CHAPTER IV
FINDINGS AND DISCUSSION

In this chapter, the writer is going to analyze the data which are collected from *Tanda Tanya* movie. The data is estimated as part of address terms. The data is analyzed using theory which is focused on the point that is mentioned by the writer in the previous chapter. Those steps are explained as follows: firstly, the writer sorts the data whether those are classified or not by the theory of address terms. After the data is classified finally, the writer investigates the factors that make the terms are used in speech by the characters in the movie.

4.1. Findings

4.1.1. Kinds of Address Terms

In this discussion, terms of address are divided into several groups: names, kinship terms, social titles, endearment terms, and zero address terms. In short, those terms are drawn as table below:

4.1.1.1. Names

A. Full name and Surname

a. Surname

In this section the writer only focuses on the interlocutor of the addressor. In the use of this surname term, there are several samples that are found by the writer in the "*Tanda Tanya* movie" as follow:

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Sample 1:

Novi: *Heh*, Surya. *Kapan Bayar*? *Saiki bayar, cepet bayar! Padak ke aku iki ora butuh duit ngono koe piye Le? Heh! Wes pirang wulan koe, petang wulan le! Gemes aku, tak cokot sisan koe! Hemh! Ngerti ora? Bayar! Kapan... Hayo!*	Turn 118
Novi: Hey, Surya! When you are going to pay? Now you have to pay me, come on pay it quick! Do you think I do not need the money? Heh! How long is it, You have not paid for four months! You are really making me angry! Hemh! Do you get it, do not you? So when... Hey!	Turn 118

In sample 1, the underlined word is Surya's surname. The addressor is Novi who is addressing Surya. The interlocutor there is only him who is sitting while eating.

Sample 2:

Rika: *Aku tau dari* Surya *tentang semua ini*.	Turn 192
Menuk: *Dia minta cerai, Mbak…* (*Menangis*)	Turn 193
Rika: I knew about it from Surya.	Turn 192
Menuk: He asked to divorce, *Mbak*… (Crying)	Turn 193

In sample 2, it shows that Surya is addressed again by Rika, before the addressor in sample 1 is Novi. However, now it is Rika who takes her place as addressor in other dialogue. The interlocutor who talks with Rika when she addresses Surya is Menuk.

Sample 3:

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Ayah Abi: *Aduh maaf.*	Turn 480
Mama Abi: Sorry *menunggu lama ya*.	Turn 481
Rika: *Ndak pa apa Mas. Ini* Surya.	Turn 482

Abi's father: Aw, I am sorry.	Turn 480
Abi's mother: Sorry to make you wait so long.	Turn 481
Rika: It is alright, *Mas*. This is Surya.	Turn 482

In sample 3, there is dialogue between Rika and her friends. They are known as Abi's Father and Abi's Mother because of their son name is Abi, just like Rika's son. In the movie, their name is unknown. Thus, the interlocutor in this dialogue is them. The addressor and addressee in the dialogue are same with previous samples, sample 1 and 2, which are Rika and Surya. Rika is introducing Surya to them, so she needs to tell Surya's name to them.

B. Nicknames

a. Positive Nicknames

Sample 4:

Hendra: *Apa itu Islam Pak Ustadz?*	Turn 628
Hendra: What is Islam *Pak Ustadz*?	Turn 628

In the sample 4, the underlined word, "*Pak Ustadz*", is uttered by Hendra to address Wahyu in that dialogue. There is Hendra who comes to Wahyu in the mosque. He wants to know

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more about Islam that is why he meets Wahyu there. Wahyu in that place is known as an *ustadz* and most of people there call him by using term "*ustadz*" or with adding title "*pak*" before it.

There is also an example for the positive nickname in the movie. It is shown in the sample 5 below:

Sample 5:

Kuli pasar: *Eh Bos, Bos. Tadi malem di* TV! *maen jadi polisi toh, ya toh*? *sinetron*? Top … *Hebat Bos*…!	Turn 635
Surya: he he… (Tersenyum).	Turn 636
Laborer: Eh Boss, Boss. You were on TV last night! You played a policeman, did not you? In Soap opera? Top … Great, Boss…!	Turn 635
Surya: he he… (Smiling).	Turn 636

In the dialogue above, it is happening in the market way when Surya is passing the road and someone suddenly addresses him by saying "*Bos*", it is "Boss" in English. This laborer (Kuli pasar) does not know Surya's name, he is only recognizing Surya by his face that he ever watches in the television before. Surya himself, in the movie, only responds to the laborer with only smile and continue his walk. He is still remembering that laborer who ever mocks him before.

b. Negative Nicknames

In this section are the samples of negative nickname that uses to mock, insult, or make a funny name to the addressee. It

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can be derived from addressee's profession, body function, race, social rank or status, religion and etc. Some of these categories are found by the writer in this movie. The examples of these terms are shown as follow:

1) Profession

These are some examples of negative nickname terms which are shown as follow:

Sample 6:

Surya: *Saya ada* shooting.	Turn 18
Rika: *Ya kalau ada* shooting, shooting *aja sana! Ngapain dialog yang ga berguna, dasar selebritis kurang terkenal!*	Turn 19
Surya: I have filming schedule soon.	Turn 18
Rika: Well, just go ahead and do your thing! No need to talk nonsense, unpopular celebrity!	Turn 19

Sample 6 is about the dialogue between Surya and Rika. The location of the dialogue is in Rika's bookstore. In the dialogue, Rika is in busy organizing her books while Surya keeps talking without helping her with the books. At that time, Rika asks Surya to help her with those books but he refuses it by saying, "I have schedule soon." Thus words make Rika angry and she spiels Surya by saying "*selebritis kurang terkenal!*" or unpopular celebrity.

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Still about Surya's profession, there is a sample that shows a negative term towards his job.

Sample 7:

Surya: *Perampok yang menyamar sebagai* Santa Claus.	Turn 476
Rika: *Ok... Ok* <u>*mister antagonis*</u> *mau gak nolongin aku jadi* Santa Claus*?*	Turn 477

Surya: A robber disguised as a Santa Clause.	Turn 476
Rika: Okay... Okay <u>Mister Antagonist</u>, would you help me pretending to be a Santa Clause?	Turn 477

In this sample, it is dialogue between Surya and Rika. They are talking in the food stall near the mosque. In that place, Rika is asking Surya to do a job as Santa Clause for her friend's son. Before he tells his answer to her, Surya is telling his past experience as an actor and walk-on player in several movies. However, he never gets the key position as protagonist in his movie. When he says if he ever plays as Santa Clause, Rika admires him. However, he clarifies if he plays as a robber which is disguised as Santa Clause. His statement makes Rika laughing and calling him with term "*Mister Antagonis*" in purpose to make funny name for him.

The other example is coming from dialogue between Hendra and Soleh.

Sample 8:

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Hendra: *(Menerima telepon masuk)..... (mengakhiri pembicaraan kemudian melihat kearah* Soleh *dan menghampirinya)* Satpam *koe sekarang?*	Turn 391
Soleh: *Banser*.	Turn 392

Hendra: (Hangs up the incoming call)… (Ends off the phone and look at Soleh after that comes to him) So you are a security guard now?	Turn 391
Soleh: *Banser*.	Turn 392

In sample 8, it shows that Hendra is asking Soleh about what is he now. In the dialogue, the content of his question is not for asking to get information of someone but the opposites. He asks if Soleh is a security guard in a church. He does it to mock Soleh because the uniform that he wears and what is he doing, standing behind the church area at that time.

