ANALYSIS OF REGISTER IN THE CONVERSATION OF SHORT MOVIE "TIRAKAT" BY SMP AL MUSYAFFA

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A B S T R ACT

Movies were at times reflections of the society in which the story took place. "Tirakat" was one of the short movies that had produced by SMP Al Musyaffa due to the admission needs for welcoming new students in the academic year of 2021/2022. The talks of the short movie presents were the value of religion, social, culture, and education that characterized with Jarwo, Tarjo, Ky. Derman, Inem, and Dyah. This research aimed to explore the register of linguistic forms used in the conversation by the main characters in the short movie that each other had unique expressions were highly influencing in the movie, in terms of the linguistic forms which were formal and informal register all characters performed. The result revealed that the registers of linguistic form in the short movie "Tirakat" were influenced by the context of the characters had had communication with the interlocutors. The formal linguistic form of register was used by Inem, Jarwo, and Dyah to Tarjo and Ky Derman who had social level power. In contrary, the informal linguistic forms were used by them. That was when Tarjo had conversation with Inem and Jarwo, Ky Derman to Dyah, and Inem to Jarwo.

INTRODUCTION

People communicated because they wanted to gain, give, or share a piece of information with one another. There were two kinds of communications, one was derived via writing and the other via spoken. Both types had their own advantages as well as disadvantages. When people communicated in written form, the message conveyed might deviate from what was originally intended, especially when it did not comply with the cohesive coherence structure. The writer would not get direct feedback from her/his addressee or audience as feedback takes time and the audience/addressee would not be able to voice their response for the same reason. Besides, when communication was carried out in spoken form, the message could be understood completely as it had various aiding devices such as gestures, repetition, and such. Both the speaker and the interlocutor could contribute their response to each other at a series of times, and the message would be delivered and understood at the relatively same time. Response in the form of an answer, feedback, or action could be obtained quite easily.

Spoken language involved a person to perform the so-called register. It was a variety of language used for a particular purpose or in a particular communicative situation. It meant that people who had the same social background, jobs, orenvironment would use the same register. However, individuals might differ in styles in entering a register.

People spoke almost all the time. That was a fact taken for granted. Movies, which could portray a certain type of community at times, definitely involve speaking. Nowadays, movies could extend to a much shorter time and was called a short movie. In Indonesia, recently there had been many schools making short movies and uploaded them on YouTube as a form of promotion and introducing the school

institution itself. This supports it ever since there was a short movie title which had become a tranding topic in Indonesia.

SMP Al Musyaffa is a private junior high school located at Jalan Kampir, Sudipayung, Ngampel, Kendal, Central Java that based on Islamic boarding school where the school also uses ICT in an effort to introduce the school's identity, one of which was by making a short movie which was used for the admission of new students in the academic year of 2021/2022. The short movies contained cultural, social, educational, religious values, and there was also an element of humor contained in every short movie that was made. The uniqueness of the short movies was on the language use that conveyed by the actors which use Javanese and Indonesian language in the conversation. The viewers were helped the substitle that displayed on the short movie by using Indonesian language in order to be understood.

One of the short movies that made by SMP Al Musyaffa was under title *Tirakat* that told about when we became parents with a child, you needed to be prayed for, so that the child became pious and successful in the future. It was interesting to see how the register of the short movie *Tirakat* had used.

METHOD

Participants

The subjects of this research were the characters of the short movie "Tirakat" by SMP Al Musyaffa. They are Jarwo, Tarjo, Inem, Dyah, and Ky. Derman. The characters of the short movie "Tirakat" were the teachers of SMP Al Musyaffa Kendal consisted of Muhammad Farid Anwar, S.Pd. that was the teacher of Islamic religion subject as Jarwo, Muhammad Zulfa, S.Pd. Al Hafidz was the Fiqh teacher as Tarjo, Galuh Bestari Restu Mayapada, S.Pd. as Inem was the English teacher, Dyah was acted by Norisma Rizky Ariani, S.Pd. that was the social science teacher, and Mulasi, S.Pd.I. that was the Islamic religion teacher as Ky. Derman.

Procedures

According to Sudaryanto 2015 (8), the research method was used to collect the data. The method of this research used in observation and interview is *simak* (listen), and *catat* (write). Furthermore, the researcher used literature review to collect all informations about the registers used in the short movie "Tirakat" from the informant who understood about the content of the short movie that was the director of the movie. Moreover, this research used *catat* method as the method of collecting data.

