempt to comprehend the abstract emotional concept of love and affection. Her transition from a logical to an emotional creature is also indicated by this question, "How" introduces the manner being questioned, followed by "do" as the finite because it marks the tense as present and forms the interrogative mood. The noun "you" functions as subject because it identifies the person being addressed, The verb "know" serves as predicator as it expresses the main action. Then, the embedded clause "if you love something?" complements the sentence because it specifies what is being questioned.

*Excerpt 11 [01:10:10]*

"Fink, what is happening?"

**Table 12**

Fink	what	is	happening
Vocative adj.	Subject	Finite	Predicator
	Mood		Residue

This question appeared when chaos started happening in a cave built by Roz where all the animals, including the predators and the preys were put in the same room. Roz, asked Fink since she just got there, no idea of what is happening. "Fink" was used as it functions as a vocative adjunct, addressing someone directly to draw their attention. "What" serves as subject because it refers to the event of action being questioned. "Is" functions as finite to mark the sentence as present, and "happening" as predicator as it describes the ongoing event.

### **Imperative**

*Excerpt 12 [00:04:17]*

"Try asking me about myself"

**Table 13**

Try asking	me	about myself
Predicator	Complement	Adjunct
	Residue	

This clause was uttered when Roz asked if the inhabitants of the island were still unclear about how she could help. Her main objective, which is still based on efficiency and

utility, seems to be to facilitate communication. This sentence aims to address the misconceptions that arise from the previous phrase, "if you're unsure about how can I assist," which conveys an uncertainty. Rather than emotional comprehension, this imperative is motivated by the urge to maximize job execution.

In imperatives, the subject is often omitted but understood. Hence, this clause jumps into "try asking" as the core process of the clause, and is identified as the Predicator by "try" being the main verb and "asking" being the secondary verb, specifying the nature of attempt. "Me" functions as Complement because it identifies the receiver of the action, specified by "about myself" as the content of the question.

*Excerpt 13 [00:37:53]*

"Brightbill, focus on me!"

**Table 14**

Brightbill	focus	on me
Vocative adj.	Predicator	Complement
	Residue	

This clause was uttered when Roz catches Brightbill almost get attacked by a predator fish as he was trying to swim and ended up drowning. The vocative adjunct "Brightbill" was used to addresses listener directly, which of course in this case is Brightbill who is panicked. The word "focus" serves as predicator because it is an imperative verb, commanding an action. "On me" functions as complement as it specifies the object or target of the action, which in this context is Roz.

*Excerpt 14 [00:37:56]*

"Now swim as fast as you can!"

**Table 15**

Now	swim	as fast as you can
Adjunct	Predicator	Adjunct
	Residue	

This clause is the continuation of the imperative mood before, where Roz is trying to

get the panicked Brightbill to get out of the water. The word “now” provides a temporal context for the action, followed by the imperative verb “swim” as it is commanding an action, and “as far as you can” serves as an adjunct since it adds details about the extent of the action.

*Excerpt 15 [00:38:03]*

“Head down! Now!”

**Table 16**

Head down	now
Predicator	Adjunct
Residue	

This imperative clause reflects an urgent directive as Roz saw Brightbill who was about to get attacked by a predator fish, showing her capacity for commanding action. The verbal group “head down” serves as the main process, where head functions as the main verb and “down” acts as a directive. The adjunct “now!” emphasizes the urgency.

*Excerpt 16 [01:26:29]*

## Discussion

This chapter discusses the results of the Mood system analysis previously described using Barrett’s theory of constructed emotion that states an emotion is your brain’s creation of what your bodily sensation means, in relation to what is going around you in the world. It is previously stated that this theory incorporates elements of three aspects of construction, namely social construction (acknowledging the importance of culture and concepts), psychological construction (considering emotions to be constructed by core systems in the brain), and neuroconstruction (the idea that emotion wires the brain). The discussion examines how Roz’s evolving use of declarative, interrogative, and imperative Mood types illustrates her developing emotional awareness and interpersonal engagement.