2) Body Function, Race, and Religion

Sample 9:

Pemuda Masjid1: *Hoaah… Sipit!*	Turn 39
Hendra: *Ngomong opo koe?! Ooh… Teroris..! Asu..!*	Turn 40

Youth Mosque1: *Hoaah…* slant-eyes/ Chinese!	Turn 39
Hendra: What did you say? Terrorist bastard!	Turn 40

In sample 9, the dialogue happens when Hendra is leaving his house and going to his car. At that time, four men

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pass and meet him on the way. Hendra looks at them and does not talk any word. In other side, one of these men looks angry when having eye contact with Hendra. At that time, He mocks Hendra by saying "*Sipit*" in Indonesia; it is slant-eyed man. Hendra is addressed by this man like that because his eyes and he is one of a Chinese descent. In other meaning, "*Sipit*" is also categorized as the term to insult someone by race. In the content of that dialogue, this word also leads to the addressee's origin which means Hendra as a Chinese people. Moreover, the use of that word is to intimidate and discriminate him by race. It happens in the movie, where he lives in the middle of Javanese people who know him as Chinese. Additionally, some examples are shown in the turn 49 and 369 below, when the youth mosque 1 and Soleh address Hendra as Chinese:

Pemuda Masjid1: *Cino edan!*	Turn 49
Soleh: *Heeeh, Cino! Kalo gak ada restoran bapak mu, gak bisa idup, tau!? Ngaca Lo!*	Turn 369
Youth Mosque 1: Crazy Chinese!	Turn 49
Soleh: Heeeh, Chinese! If your father had not had that restaurant, you would not be like this, you know!? Look at yourself!	Turn 369

Other example of negative nicknames in this dialogue is appeared in turn 40 by Hendra, in sample 9. The negative

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name is "*Teroris*!" which is uttered by Hendra to address the man who insults him. Hendra uses that term to avenge the man's mocking: "*sipit*". The reason why he uses it to address those four men because, according to the writer's interpretation, in this movie tells about the time when couples of bomb issues are happened in Indonesia before. In the News of this movie, the culprits are Moslem people who explode several places with bomb. According to the movie's story, their targets are some places such as hotels and churches in order to demolish those people who are called by them as unbeliever of Allah, the only God in Islam. Hence, based on that knowledge, Hendra addresses these four men as Terrorist because he only knows if behind of that all bomb tragedies are masterminded by some groups of Moslem people. Even in fact, those men are not the part of it.

4.1.1.2. Kinship Terms

These are the kinds of kinship terms which are found by the writer in some of dialogues of characters in *Tanda Tanya* movie. The use of these terms varies as appear in the following table:

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Table 4.1 Kinds of Kinship Terms

No	Kinds	Variation	Turn
1	Father	*Papih, Bapak*	225, 549
2	Mother	*Mamih, Ibu, Mama*	430, 106, 109
3	Older Brother	*Mas*	133
4	Older Sister	*Mbak*	26
5	Younger Brother/ Sister	Rifqa	185
6	Grandfather	*Yangkung*	545
7	Grandmother	*Yangti*	546
8	Husband	*Engkoh, Papih, Mas*	86, 244, 212
9	Wife	*Mamih, Nuk (Menuk)*	147, 132
10	Child	Abi, Mutiah, *Ping* Hen	101, 126, 151

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A. Father

Sample 10:

Henda: *Ndak ngerti aku. Harusnya Papih yang belajar ngertiin anak! Pernah toh Papih nanya aku maunya opo? Tapi Papih selalu nuntut saya ngertiin maunya Papih.*	Turn 225
Tan: *Kamu, dengar ya! Dengar! Papih tuh ndak pernah ditanyamaunya apa sama leluhur Papih. Tapi Papih berhasil.*	Turn 226
Hendra: I do not understand. It must be *Papih* who should learn to understand your child! Have *Papih* ever asking what I wanted? But *Papih* always charge me to follow what the most *Papih* desire.	Turn 225
Tan: You, listen! Listen! *Papih* never asked by my forefather about what *Papih* really wanted. However *Papih* is success.	Turn 226

In the sample 10, this is a dialogue between Tan and Hendra. When it looks from the particular occasion, the event takes place in the living room of Tan's house. Only Tan, Hendra, and Liem (Hendra's mother), are being there. The situation is in high tension because of Tan and Hendra are in rage while they are doing that conversation. For all that, Hendra as the addressor still addresses the addressee (Tan) by using "*papih*". In this movie, Tan also calls himself by using the term when he is in situation of being talk to his son or wife e.g., Hendra or Liem.

Sample 11:

Rika: *Ibu ngelarang saya, katanya jaga perasaannya Bapak.*	Turn 549
Surya: *Emangnya Yangtinya Abi belum tau kalau kamu... Sampai kapan?*	Turn 550
Rika: *Aku gak berani berharap.*	Turn 551

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Rika: *Ibu* has forbidden me, she said to keep *Bapak*'s feeling from embitterment.	Turn 549
Surya: Did *Abi's Yangti* already know about this if you… Until when is it?	Turn 550
Rika: I do not dare to expect it.	Turn 551

In the sample 11, there is a dialogue between Surya and Rika that happens in the living room of Rika's house. In that room, it is not only both of them, but there is also Abi who sits beside Surya. This conversation above is the continuance of Surya and Abi's dialogue. It goes not too formal, because they talk just like a friend and no more. When Rika talks to Surya, she is mentioning her father and addressing him by using term "*bapak*" in the middle of the conversation.

B. Mother

Sample 12:

Hendra: *Mamih tau nggak apa yang bikin restoran ini sepi?*	Turn 430
Liem: *Hen!? Ngapain?*	Turn 431
Hendra: *Ini! Ini gara-garanya, ini yang bikin restoran ini sepi!*	Turn 432
Hendra: *Mamih* know what makes this restaurant empty?	Turn 430
Liem: Hen!? What are you doing?	Turn 431
Hendra: This! This is the reason that makes the restaurant empty!	Turn 432

In the sample 12, that is an interaction which happens in Tan's restaurant. The dialogue is mainly done by Hendra and Liem, but at the same time people around there e.g., the restaurant workers and waiters,

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also have been involved in the dialogue. In this event, Hendra is in anger because the restaurant empty, no one costumer comes that day. Moreover his workers there are lazing in their work shift. Meanwhile, for the dialogue situation, the story background of that scene is pictured by Hanung Bramantyo as happened in the month of Ramadan i.e., Therefore in Islam, most people are fasting for a month to fulfill their duty as a good Moslem and at that month they are not eating from dawn until sunset.

In that condition, Hendra is not getting used to this situation because it is the first time experience as manager for him at that moment. Then as his anticipation way of the condition, he looks for the reason that causing the restaurant empty and after he finds it; he lets everyone in the restaurant to know the problem source. This time, Hendra as addressor addresses the addressee which is Liem by using term "*mamih*". Other example of addressing mother is shown below:

Sample 13:

Abi: *Kan kata orang-orang Ibu udah gak boleh masuk masjid lagi.*	Turn 106
Rika: *Kata siapa? Tante* Menuk*?*	Turn 107
Menuk: *Ih, Bohong tuh Mbak, Abi bohong, ih…. Aku ga ngomongapa-apa kok.*	Turn 108
Abi: *Banyak yang bilang kata mamanya* Ali, *kata mamanya* Mirda. *Banyak Bu.*	Turn 109

Abi: It just like people said that they were forbidden *Ibu* to enter the mosque no more.	Turn 106
Rika: Who said that? *Tante* Menuk?	Turn 107
Menuk: Ih, it is not true *Mbak*, Abi is lying, ih…. I never said anything like that.	Turn 108

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Abi: There were a lot of people who had said that, like Ali's mama, Mirda's mama. Many thought that, *Bu*.	Turn 109

Sample 13 is a dialogue between Rika and Abi. It takes place in Tan's restaurant. They come there for lunch. When Rika and Abi are talking, Menuk comes and involves in that conversation. Menuk status in that place is a waitress of the restaurant. In the middle of the conversation, Abi addresses Rika with term "*ibu*" whereas when Menuk addresses her, she uses term "*mbak*". Moreover, Abi also mentions some of their friends name and it is attached with term "*mama*" which means he wants to address his mother friend's names. However, this term is not used by him toward his mother.