FINDINGS AND DISCUSSION

Linguistic Forms of the Register Used in the Conversation of Short Movie "Tirakat"

To know the linguistic form of the register that used in short movie "Tirakat", the researcher downloaded the video from Youtube on the link:
https://www.youtube.com/watch?v=qjH478aKxP8&t=303s and then write the materials of the conversation into the scripts.

Scene 1

Jarwo	: (singing and chilling out with birds at home)
Inem	:*Assalamu'alaikum warohmatullohi wabarakatuh* (shocking with a loud tone)
Jarwo	: *Ono opo si, ngaget-ngageti inyong tok, ono opo si yu*?
	(What's wrong? You're shocking me. What's going on?
Inem	: *Aku meh ngeteri bancaan.* (Giving something for Jarwo)
	(I just want to give this gift for you)
Jarwo	: *Alhamdulillah, matursuwun yu.*
	(Alhamdulillah, thanks)
Inem	: *Iyo.*
	(No problem)
Jarwo	: *Tapi rak popo ya njagong kene wae nggon ngarep.*
	(Just here, it doesn't matter, right? Just be here)
Inem	: *Santai wae, koyo karo sopo.*
	(Just being relax with me)
Jarwo	: *Ngomong-ngomong iki bancaan kanggo opo si yu?*
	(By the way, this gift is addressed for whom actually?)
Inem	: *Iki bancaan slametan kanggo anakku.*
	(This is addressed actually for my son)
Jarwo	: (Trying to open the thing given by Inem)

Inem	: *Bukae mengko ndisik wae, ning njero omah.* (Please, do not open it up now. Just do it at your home later)
Jarwo	: *Bancaan iki nggo opo si?* (I don't know actually, what is the gift for?)
Inem	: *Bancaan iki yo nggo slametan tokang. Sodaqoh iki kan iso lewat slametan ngene iki* (You know, Hensel is usually for the alms and it can also be the prevension to avoid the bad luck and calamities)
Jarwo	: *Ooo, anake sampeyan njenengane Slamet ngono po yu?* (I see, is your son's name Slamet, right?
Inem	: *Slamet ki anake sopo meneh?* (Who is he?)
Jarwo	: *Nah terus Balak? Balak ki porak buah sing ono kulite warna coklat kae yu?* (Balak is like a fruit that is brown, right?)
Inem	: *Kui salak. Wes dadi Balak kui ngilangi sial lan musibah. Bene wong sing dislameti kui slamet seko sial lan musibah.* (That's bark, you know. So, *Balak* means the damn that efforing hensel is to avoid the bad luck and disaster)
Jarwo	: *Oh, iyo iyo paham.* (O, understood) (Tarjo comes to give an invitation letter for Jarwo by riding his motorcycle)
Tarjo	: *Assalamu'alaikum* (The Islamic greeting)
Inem and Jarwo	: *Wa'alaikumussalam* (Responding)
Tarjo	: *Laah, ko ono Inem jebule ning kene. Nopo Nem?* (What's going on. Inem is here, what are you doing?)
Inem	: *Ono perlu Pak RT, Pak RT ojo fitnah. RT ko fitnah.* (I have a business with Jarwo now, please don't slander me)
Tarjo	:*Yo orak ngono. Aku mrene yo ono perlu karo Jarwo.* (I do not intend to do that. I come here because I have also a business with him)
Jarwo	: *Pripon Pak RT?* (What's matter, Pak RT?)
Tarjo	: *Aku arep nggai undangan kumpulan RT besok malem minggu.* (I want to give you this invitation letter. There will be meeting next Saturday night)
Jarwo	: *Duh, ojo malem minggu Pak RT.* (I don't think to be able to come at that day)
Tarjo	: *Lah kenopo?* (Why?)
Jarwo	: *Inyong arep metu nggawe macete dalan.* (I will have a plan to go outside next Saturday, just making traffic jam on the road)
Tarjo	: *Ono-ono wae, daripada nggawe dalanan macet yo mending dingo sing luih manfaat, contohe teko ning kumpulan RT. Lagian meh lungo karo sopo? Rung ndue bojo ko meh lungo metu malem minggu.* (I think it is better for you to attend the meeting than to make traffic jam on the road going outside like that. With whom wanna you go, I don't think you have a girlfriend, right?)
Inem	: *Iyo ki Pak RT.* (Yes, you're right, Pak RT)
Jarwo	: *Oh nggih menawi kados mekaten Pak RT. Jam pinten Pak RT?* (O I see, so what time will it be held, Pak RT?)
Tarjo	: *Jam 8 ba'da Isya, Wo. Ngomong-ngomong iki Inem mbagi-mbagi bancaan, bancaane sopo Nem?* (At 8 p.m after praying Isya. By the way, what did Inem do giving this gift. Whose gift is this, Inem?)
Inem	: *Kanggo slametan anakku, Pak RT.* (It is addressed for my son, Pak RT)
Tarjo	: *O, nah ngono apik. Anak kui kudu ditirakati, bene dadi wong sing bener, sholih/sholihah, lan sukses dunyo akhhirate.* (That's very good. Nice to hear that. I agree that child must be prayed in order to be good, successful, pious child for parents)
Inem	: *Aamiin. Nggih Pak RT.* (Aamiin, yes so true, Pak RT)
Tarjo	: *Lah anake ning ndi to yu?* (Then, where is your son?)
Inem	: *larene taksih mondok, Pak RT.* (My son is in the boarding school)
Tarjo	: *Mondok ning ndi yu?* (Where boarding school is it?)