“Don’t be afraid”

**Table 17**

Don’t	be	afraid
Finite	Predicator	Complement
Residue		

This imperative clause was said as a response to the hopeless Brightbill who thinks that he and Roz could not do anything inside the plane that was about to explode. To make matters worse, he was unable to fly because his wings were broken. This clause was utilized by Roz to console Brightbill. As it can be seen, “don’t” functions as finite because it provides negation and marks the sentence as present. “Be” is predicator because it indicates the condition, and complemented by the adjective “afraid” since it describes the state the subject is being urged to avoid, which the subject implied is implicit here.

## Stage 1: Logical Programming

**Table 18. The Occurrence of Mood Types in Roz’s Utterances in The First Stage of Her Development**

No	Mood Types	Occurrences	Percentage
1	Declarative	63	67.74%
2	Interrogative	26	27.96%
3	Imperative	4	4.30%
	<b>Total</b>	<b>93</b>	<b>100%</b>

In this stage, Roz operates entirely as a helper robot with task-focused, logical, and functional language. Declaratives dominate with the occurrence of 63 times (67.74%) with 30 of them being clauses that are factual and mechanical which reflects Roz’s lack of emotional awareness, as seen in, “Rozzum is available for task assignment.” And “. Interrogatives occur 26 times (27.96%) with 8 of them serve technical purposes, such as seeking confirmation or ensuring proper task execution such as in excerpt, “Do you need assistance?”, and 18 interrogatives for seeking information as in, “Do you have any information on how to

take care of this unit?”. The imperatives which occur 4 times (4.30%) are also still instructional and serve robotic function. It is mainly neutral and procedural such as aimed at assisting or providing guidance without emotional engagement, such as in the excerpt, “If you’re unsure about how can I assist, try asking me about myself.”.

Furthermore, in this stage, Roz frequently labels individuals as “unit” as in the excerpt, “You are the destroyer unit,” which refers to Fink. Roz evaluates Fink in purely functional terms and assigns him based on his action rather than seeing him as an individual. Also, in the excerpt, “I don’t know how to take care of this unit,” which refers to Brightbill, it reflects Roz’s initial inability to understand caregiving as an emotional act. These expressions demonstrate that Roz processes individuals and relationships through a lens of mechanical categorization, which means she sees others as part of her environment or similar to systems she can interact logically, rather than emotionally. This reflects that Roz has not had social experiences or cultural concepts that allow her to understand individuals as unique beings. As Barrett explains, “Social construction studies the role of social value and interest in determining how we perceive and act in the world.”

Another notable shift in Roz’s language is her use of interjections. Early in the story, Roz frequently uses the formal polar adjunct “Negative” to express disagreement or rejection, consistent with her programmed language database, as seen in, “Negative, Rozzum’s individual protocols prevent deliberate harm to others.”. As her emotional understanding develops, her use of interjection also changed later in the story.

### *Stage 2: Emotional Growth*

**Table 19. Mood Types in Roz’s Utterances in the Second Stage of Her Development**

No	Mood Types	Occurrences	Percentage
1	Declarative	91	81.99%
2	Interrogative	13	11.71%
3	Imperative	7	6.30%
<b>Total</b>		<b>111</b>	<b>100%</b>

In this stage, Roz begins to adapt and form connections, especially with Brightbill and other animals which develop her emotional awareness and agency. Declarative remains dominant which occurs 91 times (81.99%) with 21 declaratives that reflect a shift in tone to becoming more introspective and relational. It can be seen in excerpts, “And I am a wild robot,” and “Because I was listening with a different part of myself”, which indicate Roz’s self-awareness. The use of “I am” is a strong, declarative structure which signals pride in her development. The emphasis of the adjective “wild” before the noun “robot” also contrasts with her original mechanical nature, indicating that she now embraces traits beyond her original mechanical nature. Also, in the excerpt, “Because I was listening with a different part of myself”, Roz suggests that in the phrase “a different part of myself” she is no longer relying solely on her mechanical functions like auditory sensors but an emotional perception instead, her heart. Declarative that shows concern for others occurs 11 times as seen in “To protect all of you, there are things that I must put right”, which shows high-modality declarative structure that reflects her sense of duty. Following this, Interrogative decreases in frequency which occurs 13 times (11.71%), but when they are used, it expresses her feelings or explores abstract concepts like emotions which appears 3 times, as seen in, “How do you know if you love something? Someone?”. This question shows that Roz is beginning to realize that there is something that cannot be fully explained logically, namely love. Furthermore, the imperative in this stage occurs 7 times (6.30%), expressing concern and a sense of agency since they are used to warn, protect, and console others, as in excerpts, “Don’t be afraid”, “Brightbill, focus on me!”. These clauses reflect her role as a caregiver and protector which highlight interpersonal relationships. Roz’s social experiences begin to shape her perception of who she is and her relationships with others. This supports Barrett’s view that emotions are built on social values and concepts that develop