C. (Older) Brother

Sample 14:

Rifqa: *Mas, makan Mas!*	Turn 133
Soleh: *Ndak laper.*	Turn 134
Rifqa: *Mas,* let's eat *Mas*!	Turn 133
Soleh: Not hungry.	Turn 134

In the sample 14, it shows the dialogue of Soleh and Rifqa that happens in Soleh's house. In that place, there are Soleh with flat expression and Rifqa who is coming up to bring some food for their dinner. After she looks at her big brother who is watching television there, she asks him to get prepare for dinner. In purpose to ask Soleh,

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Rifqa starts a conversation with Soleh by addressing him with term "*mas*".

D. (Older) Sister

Sample 15:

Rifqa: *Mbak, Rifqa harus bayar uang SPP. Nunggak tiga bulan.*	Turn 26
Menuk: *Kamu bilang dong sama Mas mu, kamu kan adik nya?*	Turn 27
Rifqa: *Takut Mbak.*	Turn 28

Rifqa: *Mbak*, Rifqa must pay the school fee. It has not been paid since three months ago.	Turn 26
Menuk: You better tell this to your big brother; you are his sister, right?	Turn 27
Rifqa: I am afraid, *Mbak*.	Turn 28

Sample 15 is a conversation that happens in the Tan's Restauran. It is a conversation between Rifqa and Menuk when they are getting in to the restaurant. In their conversation, Rifqa is asking Menuk about solution for her problem that she has in school. While she is asking her, she uses term *"mbak"* to address Menuk.

E. Younger Brother/ Sister

Sample 16:

Soleh: *Ora pantes dadi suamimu. Ga pantes dadi mas'e Rifqa.*	Turn 185
Menuk: *Kamu ngomong apa sih, Mas?*	Turn 186

Soleh: Unseemly to be your husband. Unseemly to be Rifqa's big brother.	Turn 185

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Menuk: What are you talking about, *Mas*?	Turn 186

In sample 16, it is a part of Soleh and Menuk's dialogue in the *Tanda Tanya* movie. They are talking about Soleh who is in despair over his life. He is angry to his fate because he always feels lose by his wife which can be the breadwinner for their family also his little sister. In one of his words, Soleh mentions his little sister directly by her name, Rifqa. It is how he calls her little sister by using her name.

F. Grandparents

Sample 17:

Abi: *Om* Surya…	Turn 544
Surya: *Waduh, minal aidin wal faidzin. Ke rumahnya Yangti dong?*	Turn 545
Abi: *Tadinya sih mau ke rumahnya Yangti ama Yangkung. Tapi kata ibu gak jadi.*	Turn 546

Abi: *Om* Surya…	Turn 544
Surya: *Waduh, minal aidin wal faidzin*. You are going to *Yangti*'s home, aren't you?	Turn 545
Abi: Anyway we already planned to go to *Yangti* and *Yangkung*'s house. But *Ibu* said it canceled.	Turn 546

The conversation above is dialogue between Abi and Surya that happens in Rika's house. In the dialogue they are talking about a planning to pay a visit someone house. In order to mention them, Abi uses term "*yangti*" and "*yangkung*" to address those people. This term is from Java language, *yangti* means "*eyang putri*", and in English it is

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same with grandmother as well as *yangkung* means "*eyang kakung*" that similar with grandfather.

G. Husband

Sample 18:

Liem: Nuk, *bawa pesenan Engkoh ngga? Ditanyain terus tuh.*	Turn 86
Menuk: *Astaughfirullah haladzim, lupa Cik. Besok ya.*	Turn 87
Liem: Nuk, Did you bring what *Engkoh* asked? He keeps asking it.	Turn 86
Menuk: Astaughfirullah halazim, I forget Cik. I will bring it tomorrow.	Turn 87

Sample 19:

Tan: *Aku ndak di rumah sakit toh?*	Turn 243
Liem: *Kan Papih nggak suka rumah sakit.*	Turn 244
Tan: I am not in a hospital, right?	Turn 243
Liem: Because you hated to be there in hospital, right *Papih*?	Turn 244

Based on the sample 18 and 19, it is a dialogue by Liem as the addressor in both sample and Tan as the addressee even these are in different situations and condition. Based on these samples above, according to the person who becomes the interlocutor of the dialogue, in sample 18 is conversation between Liem and Menuk. In the opening of the dialogue, there is Liem who is mentioning someone with term "*engkoh*". This term is referring to Tan, her husband. It is different when

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Liem, in sample 19, is with Tan; she addresses him using term "*papih*". In this case, Liem is going to use term "*engkoh*" when she talks to other person non-family member, such as: Tan's workers or waitress in their restaurant.

Sample 20:

Panji: *Aku cinta ama dia… Sama seperti aku cinta ama kamu.*	Turn 211
Rika: *Aku ga bisa Mas.*	Turn 212
Panji: I love her… It is just like how do I love you.	Turn 211
Rika: I cannot do this, *Mas*.	Turn 212

In sample 20, there is conversation between Rika and Panji. The event is taken place at Rika's house in the night. In this dialogue, Rika is saying "*mas*" which refer to Panji. It is where term "m*as*" is used to address a husband by Rika. It is not only Rika who uses the address term for her husband. However, in this movie, there is also Menuk who also uses the term "*mas*" too towards her husband. In sample 21 below, it is the example how Menuk addresses her husband by using that term:

Sample 21:

Soleh: *Ora ora ora, duduk koe…*	Turn 130
Menuk: *udah lah Mas, aku ngerti kok.*	Turn 131
Soleh: No no no, it is not your duty…	Turn 130
Menuk: It is ok *Mas*, I can understand that.	Turn 131

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H. Wife

Sample 22:

Liem: *Maksudnya apa, Pih?*	Turn 147
Tan: *Papih mau jadi orang sehat, Mih. Sesok buang obat-obat ku! Timbangan badan, buang, buang!*	Turn 148
Liem: *Tapi dokter masih minta laporan perkembangannya tiap minggu.*	Turn 149
Liem: What do you mean, *Pih*?	Turn 147
Tan: *Papih* wanted to be healthy, *Mih*. Tomorrow, throw away all my medicines! The scale, throw, throw it away!	Turn 148
Liem: But doctor still asks for the improvement report every week.	Turn 149

Sample 22 above is part of dialogue that is done by Tan and Liem. The location of the dialogue is in Tan's bedroom and he is sitting on his bed while Liem is standing beside him. In that dialogue, they are talking about Tan's condition. Liem worries about Tan's health. However, Tan himself wants to make his wife to believe that he will be fine without any help of doctor. In order to make his wife believe in him, Tan shows his determination that he is alright now. In the middle of his dialogue, there is term *"mih"* that is uttered by Tan to address Liem, his wife. The original form of this term is *"mamih"*. There is also an example from the movie that someone calls his wife only uses the name directly. It is shown by dialogue in sample 23 below:

Sample 23:

Soleh: *Kamu ga ngerti, Nuk. Kamu tuh ga ngerti, wes toh!*	Turn 132

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Soleh: You do not understand, Nuk. You really do not understand about this, do not mind it!	Turn 132

Sample 24:

Soleh: *Heran saya kok* Menuk *mau temenan sama kamu.*	Turn 171
Soleh: I wonder why Menuk wants to be your friend.	Turn 171

In the dialogue above, Soleh mentions his wife name directly according to sample 23 and 24. Sample 23 is condition when Soleh is talking with Menuk. He addresses her by using her surname. It is also happen when he talks with other person. The example is shown by sample 24, when he talks with Menuk's friend, Rika, he still uses Menuk's surname in order to mention her.

I. Child

Sample 25:

Rika: Abi, *jangan dimainin donk, kotor*.	Turn 101
Rika: Abi, do not fiddle it like that, or it will be dirty.	Turn 101

Sample 26:

Menuk: Mutiah, *anak Ibu lagi apa? Lagi apa ini main bedak kaya gitu? Berantakan.*	Turn 126
Menuk: Mutiah, what is my daughter doing? Playing with powder like this? So messy.	Turn 126

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In sample 25 and 26, those are the examples of addressing children by using their surname. Sample 25 is consisting of dialogue between Rika and Abi. Rika is showing how she addresses her son by calling his surname, Abi. In other example, there is Menuk and Mutiah. Menuk also addresses her daughter with same way like Rika. There is no factor influencing the use of the term except the family relationship which make Menuk bravely said "…*anak Ibu*…" to Mutiah, it means she is Menuk's daughter.