Inem	:	*Niku loh, Pak RT. Pondok salaf ten Kampir, Pondok Pesantren Al Musyaffa, ten SMP Al Musyaffa.* (He is in the boarding school of Al Musyaffa' Boarding School, goes to SMP Al Musyaffa for his junior high school)
Tarjo	:	*O, apik kui yu. Wes bener di pondok wae. Yowes, aku ta langsung wae yo.* (Sounds good. It is very good that your son in the boarding school. Ok, then, I must go now)
Jarwo	:	*Lah meh ning ndi, Pak RT?* (Where will you go, Pak RT?)
Tarjo	:	*Yo meh ngelanjutke mbagi-mbagi undangan ra, Wo.* (I just want to continue giving this invitation letter to other people here)
Inem and Jarwo	:	*Nggih, ngatos-ngatos, Pak RT.* (Alright, the. Be careful, Pak RT)

Scene 2

Ky. Derman	:	(Watering the plants in front of his house)
Dyah	:	*Ohhh* (shocking because of getting wet)
Ky. Derman	:	*Oh, Mbak Dyah. Sing ati-ati nek mlaku mbokan.* (Oh, Dyah. Please, be careful when you're walking)
Dyah	:	*Ngapunten, Pak Yai. Nuwun sewu, badhe ngaturaken bancaan selametan lare kulo, Pak Yai.* (Excuse me, Pak Yai. I would like to give this gift for you)
Ky. Derman	:	*Mbancaai opo iki, yu?* (What gift is it?)
Dyah	:	*Niku Pak Yai kagem nyelamatei awak mbene selamet.* (Pardon, the gift is addressed to my son for his safe, goodness, and all the best)
Ky. Derman	:	*Apik yu, kudu pancen ngono, anak kudu ditirakati mbene dadi anak sing sholih/sholihah. Nek gede sok mben, bene iso mikul duwur mendhem njero marang wong tuone. Ta dongake mugo-mugo anakmu dadi wong sing bener lan sukses dunyo akhirate.* (Sounds great. I am really happy to know
that.		Just make prayers for your child in order to be a pious, nice, and successful person in the future)
Dyah	:	*Aaamiin Aamiin. Matursuwun sanget nggih Pak Yai.* (Aameen, aameen. Thank you very much, Pak Yai.)
Ky. Derman	:	*Nah terus iki meh rindi meneh?* (So, where will you go after this?)
Dyah	:	*Ten nggene Inem, Pak Yai. Enten perlu ten mriko.* (I would like to go to Inem's house, Pak Yai. I have a business with her)
Kya. Derman	:	*O ta kiro meh nggosip.* (I think you wanna gossiping with her)
Dyah	:	*Hehehe, mboten Pak Yai. Nuwun Pak Yai, assalamu'alaikum.* (Exactly, no, Pak Yai. Pardon me, Pak Yai. Having leave taking)
Ky. Derman	:	*Wa'alaikumussalam.* (Responding)

Based on the explanation of the conversation's scripts above, the researcher analyzed that there were two register types of linguistic forms which were formal and informal. The table below was the descriptive discussion of the formal and informal linguistic forms of the conversation used in the short movie "Tirakat" by SMP Al Musyaffa as follow:

No	Formal	Informal	Line	Speaker
1		*What's wrong?* You're shocking me. *What's going on?*	3	Jarwo
2		I *just want to* give this gift for you	4	Inem
3		No problem	5	Inem
4		Just here. *Doesn't matter*, *right*?	6	Jarwo
5	*Please, do not open it up now.* Just do it at your home later.		10	Inem
6		Is your son Slamet, *right*?	12	Jarwo
7		Balak *is like a fruit that is brown, right*?	14	Jarwo
8		That's a bark*, you know.*	15	Inem
9		*What's going on*, Inem?	18	Tarjo

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No				
10	I have a business with Jarwo, now. *Please, do not slander me.*		19	Inem
11	*I do not mind to do that.* I come here because I have also a business with him.		20	Tarjo
12		*What's matter?*	21	Jarwo
13		*Why?*	23	Tarjo
14		*With whom wanna you go*, I don't think you have a girlfriend*, right?*	25	Tarjo
15	*Where will you go*, Pak RT?		36	Jarwo
16	*Please,* be careful when you're walking.		41	Ky. Derman
17	Excuse me, Pak Yai. Pardon, I would like to give this gift for you.		42	Dyah
18	Aameen Aameen. *Thank you very much*, Pak Yai.		44	Dyah
19	*I would like to go to Inem's house*, Pak Yai.		46	Dyah
20	Exactly, no. *Pardon me,* Pak Yai. Having leave taking.		48	Dyah

The formal language used of register in the short movie "Tirakat" based on the explanation above, there are 9 formal linguistic forms of register. Meanwhile, the informal linguistic forms of the register in the short movie "Tirakat" were 11.

The formal linguistic forms of register in this short movie were used in the conversation between Dyah and Ky. Derman which was Ky. Derman had a power of social level as the religious expert in the character of short movie "Tirakat". In addition, when the conversation happened between Tarjo as Pak RT with Inem and Jarwo, they were accustomed to use formal linguistic form of register with Tarjo as Pak RT. One of the rules in formal linguistic did not use contractions, even though they were very common in spoken English.

In other hand, the informal linguistic form of register in the short movie "Tirakat" placed where they had not social level power, such as the conversation between Tarjo to Inem and Jarwo. It also happened when Ky. Derman spoke with Dyah.

Meaning of the Register Used in the Conversation of Short Movie "Tirakat".
The explanation of the meaning of the register used in the conversation of short movie "Tirakat" were described as follow:

No	Register	Linguistic Form	Meaning
1	*What's wrong?* You're shocking me. *What's going on?*	Informal	Asking for confirmation and checking for the condition.
2	I *just want to* give this gift for you	Informal	Stating to give something or intention to give something
3	No problem	Informal	Responding of apologizing and alowing someone to do something
4	Just here. *Doesn't matter, right*?	Informal	Confirmation
5	*Please, do not open it up now.* Just do it at your home later	Formal	Prohibition. Asking something to do not something politely.
6	Is your son Slamet, *right?*	Informal	Question tag which informal structure, asking for confirmation

7	Balak *is like a fruit that is brown, right?*	Informal	Question tag which informal structure, asking for confirmation
8	That's a bark*, you know.*	Informal	Emphasizing the utterance and statement
9	*What's going on*, Inem?	Informal	Asking for confirmation and checking for the condition.
10	I have a business with Jarwo, now. *Please, do not slander me.*	Formal	Prohibition. Asking something to do not something politely.
11	*I do not mind to do that.* I come here because I have also a business with him.	Formal	Intention
12	*What's matter?*	Informal	Asking for condition and confirmation
13	*Why?*	Informal	Asking for condition, reason, and confirmation
14	*With whom wanna you go*, I don't think you have a girlfriend*, right?*	Informal	Asking for willingness and asking for confirmation (question tag)
15	*Please,* be careful when you're walking.	Formal	Asking someone to do something, imperative sentence
16	Excuse me, Pak Yai. Pardon, I would like to give this gift for you.	Formal	Expression of intention
17	Aameen Aameen. *Thank you very much*, Pak Yai.	Formal	Thanking, gratitude expression
18	*I would like to go to Inem's house*, Pak Yai.	Formal	Expression of intention
19	Exactly, no. *Pardon me,* Pak Yai. Having leave taking.	Formal	Expression of intention
20	*Where will you go*, Pak RT?	Informal	Asking someone to know where will he go

Based on the explanation above, the linguistic forms of register used when the characters asked the interlocutors. Each form of linguistic in the register in this short movie had *a particular meaning in a particular context*. This could not be stressed enough. It implied that a form could have different meanings in different contexts. The context of the short movie related with the value that contained in this video, such as culture, religion, social, and education.

