

## Move Analysis in Cinematic Conversations: Power and Fate in Final Destination 6: Bloodlines

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### ABSTRACT

This study examines the interaction structure in *Final Destination 6: Bloodlines* through move analysis, focusing on how dialogue reflects themes of fate and death. Centered on Stefani Reyes, a college student haunted by visions of a 1968 tragedy tied to her grandmother's ability to prevent disaster, the film explores intergenerational trauma and determinism. Using a qualitative descriptive method and Halliday's theory, the research identifies initiating, responding, and follow-up moves in character interactions. The findings show a dominance of initiating moves particularly statements and questions which highlight the characters' struggle with a death curse. Responding and follow-up moves enhance emotional tension and interpersonal dynamics. The study concludes that move structure in the film not only drives communication but also deepens its philosophical exploration of fate versus free will.

**Keywords:** Move, Final Destination 6, Film Dialogue

### ABSTRAK

Penelitian ini mengkaji struktur interaksi dalam *Final Destination 6: Bloodlines* melalui analisis move, dengan fokus pada bagaimana dialog mencerminkan tema tentang takdir dan kematian. Film ini berpusat pada tokoh Stefani Reyes, seorang mahasiswi yang dihantui oleh penglihatan tentang tragedi Menara Sky View tahun 1968 yang terkait dengan kemampuan neneknya untuk mencegah bencana tersebut. Dengan menggunakan metode deskriptif kualitatif dan teori pertukaran dari Halliday, penelitian ini mengidentifikasi move inisiasi, respons, dan tindak lanjut dalam interaksi antar tokoh. Temuan menunjukkan dominasi move inisiasi—terutama pernyataan dan pertanyaan—yang menggambarkan

*perjuangan tokoh-tokohnya menghadapi kutukan kematian. Move respons dan tindak lanjut berfungsi memperkuat dinamika emosional dan hubungan interpersonal. Studi ini menyimpulkan bahwa struktur move dalam film tidak hanya menjadi sarana komunikasi, tetapi juga memperdalam eksplorasi filosofis tentang takdir dan kehendak bebas.*

**Kata kunci:** Move, Final Destination 6, Dialog Film

## A. Introduction

In cinematic storytelling, dialog plays an important role in shaping characters, driving the plot, and building emotional tension. More than just an exchange of information, interactions between characters reveal ulterior motives, conflicts, and relationships that deepen audience engagement. An analysis of how these interactions are structured can provide valuable insights into the narrative techniques and psychological layers present in films. One effective framework for studying interaction patterns is systemic functional linguistics (SFL), as elaborated by Halliday & Matthiessen (2014) and Eggins (2004), which breaks down conversations into purposeful units of communication, or moves. Move analysis allows us to understand the functional roles of utterances in dialogue, such as initiating, responding, and following up (Martin & Rose, 2003).

This analytical lens becomes especially useful when applied to cinematic dialogues, where character interactions often carry deeper thematic weight. Final Destination 6: Bloodlines weaves themes of destiny, trauma, and survival through its dialogue, reflecting what Toolan (2001) calls the "linguistically shaped texture" of narrative. Here, dialogue does more than convey plot; it embodies tension, uncertainty, and philosophical reflection on fate. The movie's dialogue becomes a means not only to convey the story but also to express fear, uncertainty, and resistance to the inevitability of fate. Examining the structure of these spoken exchanges through the lens of movement allows us to uncover how language functions to create tension and emotional resonance.

Based on Halliday's theory of systemic functional linguistics in Saragih & Saragih (2021), move analysis examines how meaning is constructed through language in the context of dialogue. The movement framework categorizes dialogue into

initiating, responding, and follow-up actions, where each contributes to the flow and meaning of the interaction. Although it has been widely applied in diverse discourse studies, this method has not been used in depth in analyzing horror film dialogues. This research aims to fill the void by exploring how gestures shape verbal interactions in Final Destination 6: Bloodlines, revealing how communication builds tension and character dynamics.

By analyzing dialogue into its functional gestures, this study aims to illustrate the strategic use of language in film, highlighting how characters' expressions work together to negotiate danger, convey emotion, and drive the storyline forward. Ultimately, this study contributes towards a deeper understanding of film discourse and exposes the complexities embedded in scripted conversations.

## B. Research Method

This study employs a descriptive qualitative method to analyze the structure of cinematic dialogue using move analysis. The data source consists of selected conversation scenes from Final Destination: Bloodlines (2025). These scenes were chosen based on their relevance to the themes of power and fate and were transcribed into clauses for detailed analysis.

In analyzing the mood and move patterns, the researchers adopted Halliday & Matthiessen's (2014) speech function framework, categorizing utterances into statements (K1), questions (K2), and follow-ups (K1f, K2f). Following Martin & Rose (2003), we also examined how these speech functions contributed to the unfolding narrative and interpersonal negotiation between characters.

The steps of data collection and analysis were as follows:

1. Selection of scenes: Key scenes were selected based on thematic significance and intensity of character interaction.
2. Transcription: Conversations were transcribed clause-by-clause to capture the move structure.
3. Identification of utterances: Each clause was labeled according to its function—either as a knower (information exchange) or actor (goods and services exchange).
4. Classification of moves: Clauses were categorized as congruent (natural structure) or metaphorical (marked structure).
5. Percentage calculation: The dominance of each move type was calculated to reveal the conversational tendencies.

6. Interpretation: Patterns of power and fate were analyzed in relation to move structures.

The analysis focuses on how characters assert or resist control, how questions and commands are issued or deflected, and how linguistic choices support the fatalistic tone of the film.