Sample 27:

Tan: *Ping* Hen*?Kerja apa dia?*	Turn 151
Liem: *Ndak tau, nggak pernah cerita.*	Turn 152
Tan: *Ping* Hen? Does he have a job?	Turn 151
Liem: I do not know, he never tells it.	Turn 152

In the sample 18, it shows that Tan is having conversation with Liem in the bed room. While Hendra is coming home and he is walking to the upstairs. This is when Tan says "*Ping* Hen?"., This expression he makes when he is hearing sounds of car's door which is closed and also someone's footfall from downstairs.

Hendra in his family, almost in this *Tanda Tanya* movie, are addressed with "*Ping* Hen" by his parents. "*Ping* Hen" is name derived from two words; it is "*ping"* and "Hendra". *Ping* itself is name that does not have any meaning when it is added to a person name, except if it is stand alone so it has a meaning as "stable". However, because of this is

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Chinese family, they have their own tradition in giving a name to a new baby. This is why Hendra get term "*ping*" before his name. It is also just working in range of Hendra's parents only. So it is depending on family relationship between parents and son.

4.1.1.3. Social Titles

These are the kinds of social titles terms which are found by the writer in some of dialogues of characters in the movie. The use of these terms varies as appear in the following table:

Tabel 4.2 Kinds of Social Titles

No	Kinds	Variation	Turn
1	Generic title	*Mas, Mbak, Om, Tante, Bapak, Ibu, Engko, Koko, Cici*	249, 321, 544, 107, 177, 198, 539, 512, 87
2	Occupational title	*Bu Kos*, Santa, *Banser*	12, 392, 491
3	Religious title	*Romo* and *Ustadz*	375, 55

A. Generic title

1) *Mas*

Sample 28:

Surya: *Astaughfirulloh haladzim, tidur sini* <u>*Mas*</u>*?* Turn 249

Soleh: *Koe yo opo?* Turn 250

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Surya: *Astaughfirulloh haladzim*, are you sleeping here *Mas*?	Turn 249
Soleh: How about you?	Turn 250

Sample 28 is happened in a mosque. There are Surya and Soleh in the dialogue above. It is happened when Surya gets up from his sleep and he surprises there is Soleh who is sitting beside him. Then the dialogue begins. In the dialogue, the writer finds that Surya is using term *"mas"* to address Soleh as he knows that Soleh is older than him even they are not a brother. There is other example that term *"mas"* is used by an addressor who already knows the addressee:

Sample 29:

Totok: *Mas* Surya, *Nyanté aja ya Mas, ya?*	Turn 380
Totok: *Mas* Surya, just relax okay *Mas*?	Turn 380

In sample 29, it is happened when Surya is hired by church management to be a main actor in a drama as Jesus. Totok, in the dialogue, is the coordinator of actor and actress in that drama so mostly he knows every player's name especially the main actor. In the dialogue it is proven that Totok addresses him by using term *"mas"* before Surya's name.

2) *Mbak*

Sample 30:

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Rika: *Ahaha, Apa sih!? Bisa minta tolong nggak? Jangan panggil saya Mbak!*	Turn 321
Surya: *Huft. Saya manggil Mbak, biar saya kelihatan jauh lebih muda dari pada Mbak.*	Turn 322

Rika: Ahaha, What's that!? Can I ask you something? Don't address me *Mbak*!	Turn 321
Surya: Huft. I address *Mbak*, because I want to look younger than *Mbak*.	Turn 322

In the sample 30, that conversation above is done by Rika and Surya. Both of them are not brother and sister. They do not have any blood relates between them. However, in that dialogue Surya is always addressing Rika with term "*mbak*". This term in social mean female people that look older than the addressor age and it is just an assumption created by the addressor itself.

There are some factors that influencing Surya use the term "*mbak*" to address Rika. Firstly, she is a woman and the closest friend of Surya. Surya also wants to show his respect to her by speaking politely and always smile to her. Moreover, the clearest factor is same with the line of Surya said in the dialogue when Surya is asked by her to stop calling her with term "*mbak*" and he refuses it, the reason is because he wants to look younger than her. Even they know which one is older between them according to their age.

3) *Om*

Sample 31:

Abi: *Om Surya!*	Turn 544

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Surya: *Heheh, waduh lagi ngapain? mau kerumahnya Yangti dong?*	Turn 545

Abi: *Om* Surya!	Turn 544
Surya: Heheh, Hey what you doing? You want to go to *Yangti*'s house, right?	Turn 545

In this sample, that is a conversation between Abi and Surya. In the first conversation, Abi opens it by calling Surya "*om*" before his name. This term "*om*" in Java is used to address a male person that seems equal or younger from the addressor's parents. Since Surya is quite older and also friend of Abi's mother, so he calls him with the title "*om*" before his name. Abi is also having a good intimacy with Surya. It shows from the dialogue above, when Surya is coming to Rika's house and Abi is welcoming him by running and hugging towards him.

4) *Tante*

Sample 32:

Rika: *Kata siapa? Tante* Menuk*?*	Turn 107
Menuk: *Ih! Bohong tuh Mbak,* Abi *bohong, ih…. Aku ga ngomong apa-apa kok.*	Turn 108

Rika: Who said that? *Tante* Menuk?	Turn 107
Menuk: Ih! That is not true *Mbak*, Abi is lying, ih…. I am not telling anything.	Turn 108

In this sample, the conversation between Rika and Menuk is also consisting of social title. The writer finds that term "*tante*" here is used by Rika to address Menuk. In English, this term means

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auntie and it same with the previous term i.e., "*om*", which the different are looked at the person gender. In this side, Menuk is not Rikas's auntie, but she addresses her with the term because she is talking to Abi. Thus, she uses term "*tante*" towards Menuk in order to give understanding to Abi how to address Menuk, the female person who is older than him and younger from his mother.

5) *Bapak*

Term "*bapak*" is used to address a male people that look much older than the addressor and also they can be a person who has married even non-family member of the addressor. There is a sample of the use term "*bapak*" in the movie that shows bellow:

Sample 33:

Menuk: *Mau pesan apa, Pak?*	Turn 177
Pengunjung: *Ini, hati ayam manis satu, nasi putih satu, minumannya satu…*	Turn 178
Menuk: Do you want to order something, *Pak*?	Turn 177
Customer: This one, a sweet chicken heart, one plate of rice, one drink…	Turn 178

This dialogue takes place in Tan's restaurant. There is Menuk who is taking care of customers and she is asking to them for what they want to order. In order to give a respect to the customer, Menuk addresses him by using term "*pak*" which is derived from word *bapak*. In English this term means "Sir". There

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is also an example of dialogue that shows the use of title "*bapak*". The example shows below:

Sample 34:

Abi: *Ibu ke mana?*	Turn 195
Surya: *Ke restaurantnya Pak* Tan. *Sebentar. Masih ngambek sama ibu?*	Turn 196
Abi: Where is *Ibu*?	Turn 195
Surya: Going to *Pak* Tan's restaurant. Not long. Are you still mad at your mother?	Turn 196

In the conversation above, there is Surya who is sitting on the floor lean on the bookshelf, in the Rika's book store. Abi comes and asks about where his mother is. Surya answers and tells him that his mother is in "*Pak* Tan's restaurant". According to the dialogue, it shows that Surya addresses Tan by adding title *"pak"* before name.

6) *Ibu*

Sample 35:

Novi: *Emm, disini toh!*	Turn 197
Surya: *Bu Kos! Eh, Bu* Novi.	Turn 198
Novi: Emm, So you are here!	Turn 197
Surya: *Bu Kos*! Eh, *Bu* Novi.	Turn 198

In sample 35, it is dialogue between Surya and Novi. The setting is taking place in Rika's bookstore. The dialogue above is the beginning of their conversation when Novi comes there looking

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for Rika but she accidently finds Surya inside there, not her. In that place only Surya who is sitting on the floor while reading a book and Abi who is also sitting beside him too. The arrival of Novi there makes both of them are surprised, especially for Surya. He surprises then accidently addresses Novi by saying *"Bu Kos"* and quickly changing it by calling her *"Bu Novi"*. Both of the terms that he uses to address Novi are using *"bu"* before the name. It shows that Surya is younger than Novi and he knows if she is a married woman. Thus makes him uses it to address her.