through interaction. Roz also began to integrate her social experiences into the core systems in her brain, or in this context, her programming, such as constructing concepts of affection and protective roles. This is in line with Barrett's view on psychological construction that, "Emotion is constructed by the core in systems in the brain and body."

In this stage, Roz also transitions from using impersonal terms such as "unit" to more personal and relational language. This change can be seen in her use of vocative adjuncts, such as addressing individuals by name, as seen in "Fink, what is happening?". Halliday & Matthiessen (2014) stated that in using a Vocative, the speaker is enacting the participation of the addressee or addressees in exchange, which may serve to identify or to call for the particular person being addressed; or to mark the interpersonal relationship. By directly naming others, Roz points to the recognition of their individuality and her relationship with them. Roz also begins to redefine her relationships, referring to Brightbill as her kid

## Conclusion

This study explores Roz's emotional development in *The Wild Robot* movie through Mood system analysis within the framework of Systemic Functional Linguistics (SFL) and Barrett's Constructed Emotion theory. The results show that Roz's language develops from mechanical and logical statements to more reflective, relational, and emotional expressions. The dominant use of declarative mood type throughout the movie shows Roz's mode of communication. However, the shift in the nature of declaratives from being initially mechanical and functional to more emotionally expressive statements confirms her character development. Similarly, interrogative clauses, although decreasing in frequency, shift from seeking information in a technical context to more in-depth questioning to understand emotional concepts. Meanwhile, the

("I have a kid"), indicating her acceptance of her parental role. Similarly, her reference to Fink as a friend ("It is good to see a friend") shows her emotional growth and ability to form meaningful bonds. This linguistic shift demonstrates Roz's growing capacity to understand others not only functionally but also relationally, marking a significant change from her previous perspective.

Roz's experiences "rewired" her brain so that she was able to develop new emotional perceptions. For example, the shift from impersonal to personal terms, the realization that she has the ability to listen from the heart which is beyond the reach of her system, reflects how experiences form new neural networks or codes in her programming that enable Roz to understand relationships. As Barrett states "Experience wires the brain," social experiences play a key role in forming new neurological connections.

imperative, which was originally instructional, evolved into a more protective and empathic form of communication, reflecting Roz's interpersonal relationships. Thus, this study proves that Roz's emotional development is reflected through changes in her language choices, confirming that emotions are not innate, but rather constructed through social interactions, psychological processes, and experiential learning

Compared to previous research, this study extends the analysis of the Mood system in fictional dialog by introducing the emotional dimension through the application of Barrett's Constructed Emotion theory. For example, Aklima (2023) and Sani et al. (2023) found that declaratives dominate character dialogues in *Crazy Rich Asian* and *Little Women* movies, emphasizing the narrative function of the statements. However, these studies focused more on interpersonal relationships without

explicitly linking language use to emotional development. analyzed Peter's dialogue in *The Chronicles of Narnia* movie series, but focused more on the influence of Peter's character position rather than his emotional development. Different from previous research, this study combines Systemic Functional Linguistics and Constructed Emotion theory to analyze the intersection between language and Roz's character development in *The Wild Robot*.