### C. Result and Discussion

**Table 3.1 Moves Analysis in Final Destination 6: Bloodlines**

NO.	MOVE	CONVERSATION	SPEECH FUNCTION	MOOD
1	K1	I found Iris's journal last night.	Statement	Declarative
2	K2	You went back to the cabin alone?	Question	Interrogative
3	K1F	Yes I Had	Response Statement	Elliptical
4	K2	What did the journal say?	Question	Interrogative
5	K1	She saw a pattern. Everyone who cheated death	Statement	Declarative
6	K2	Looking for answers, are we?	Question	Minor
7	K2	What do you know?	Question	Interrogative
8	K1	More than you can handle, perhaps.	Statement	Declarative
9	K2	What kind of choice?	Question	Interrogative
10	K1F	A life for a life. Save one, take another.	Statement	Declarative

This analysis examines a short conversation from *Final Destination: Bloodlines* through the lens of Halliday's Systemic Functional Linguistics, focusing on speech functions (statements, questions), Mood types (declarative, interrogative, elliptical), and interactional moves (K1, K2, K1f, K2f) (Halliday, 1994 in Eggins, 2004).

The conversation follows a classic K2 → K1 → K2 → K1f pattern, illustrating how characters probe for truth under pressure (Clark, 2015). The repeated K2 turns by Charlie and Stefani highlight their persistent questioning, while Bludworth's K1 replies deepen the mystery, maintaining suspense (Miller, 2017). His final statement, "A life for a life...", serves as a cryptic moral

dilemma, suggesting that knowledge carries a heavy burden (Smith, 2020).

This interaction demonstrates how dialogue functions to build tension and advance the narrative through strategic knowledge sharing (Tannen, 2005).

### **1. Statements – Realized through Declarative Mood (K1 & K1f)**

A significant portion of the dialogue comprises statements, expressed using declarative Mood and functioning primarily as K1 (initiations of knowledge) or K1f (elaborations). These reflect the characters' efforts to explain, justify, or clarify events connected to the unfolding danger:

Examples:

"I found Iris's journal last night." (K1)

"She saw a pattern. Everyone who cheated death..." (K1)

"More than you can handle, perhaps." (K1)

"A life for a life. Save one, take another." (K1f)

These statements function to transfer knowledge and give narrative weight to what is happening. When Stefani shares her discovery of the journal, she is not only providing new information but positioning herself as someone who holds critical insight. Similarly, Blutworth's mysterious declarations enhance the supernatural tone of the scene, reinforcing his role as a knowledge-holder in the death chain.

### **2. Questions – Realized through Interrogative or Minor Mood (K2)**

A number of utterances take the form of interrogatives, used to request information or challenge prior statements. These are categorized as K2 moves in Sinclair & Coulthard's model, indicating a knowledge gap:

Examples:

"You went back to the cabin alone?" (K2)

"What did the journal say?" (K2)

"What do you know?" (K2)

"What kind of choice?" (K2)

"Looking for answers, are we?" (K2 – rhetorical)

These K2 moves serve both narrative and interpersonal functions. On one hand, they push the story forward by probing unknown elements (such as the journal's content or a mysterious "choice"). On the other, they express uncertainty, skepticism, or urgency. The rhetorical question by Blutworth, for example, is less about asking and more about challenging and unsettling the others.

### **3. Response Statements – Realized through Elliptical Mood (K1f)**

Some responses, particularly Stefani's short reply — "Yes. I had to." — represent elliptical realizations of statements, categorized as K1f moves (follow-up elaboration to a previous K1 or K2). Though brief, these elliptical responses carry important interpersonal meaning:

Example:

"Yes. I had to." (K1f)

This kind of response implies reluctance, urgency, and a sense of moral responsibility without overtly elaborating, thereby creating tension and emotional depth.

### **4. Tension Through Move Structure**

The conversation displays a back-and-forth structure that reflects a classic K2 → K1 → K2 → K1f sequence. The presence of multiple K2s in succession (from both Charlie and Stefani) shows how characters attempt to grasp the truth under pressure. The K1 responses, particularly from Blutworth, often raise more questions than they answer, maintaining suspense. His final elaboration (K1f)—"A life for a life..."—is not just an explanation, but a cryptic moral dilemma, positioning knowledge as a burden.

## D. Conclusion and Suggestion

The conversation from *Final Destination: Bloodlines* reveals how spoken interaction in film is shaped not only by narrative goals but also by interpersonal functions of language. By applying Halliday's framework of speech function and Mood, it becomes evident that characters use language to assert knowledge (K1), request clarification (K2), and elaborate or reinforce information (K1f/K2f). The dominance of declarative Moods (statements) emphasizes certainty, forewarning, and exposition—particularly in moments of revelation or tension. On the other hand, interrogative forms (questions) are used to express doubt, demand explanations, or build suspense. The elliptical and minor utterances further contribute to emotional tone and urgency. Ultimately, the structured interplay of speech functions and Mood types plays a crucial role in shaping character dynamics, distributing power, and driving the plot in

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- scenes involving life, death, and supernatural threat.
- Future studies should consider extending this kind of discourse analysis to longer scenes or full scripts to better understand how speech function patterns evolve over time. Comparing character interactions across different horror films using the same framework may also highlight genre-specific language features.
- Additionally, incorporating intonation, non-verbal cues, or multimodal analysis (gesture, facial expression, camera angle) would offer a richer understanding of how meaning is constructed beyond just linguistic choices. For classroom settings, using authentic film scripts like *Final Destination* can help students connect theory with real-world language use in media, enhancing both discourse analysis skills and critical thinking.
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