7) *Engkoh*

Engkoh is address term derives from Chinese, Mandarin language; the function of this term is to address male person that one generation older than the addressor.

Sample 36:

Menuk: *Gak enak sama* <u>*Engkoh*</u>.	Turn 538
Soleh: *Engkoh po* Hendera, *hmm? Engkoh opo* Hendra*?*	Turn 539
Menuk: I feel hasitate toward <u>*Engkoh.*</u>	Turn 538
Soleh: *Engkoh or* Hendra, hmm? *Engkoh* or Hendra?	Turn 539

In sample 36, it is the example of the use of term "*engkoh*". The dialogue above is taking place in the Soleh house. In there, Soleh, Menuk, and Rifqa, are preparing for breakfast. In the dialogue it shows that Menuk says *"....Engkoh."* while talks with

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Soleh and Rifqa. Soleh also replies Menuk's utterance and says the term *"engkoh"*. The purpose of the use "*engkoh*" in their conversation is to address Tan, the Chinese Restaurant owner. Menuk are working for him in the restaurant as waitress. It is different with Soleh which is no relationship between him and Tan. However he still addresses Tan by using term *"engkoh"*.

8) *Koko*

Koko is also an address term that is used by Chinese people. The use of this term is same with title "*mas*" (older brother) in Java.

Sample 37:

Menuk: *Ko! Ko* Hendra*!.... Ko!*	Turn 511
Hendra: *Kamu tau toh dari dulu aku paling nggak suka dipanggil Koko.*	Turn 512
Menuk: *Ko! Ko* Hendra*!.... Ko!*	Turn 511
Hendra: You know anyway from the first I most hate to be called as *Koko*	Turn 512

In sample 37, it is dialogue between Menuk and Hendra. The situation of the dialogue is drawn as Menuk is trying to chase Hendra who walks off after he is seeing Menuk in front of the mosque's gate. When she is running to chase him, it shows that, Menuk are trying to call Hendra several times by saying "*Ko! Ko* Hendra!... *Ko*!"., In the same time, Hendra stops and turns around to respond Menuk's calling. At this time, the writer finds that

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Hendra is refusing the calls of a person who addresses him by using term "*koko*" towards him.

9) *Cici*

Cici is also address term drives from Mandarin language; the use of this term is same with term "*mbak*" (older sister) in Java.

Sample 38:

Liem: Nuk, *bawa pesenan engkoh ngga? Ditanyain terus tuh.*	Turn 86
Menuk: *astaughfirullah haladzim, lupa Cik. Besok ya.*	Turn 87

Liem: Nuk, did you bring Engkoh's order, did not you? He always asked on and on.	Turn 86
Menuk: *astaughfirullah haladzim,* I forgot *Cik.* Tomorrow, I promise.	Turn 87

In the sample above, it is a conversation between Liem and Menuk. They are talking about something that Liem's husband wants from Menuk. In the dialogue, it shows that Menuk is uttering word *"cik"* towards Liem. In the movie, she is a female and older than Menuk. She is neither Menuk's sister nor part of her family.

B. Occupational titles

1) *Bu Kos* (Landlady)

Sample 39:

Surya: *Bu Kos*	Turn 12
Rika: *Bu* Novi?	Turn 13
Surya: *Ya Bu Kos nya kan cuman dia doank siapa lagi?*	Turn 14

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Surya: *"Bu Kos"*	Turn 12
Rika: *Bu* Novi?	Turn 13
Surya: Yeah only her the landlady in this place, who else?	Turn 14

In this sample, it is dialogue between Surya and Rika. The location is taking place in Rika's bookstore. Surya comes to the bookstore to meet with Rika. He wants to talk about her moving to that place because he hears it from someone before coming there. Someone here is the person who is addressed by Surya with term *"Bu Kos"* and her name is Novi i.e., She is the only one owner of boarding house in that place.

2) *Banser*

Sample 40:

Hendra: *(Menerima telepon masuk)..... (setelah pembicaraan panjang, mengakhiri panggilan dan menutup teleponnya, kemudian melihat kearah Soleh)... Satpam koe sekarang?*	Turn 391
Soleh: *Banser*	Turn 392

Hendra: (receiving the phone call)..... (Then, after very long talk, ended the call and hang off the phone, after that looks at Soleh)… So you are Security now, eh?	Turn 391
Soleh: *Banser*	Turn 392

In the sample above, it shows that part of a dialogue between Hendra and Soleh. It is located behind the church. Hendra is going there to avoid noisy voice while receiving the phone call. Meanwhile, Soleh is guarding that place because of the Leader's

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order. Thus unfortunately both of them are meeting there and starting to talk. In one of their utterance, the writer finds that Soleh is saying "*Banser*" to clarify his job when Hendra asks about it.

3) Santa

Sample 41:

Surya: *Hoho…* (*menyanyikan lagu* Jinggle Bell)… Abi, Santa *bawah hadiah untuk kamu… karena kamu laki-laki yang kuat, maka* Santa *memberikanmu …* (*mengambil sebuah kotak kado dari dalam karung dan memberikannya kepada* Abi) *hoho…* Abi, *apa yang* Abi *minta,* Santa *akan penuh!* Abi *minta apa?* Abi *minta apa?*	Turn 491
Surya: Hoho… (Singing Jinggle Bell song)… Abi, Santa bring a present for you… because you are a strong kid, so Santa will give you… (Take a gift box from a sack and then hand it to Abi) hoho… Abi, what is your request, Santa will fulfill your wishes! Abi, what do you wish? Abi, what do you wish?	Turn 491

In sample 41, it shows that Surya is addressing himself as "Santa". In the movie the dialogue happens when Surya is acting as a figure Santa Claus. He does that because of job. He is doing the request of Rika's friends who want to hire him to do the job in order to make their son happy. The name of their son is Abi, just like Rika's son. According to the movie, Abi's favorite figure is Santa Claus. Thus, the reason Abi's parents want Surya to be a Santa Claus for Abi.

C. Religious title

1) *Romo*

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Romo is a religious term of address that reference to Roman Catholic priest. In this move, the writer finds the term is uttered by several people as follow:

Sample 42:

Teman Doni: *Romo, Romo, menurut Romo, tokoh Yesus diperankan oleh seorang islam itu hal yang kecil? Saya tidak setuju Romo.*	Turn 375
Doni: *Iya Romo, ini mencemarkan agama kita Romo.*	Turn 376
Doni's friend: *Romo, Romo,* do you think it is small matter when Jesus is played by a Moslem? I am disagree *Romo*.	Turn 375
Doni: Yes *Romo*, this will bring disgrace to our religion.	Turn 376

In this dialogue above is happened when some of parish, Doni and friends, are disagree with the drama of Jesus because the actor who plays it is a Moslem. Then, the priest, Djiwo, comes to calm their emotion down and fix their knowledge. In the dialogue, Doni and his friend are addressing Djiwo by using term *"romo"*. Even they are in anger, they still address him with that term.

2) *Ustadz*

Ustadz is term of address for Islam teacher. In this movie, there is only one person that is addressed by using term "*ustadz*". The name is Wahyu. One of the samples is taken by the writer to show how people address him with the address term not by his name, here the example as follow:

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Sample 43:

Soleh: *Lapo toh?*	Turn 54
Pemuda Masjid 3: *tadi kita barusan rebut sama cino wetan, eh… malah Pak Ustadz nuduh kita yang cari gara-gara… Mangkel toh!? …*	Turn 55
Soleh: What is wrong?	Turn 54
Youth Mosque 3: We just have had a fight with that Chinese, but *Pak Ustadz* thought that we were looking for trouble… So irritating right!?	Turn 55

In the dialogue above, it happens in front of mosque. There are four young men whom in the movie are called as *Pemuda Masjid* (Youth Mosque). They are only sitting when some people in the mosque coming for praying *duhur*. Suddenly from the *wudlu* place, Soleh is coming and passing them. However, he stops his walks in front of them and invites them, those four men, to join him to pray together, but they refuse it. At that time, one of them explains to Soleh what is happening at the moment ago after he asks the reason of their rejection. According to this *Pemuda Masjid 3*'s explanation, he is getting irritated to Wahyu. He mentions Wahyu by using terms *"Pak Ustadz".* Even he is in anger, he still uses that term towards him.