The contribution of this research lies in the integration of linguistic and emotion theories, the focus on emotional development, the application to film studies, as well as the

interdisciplinary approach that combines linguistics, psychology, and film studies. This study shows how language can be used to track emotional growth. In addition, this study also provides benefits for students, especially in the fields of linguistics, literature, and film studies. Students can understand how linguistic approaches can be used to analyze character dynamics in fictional works. Thus, this study also opens up opportunities for further research to provide a more comprehensive analysis of how linguistic aspects contribute to character development by expanding the research object and considering other metafunctions of language.

## References

- Aklima, I. (2023). *Am Interpersonal Functions Analysis Through Mood and Modality in "Crazy Rich Asian" Movie*. Universitas Islam Negeri Ar-Raniry Banda Aceh.
- Barrett, L. F. (2017a). How emotions are made: The secret life of the brain. In *How emotions are made: The secret life of the brain*. <https://jyotsnabooks.files.wordpress.com/2017/12/how-emotions-are-made-the-secret-life-of-the-brain.pdf>
- Barrett, L. F. (2017b). The theory of constructed emotion: an active inference account of interoception and categorization. *Social Cognitive and Affective Neuroscience*, 12(1), 1-23. <https://doi.org/10.1093/scan/nsw154>
- Boroditsky, L. (2011). How Language Shapes Thought. *Scientific American*, 304(2), 62-65.
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (3rd ed.). Sage Publication, Inc.
- Diniejko, A. (2010). (2010). Introduction to the Study of Literature and Film in English. *Uniwersytet Warszawski, Warszawa.*, 333.
- Eggs, S. (2004). *An Introduction to Systemic Functional Linguistics: 2nd Edition*. Continuum International Publishing Group.
- Fontaine, L. (2013). *Analysing English Grammar: A Systemic Functional Introduction*. Cambridge University Press.
- Gerot, L., & Wignell, P. (1994). *Making Sense of Functional Grammar: An Introductory Workbook*. Gerd Stabler. <https://doi.org/10.1515/9783110800487.39>
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Edition Introduction To Halliday ' S Introduction To Functional*.
- Hikmawati, F. (2020). *Metodologi Penelitian*. PT RajaGrafindo Persada.
- Hipson, W. E., & Mohammad, S. M. (2021). Emotion dynamics in movie dialogues. *PLoS ONE*, 16(9 September), 1-19. <https://doi.org/10.1371/journal.pone.0256153>
- Kress, N. (2005). *Characters, Emotion & Viewpoint (Write Great Fiction)*. Penguin.
- Lemke, J. L. (1992). *Interpersonal Meaning in Discourse: Value Orientations*. 82-104.
- Matthiessen, C. M. I. ., Teruya, K., & Lam, M. (2010). *Key Terms in Systemic Functional Linguistics*. Continuum International Publishing Group.

- Max, J. I. S. D., Sudirman, E. P., Rahayu, F. E. S., & Nugroho, B. A. (2023). Discourse in Billboard Woman of The Decade award: an actantial analysis. *Leksika: Jurnal Bahasa, Sastra Dan Pengajarannya*, 17(1), 39.  
<https://doi.org/10.30595/lks.v17i1.16077>
- Permatasari, S. A. (2019). *Mood and Modality Analysis in The Chronicles of Narnia Movie Series*. Diponegoro University.
- Puspitasari, V., Warsono, W., & Sutopo, D. (2021). The Realization of Mood and Modality in the Analytical Exposition of the Undergraduate Students of Tidar University. *English Education Journal*, 11(3), 376-383.
- <https://doi.org/10.15294/eej.v11i1.46349>
- Sani, A., Salsabillah, K., Sodiq, J., & Susanto, D. A. (2023). Mood Analysis of Little Women Movie Script in Contribution for Teach Elt Classroom. In *3<sup>rd</sup> English Teaching, Literature, and Linguistics (ETERNAL) Conference Universitas PGRI Semarang, Faculty of Language and Arts Education, English Education Study Program*.
- Thi Thanh Hoa, N. (2022). an Sfl Analysis of Process and Mood Types in English Journal Articles on Finance. *VNU Journal of Foreign Studies*, 38(3), 44-51.  
<https://doi.org/10.25073/2525-2445/vnufs.4841>