4.1.1.4. Endearment Terms

These are the kinds of endearment terms which are found by the writer in some of dialogues of characters in the movie. The examples are shown below:

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A. Endearment term between Menuk, Liem, and Tan

Sample 44:

Menuk: *Cik*. *Pagi Koh*…	Turn 23
Tan: *Pagi* Nuk.	Turn 24
Menuk: *Cik*. Morning *Koh*…	Turn 23
Tan: Morning Nuk.	Turn 24

In the sample 44, there are three terms that include in endearment terms. The two of those, *"cik"* and *"koh"*, are uttered by Menuk to address Liem and Tan. The last, "Nuk", is uttered by Tan to address Menuk.

B. Endearment term between Menuk and Rifqa

Sample 45:

Rifqa: *Assalamu'alaikum*	Turn 32
Menuk: *Wa'alaikumusalam*, *Hati-hati* Rif.	Turn 33
Rifqa: *Assalamu'alaikum*	Turn 32
Menuk: *Wa'alaikumusalam*, Take care Rif.	Turn 33

It is part of dialogue between Menuk and Rifqa. In the dialogue, they are parting to each other. At the moment, Menuk addresses Rifka by using "Rif" only. "Rif" itself has the original from that is Rifqa.

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C. Endearment term between Hendra, Liem, and Tan

Sample 46:

Hendra: *Mih, pamit, Pih.*	Turn 34
Liem: Hen, *makan siang nanti mampir sini lagi?*	Turn 35
Tan: *Buat apa tanya seperti itu sama dia, Mih? Tidak ada bedanya. Pikirannya udah ndak di sini.*	Turn 36

Hendra: *Mih, farewell, Pih.*	Turn 34
Liem: Hen, Are you coming here again to lunch*?*	Turn 35
Tan: Do you need to ask him like that, *Mih?* There is nothing will change. His mind is already not here.	Turn 36

In sample 46, the dialogue above is done by Hendra, Liem, and Tan. It happens when Hendra is going outside from his bathroom. He meets his parents and says parting to them. In his dialogue, it shows that he is saying "*mih*" and "*pih*" to address Liem and Tan. Liem, in his dialogue, also addresses Hendra by using "Hen" only. The last is Tan, who addresses Liem by using "*mih*" too which is same like Hendra do.

D. Endearment term between Ustadz Wahyu and Soleh

Sample 47:

Wahyu: *Tahun baru neng ndi,* Leh*?*	Turn 67
Soleh: *Nang omah Stadz, turu…*	Turn 68

Wahyu: Where did you go in new years eve, Leh?	Turn 67
Soleh: At home *Stadz*, slept all night….	Turn 68

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The dialogue above happens in front of the mosque. Soleh is sitting and preparing to wear his shoes there while from behind Wahyu is coming and saying hi to him. At this moment, he starts to ask Soleh about his activities in the New Years Eve at that time. In his dialogue when he is asking Soleh about his activities, an endearment term is found by the writer. It is "Leh" which is derived from Soleh's surname. Moreover, Soleh is addressing him by saying "…*Stadz*" which is derived from title "*Ustadz*".

E. Endearment term between Surya and his Neighbor

Sample 48:

Tetangga: Sur*? ape nang ndi?*	Turn 135
Surya: *Pindah.*	Turn 136
Neighbor: Sur? Where are you going?	Turn 135
Surya: Move.	Turn 136

This dialogue happens in front of Novi's boarding house. Surya is passing a neighbor who is in front the house entrance. When Surya passes him, he looks at him and he is surprised because Surya is leaving the house with bringing a bag and a case on his hands. At this moment, the writer finds that Surya's neighbor addresses Surya by calling him "Sur" only.

F. Endearment term between Rika and Abi

Sample 49:

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Rika: Bi, *maaf* Bi, *Ibu telat.*	Turn 140
Abi: *Besok-besok,* Abi *juga bisa kok sendiri*.	Turn 141

Rika: Bi, I am so sorry Bi, *Ibu* is late.	Turn 140
Abi: Next time, I can go home myself.	Turn 141

In sample 49, it happens in front of the mosque. In that place, there are Abi and Surya. They are sitting on a bench to wait Rika to come. The dialogue above is happened when Rika comes to pick up Abi at mosque. She calls Abi and says apologize to him. When she is calling him, she says "Bi" to addres him. The term "Bi" is derived from Abi's surname.

4.1.1.5. Zero Address Terms

In the previous study of address terms, zero address terms are a silence term that appears in some case of dialogue according to the situation of the addressor and addressee. There are some samples of the Movie which are included in zero address terms:

Sample 50:

Kuli pasar: *Heh! Matanya-matanya!*	Turn 4
Surya: *Maaf…*	Turn 5

Laborer: Heh! Your eyes, your eyes!	Turn 4
Surya: Sorry…	Turn 5

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The dialogue of sample 50 is happening in the traditional market's street. When Surya is passing that way, he gets bumped with a laborer who also passes that way too. The laborer becomes angry to Surya because he bumps him. It is shown from his dialogue in turn 4; he is saying "*Heh*!" to Surya and commands him to watch his way on the front by saying "*Matanya-matanya!*", and Surya just reply him with sorry.

Other zero address terms example is about requesting a help to a person without call the addressee but in their dialogue it is clear that the addressor is referring them.

Sample 51:

Rika: *Dari pada pagi-pagi ngomongnya gak bener, mending bantuin aku.*	Turn 17
Surya: *Saya ada* shooting.	Turn 18

Rika: Help me now is better than discuss about that untruth gossip in this morning.	Turn 17
Surya: I have filming schedule soon.	Turn 18

In the sample 51, the dialogue is done by Rika and Surya when they are in the Rika's bookstore. In that place are only two of them, no one there at that time. The zero address terms in the dialogue is founded by the writer when in Rika's dialogue in turn 17. It shows that Rika is asking a help to Surya. However in her utterance, she does not mention any name or terms in the beginning or middle of her sentence. However, Surya responds her request and refuses her; it means he knows that Rika is mentioning him in her request.

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It is also happened in sample 52 below, the dialogue is done by Menuk and Rifqa in Tan's Restaurant.

Sample 52:

Menuk: *Yah taruh sini aja dulu. Makasih ya!*	Turn 25
Rifqa: *Mbak,* Rifqa *harus bayar uang SPP. Nunggak tiga bulan.*	Turn 26
Menuk: Yes, just put it here. Thanks you!	Turn 25
Rifqa: *Mbak,* I have to pay the school tuition. I have not paid it for three months.	Turn 26

In the Turn 26, it shows that Menuk is ordering someone to put something on the table. Even she does not mention the addressee name, she definitely refer to someone near her. In the movie only Rifqa who is following her with on her hands are full of plastic bags. Thus, someone there is referring to Rifqa and something that she asks to put is the plastic bags on Rifqa's hands.

The other example of zero address terms is found by the writer in a dialogue between Hendra and a man; one of the youth mosque groups. The dialogue is shown by sample 53.

Sample 53:

Pemuda Masjid 1: *Opo ndelok-ndelok?*	Turn 37
Hendra: *Yo ben toh!*	Turn 38
Youth Mosque 1: What are you looking at?	Turn 37
Hendra: It is not your business!	Turn 26

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In this sample, the dialogue happens on the street near Tan's restaurant. Hendra is passing that road to reach his car. Unfortunately, he meets with a group of young men are passing the same road with him. At that time, Hendra is staring at them. One of those men feels uncomfortable then he warns him. He warns Hendra without using any terms. Hendra also replies it without addressing him by any terms. Thus, makes both utterances of Youth Mosque 1 and Hendra are included in zero address terms.

There is also direct zero address terms that is used to address people in same religion. This term is found by the writer in several scenes, but he finally chooses this one as sample 54 that is included in zero address terms.

Sample 54:

Surya: *Assalamu'alaikum*	Turn 37
Rika: Wa'alaikum salam, selamat Idul Fitri.	Turn 38

Surya: *Assalamu'alaikum*	Turn 37
Rika: *Wa'alaikum salam*, Happy Iedul Fitri.	Turn 38

In this sample, it is happened in front of Rika's house. It is dialogue between Surya and Rika. They are saying Salam, a greeting in Islam. When they do the Salam, Surya is the first person who opens the greeting and Rika replies it. In this case, it shows that in the dialogue if he does not use any terms to address Rika, but she replies it after hearing Surya says Salam to her. Moreover, she does the same way when she

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replies it. She is saying it without addressing Surya and directly continues her conversation.

There is also other zero address term which is addressed to random addressee. The writer finds it in the dialogue of turn 621 from the movie.

Sample 55:

Soleh: Awas! Minggir! Awas bom iki! Awas bom!	Turn 621
Soleh: Watch out! Move! Watch out it is a bomb! It is a bomb!	Turn 621

The dialogue of sample 55 above is happened in front of the church. When Soleh is running while brings a box of bomb. It begins in the church when he is patrolling the place. He accidently finds a mysterious box behind the church bench. The box is under the bench and it is next to Soleh. Curious with the box, he takes and opens it. He is surprised by the box because the inside of it is a bomb. He brings it and runs as fast as he can to the church's door. He warns everyone near him without knowing who they are; it can be seen in sample 55 of the Soleh's dialogue above. In the dialogue he asks every person near him to move. In the other side, people around him are running off from him even he does not utter any names of these person.

4.1.2. Factors Influencing the Use of Terms of Address

In the use of these terms, there are several factors influencing the user uses it in their conversation. Those factors are including from

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particular occasion, social status or rank, sex, age, family relationships, occupational hierarchy, transactional status, race, and degree of intimacy. The different people that the user meets, the different also the terms of address he/she uses to address the addressee. In the use of these terms of address, every kind of these has different factors among those.

A. Factors Influencing the Use of Terms of Address: Kinship Terms

In the kinship terms, there are several factors make the addressor uses it. One of the factors is "family relationship", based on the *Tanda Tanya* movie, such as: father (*bapak* and *papih*), mother (*ibu* and *mamih*), brother (*mas*), sister (*mbak*), grandfather (*yangkung*) and grandmother (*yangti*), husband (*mas*), and so on. The other factors are depending on the addressee's sex, male or female (such as: *bapak* and *ibu*, *mas* and *mbak*, and etc). The factor of sex makes the addressor careful in choosing the best terms to use toward the addressee. The other factor is "age". This factor is also included in influencing the use of kinship terms, such us: between older brother/sister to younger brother/sister. However, in the context of the use of address term between older and younger brother/sister, the age factor rule can be ignored by the "degree of intimacy" between the addressor and addressee. It is happened in the writer's experience towards his family. In his family, even they know with whom they speak and who is the older or younger, but still it works only when they have respect to the addressee or they have close relationship. One

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of the writer's experiences of addressing his family members is when his younger sister addresses him without any term. She just uses the writer's name to address and to refer him when having talk with other family members. However, when she is addressing the writer's oldest brother, means her oldest brother too, she always adds title "*mas*" before his name. In this case, the writer's sister gives more respect to the writer's oldest brother than towards him. "Race" is also included in the factors of the use of kinship terms. It is holding the role of their ancestor's will, it is their original language. Additionally, other factors like particular occasion, social status or rank, transactional status, and occupational hierarchy do not make any influence in the use of kinship terms.

B. Factors Influencing the Use of Terms of Address: Social Titles

In the social titles the writer divides it into several groups such as: generic titles, occupational titles, and religious titles. According to the samples which are collected by the writer, the most factors that are influencing the addressor to refer the addressee by using social titles are the particular occasion, social status or rank, sex, age, occupational hierarchy, transactional status, race, and degree of intimacy. Only the family relationship does not influence the use of this term because, at the beginning of a conversation, the addressor and the addressee do not have any relates by blood or marriage. Thus make the family relationship factor is not included in those factors which influence the

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use of social titles. Social titles are also divided into three category by the writer and all of those have its own factors that makes the addressor uses it to refer the addressee.

In generic titles, there are *mas, mbak, om, tante, bapak, ibu, engko, koko,* and *cici* which are found in the movie. The main factors that influence the use of these terms are "age", "sex", and "race". Term *mas* in Java is used to address a male person and looked like much older than the addressor. It is like the use of term *koko*, but in the movie only to address male Chinese. Thus makes "race" is to be one of the generic titles' factors. Other term that uses to address female person is *mbak* (for Javanese version) and *cici* (for Chinese version). The use of terms *om* and *tante* are when the addressor thinks that the addressee are older than him/her but younger than his/her parents. *Om* is for male and *tante* is for female person also it is used among Javanese people. *Bapak* and *ibu* are terms to address male or female person that looks like their age equal to addressor's parents. In Chinese, it is same with term *engko*. In society, these terms can be used when a person are talking to a stranger, it is easier to address them by using a generic titles. In order to keep him thinks that this addressor is a good person, also the important things is to get his attention. Moreover, it is impossible to ask the stranger about their age to get information about his identity, whether or not; he can be addressed with term *mas, bapak, om,* or etc. Therefore, generic titles

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can be used to address stranger/ unknown person and also as the way to start a polite conversation with them even it has a chance they are in a good or bad mood i.e., when they enjoy talking to any people or rejecting the conversation and sometimes ignore the addressor. Additionally, if the addressor already knows the addressee then there is possible way if the term will still in use or can be change.

In the case of Occupational titles and Religious titles, these titles have similarities in factors. The factors that influence the use of terms of address in occupational titles are occupational hierarchy and transactional status. In this movie, there are several occupational titles, such as: *Bu Kos*, Santa, and Banser. *Bu Kos* in English means landlady. In the movie, there is only one landlady that is Novi. She addressed with that term because she runs a boarding house business in that place. The one of her customers is Surya. He addresses her with the term *Bu Kos* and he stops to calls her like that when he leaves her boarding house. It means he stops to call her as *Bu Kos* when he is no longer as her customer anymore. Then for the term Santa, it is used by Surya to address himself when Rika's friends ask him to pretend to be a Santa Clause for their son. If he takes the job, they will pay Surya for that. The last of occupational titles of social titles is *Banser*. It is an Islam military organization and one of the members is Soleh, based on the movie. Soleh calls himself as *Banser*. According to these three

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titles, thus occupational titles are influenced with several factors: "sex", "transactional status", and "occupational hierarchy".

In the religious titles, there are two terms appearing in the movie. Those are *romo*, which is used by catholic to address Roman Catholic priest. Then for *ustadz*, it is used to address Islam teacher. Both of those terms are used towards person who is already well-known in their place about their knowledge of certain religion. Thus, the factors that makes a person is addressed with these terms are "the occupational hierarchy" and "sex", as the way to address male and female are different for several religious titles (e.g. *ustadz* for male and *ustadza* for female).

C. Factors Influencing the Use of Terms of Address: Endearment Terms

Endearment terms is one of the terms of address which are used to address people using shorten names or titles by dropping these syllables. In the movie, the examples are shown by sample 44 ("Nuk" from Menuk's name), 45 ("Rif" from Rifqa's name), 46 ("Hen" from Hendra's name), 47 ("Leh" from Soleh's name), 48 ("Sur" from Surya's name), and 49 ("Bi" from Abi's name). The other examples of endearment terms using shorten titles are shown by sample 44 ("*cik*" from *cici* and "*koh*" from *engkoh*), 46 ("*pih*" from *papih* and "*mih*" from *mamih*), 47 ("*stadz*" from ustadz). This shorten titles are based

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on the generic titles that is used according to the culture of addressee's region.

The factors that influence the use of endearment terms are the particular occasion and the degree of intimacy between the addressor and the addressee also with whom they are speaking. The particular occasion is having an effect to the addressor's choice of terms in talking to other people, such as: when the addressee is passing in front of the addressor, to make the conversation hit the point, he/she will use this endearment as a choice as the faster way in saying what he/she wants. The other factor is based on the degree of intimacy. It is like when the addressor wants to greet the addressee sometimes using this endearment terms is friendlier to hear rather than calling them with full name or surname.

D. Factors Influencing the Use of Terms of Address: Names

In addressing people by names, there are several factors makes the addressor addresses the addressee by their full names, surnames, or nicknames.

In the case of addressing with full name or surname, there are several factors influence the use of those. These factors are the particular occasion, degree of intimacy, and age. The "particular occasion" factor is when the addressor in the formal situation or casual, when asking about the addressee to other people, when talking about the addressee with other person, and so on. The "degree of

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intimacy" of the addressor has, is in the limit of knowing to each other. "Age" is also influencing the use of this term toward the addressee, in the writer's life, mostly; it is happened between the addressor and addressee who are equal and higher toward lower age.

Some factors that do not give any effects of the use of this term (full name and surname) are sex, family relationship, race, occupational hierarchy, transactional status. The addressee's gender does not influence the use of this term, male or female are same. The family relationship also does not influence because it is not a good idea when a son or daughter address their parents by using their surname only. Race of the addressee does not affect the use of this term because the addressor must be already known with who they speak and who are mentioned in their conversation. Occupational hierarchy and transactional status also do not influence the use of this term in view this only address the addressee by using their full name or surname without any titles are added before or after it.

Nicknames are divided by the writer into two groups, positive and negative nicknames. The use of Positive and negative names are influenced by several factors, such as: Particular occasion, social status or rank, sex, age, occupational hierarchy, transactional status, race, and degree of intimacy, except family relationship. Why it is only family relationship that is not included in one of those factors

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because these positive and negative nicknames are used by the addressor towards every one, either family or non-family.

E. Factors Influencing the Use of Terms of Address: Zero Address Terms

The Zero address terms are terms which refer to someone without saying any names or titles of the addressee. According to the movie, one of the samples of zero address term is taken by the writer as the example towards this reason that makes the addressor uses it. The sample is in the dialogue of Soleh, sample 55, in turn 621, where in the story he addresses people around him to move from his way as fast as they can without calling them one by one while he is bringing a bomb on his hands. A factor that gives influence towards the use of the terms is "particular occasion", where in the Soleh dialogue, he needs to bring the bomb as fast as he can to save people around him from the range of bomb explosion so in his case, he is in urgent. The other factors such as "social status or rank" cannot affect the use of it, since the addressor, Soleh, is in hurry and also even the addressor's rank in that place is lower than the addressee, he still uses it towards his commander who stands in front of him. Some factors are like "sex", "age", and "family relationship" does not influence the use of this term, no matter they are male or female, older or younger, and family or non-family they are same, just like what happens to the Soleh's commander in sample 55. The other factors like occupational

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hierarchy and transactional status, these factors cannot be the one of the factors that influences the use of this term, since in the sample 55, there are *Banser* members and some police are standing in front of Soleh while he is running. Other factor is "race". Race factor is not affecting the use of it, it happens in sample 53, when the addressor (Youth Mosque 1 as the Javanese people) addresses the addressee (Hendra as the Chinese people) so it is not a problem for this term. Moreover, according to the degree of intimacy, how close or not the addressor and the addressee, it cannot influence the use of this term, since in the use of it before they already meet even a few second.

4.2. Discussion

In *Tanda Tanya* movie, there are several kinds of address term which is found by the writer from the character's dialogues. Those address terms are kinship terms, social titles, endearment terms, name, and zero address term. In the "kinship terms", the writer only finds several categories of addressing family members, such as: father, mother, older brother, older sister, younger sister, grandfather, grandmother, husband, wife, and child. In "social titles" the writer divides that into three categories. Those are generic titles (addressing someone based on age and sex), occupational titles (addressing someone based on profession), and religious titles (addressing someone based on their ability of knowledge towards one religion). In "endearment terms", the writer only finds the several samples that included in this term. "Names" also one of the terms of address is divided by the

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writer into three groups, those are full names, surnames, and nicknames, but in the movie, the writer cannot find the sample of full names. However, he finds that the nicknames can be divided into positive and negative nicknames. The last is zero address terms which are hard to define what categories can be categorized according to the samples of the *Tanda Tanya* movie.

In the *Tanda Tanya* movie, there are several interesting things towards the use of terms of address. The first is happened in generic titles *koko*, in sample 37, turn 512, of Hendra's utterance. In his dialogue he says if he does not like someone addresses him with term "*koko*", even in the movie he is a Chinese people. The other interesting thing also happens in the use of generic titles "*mbak*". It is happened in the sample 30 when Surya is asked by Rika to stop calling her "*Mbak*". In turn 322, Surya answers her with saying if he wants to call her "*mbak*" to make him look younger than her.

The last interesting thing is occurred in Negative nicknames where a Moslem person addresses other people with one of these terms. It is occurred in the sample 9; turn 39, when the Youth Mosque 1 addresses Hendra who is looking at him with term "*Sipit*" i.e. it is slant-eyed in English. He also addresses Hendra with term "*Cino*" (Chinese in English) in turn 49. Other example is happened in turn 369 of Soleh's utterance, where he also uses "*Cino*" term to address Hendra.

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In the study of terms of address, addressing is the way how we are having relationship with others. In this study, it shows that many kinds of terms of address that are existing among us, especially address terms that consist of positive and negative nicknames. In teachings of Islam, everything what we do, God know it, and also everything what we say God can hear that too. After reading this study we know that, addressing person with negative names is a not good behavior because God will not let people who do this from their sin. There is a surah, in Quran, which tells about reminded people to shall not insult also degrade other people. It consists in surah Al-Ĥujurāt verse 11 which tells that:

يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ لَا يَسۡخَرۡ قَوۡمٞ مِّن قَوۡمٍ عَسَىٰٓ أَن يَكُونُواْ خَيۡرٗا مِّنۡهُمۡ
وَلَا نِسَآءٞ مِّن نِّسَآءٍ عَسَىٰٓ أَن يَكُنَّ خَيۡرٗا مِّنۡهُنَّۖ وَلَا تَلۡمِزُوٓاْ أَنفُسَكُمۡ وَلَا
تَنَابَزُواْ بِٱلۡأَلۡقَٰبِۖ بِئۡسَ ٱلِٱسۡمُ ٱلۡفُسُوقُ بَعۡدَ ٱلۡإِيمَٰنِۚ وَمَن لَّمۡ يَتُبۡ
فَأُوْلَٰٓئِكَ هُمُ ٱلظَّٰلِمُونَ ١١

> O you who have believed, let not a people ridicule [another] people; perhaps they may be better than them; nor let women ridicule [other] women; perhaps they may be better than them. And do not insult one another and do not call each other by [offensive] nicknames. Wretched is the name of disobedience after [one's] faith. And whoever does not repent - then it is those who are the wrong-doers.

The verse tells us if God forbids his people to call and degrade others with offensive nicknames because we do not know if the addressee is the better person and God more loves them than us. In these days, we can

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see a lot of kids until adults are mocking and insulting to each other, saying bad things behind the others, and thinking that they are the most right and the best than others. Moreover, 'deriding others is apparently one sin, but it actually consists of a number of sins: belittling, humiliating, exposing faults, causing discord, backbiting, rancor, contention, intrigue, and casting sarcastic remarks upon others' (Al-Islam.org). We must understand that we live in this world are not because of our desire, but it is because the God is willing us to be born in the world as a good people that bring happiness to mankind, especially amongst believers of Allah the Almighty.

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