The Conversation Using the Register of Short Movie "Tirakat".
The focuses of this research were the linguistic form of register that used in the short movie "Tirakat". They were formal and informal linguistic forms. The conversation were taken from the script written from the video on Youtube.

When a speaker produced utterance that stated how he or she felt, expressive, polite, formal and informal took place. Formal linguistic forms were about the register used by someone to others that had social level power. It showed when Inem spoke with Tarjo as Pak RT in line 19, "I have a business with Jarwo, now. *Please, do not slander me".* Then, it was also used by Dyah in the conversation in line 42 which said that "*Excuse me*, Pak Yai. *Pardon, I would like to give* this gift for you." In addition, in line 44 that stated by Dyah to Ky. Derman "Aameen Aameen. *Thank you very much*, Pak Yai". The next one was in line 46 that "*I would like to go* to Inem's house, Pak Yai". Then, the conversation also happened the use of linguistic form of register in 48. It was stated that "Exactly, no. *Pardon me*, Pak Yai". Meanwhile, the informal language forms of the register used by someone to others that had no social level power. It was showed in line 3 spoken by Jarwo to Inem "*What's wrong*? You're shocking me. *What's going on*?". Then, it was also in line 4, "I just *want to* give this gift for you", said by Inem. Moreover, in line 6, there was the informal linguistic form stated by Jarwo, "Just here. Doesn't matter, *right*?". In line 15, "That's a bark, *you know*". Next, it was in line 25 that stated by Tarjo to Jarwo, "With whom *wanna* you go? I *don't think* you have a girlfriend, *right*?". This could be implied that the informal linguistic form came from the conversation between somone with the same level in social status or someone whose social power with the low status interlocutors.

DISCUSSION

There were some researches that related to this research, the researcher chose some literatures about previous research which were relevant to this sociolinguistics descriptive qualitative research.

The first research was under title *The Analysis of Bu Tejo's Language in Short Movie "Tilik"* conducted by Christina (2020) that aimed to analyze of Bu Tejo's language in short movie "Tilik" which one of the short movies that had gone viral lately due to the somewhat controversial yet common theme it raised: common housewives' talk. The talk the movie presents was the so-called gossip surrounding a young beautiful village dream female named Dian, whose job and personality were deemed as murky. The similiraty of this research and the researcher's was on the research method that used qualitative method. However, there was a different between this research and the researcher's that was the research focus. This research focus was language use about speech acts, meanwhile the researcher's was the register of the conversation between the actors of the short movie *Tirakat* by SMP Al Musyaffa.

The second research was under title *Register Analysis of Dubbing and Subtitling of "Life of PI"* conducted by Najmeh Bahrami Nazarabadi and Ghazalossadat Fatemi (2014). This research was to examine he register of the film "Life of PI" and then to find out the mismatches in registers of dubbing and subtitling some excerpts of the film in Persian. This research process was done based on the House's model of TQA (Translation Quality Assessment). The theme of dubbing and subtitling were compared and contrasted in both English, the original language of the film, and Persian based on the register analysis in order to decipher the most frequent translation method and of course the mismatches. The most mismatches occurred in the field of registers were discussed in the body of the research in detail and the rest of the analysis were brought in a table in appendices. Therefore, the intended meaning was fulfilled as House's expectation of a proper translation. the point that makes similar with the researcher's research is this research contains of register analysis in descriptive qualitative method but different method of analyzing data. This research used translation method to analyze the data. Meanwhile, the researcher uses ethnographic design to analyze the primary data.

The other research comes from the research under title *A Sociolinguistics Analysis of Register Used in Online Shop of Social Media (www.facebook.com)* conducted by Farikha Nur Alfi (2013). This research analyzed the linguistics form and the meaning of register used in online shop. The type of this research was descriptive qualitative research. It was similar with the researcher's research which was descriptive qualitative research. The object of this research was the register used in online shop. Hence, it was different with the object of the researcher's research that was the register in the conversation of short movie *Tirakat* by SMP Al Musyaffa. The data are register words and phrases included in printed material used in online shop. In contrary, the researcher's research uses the data were the scripts and the spoken language that had been written to analyze as the register in the conversation of the short movie.

The other research was under title *Register-analysis as a Means for Eliciting the Meaning of Literary Texts* conducted by Chris Jeffery (2002). This research focus was in the semantic field. That was different with the researcher's research that used the combination of semantic and sociolinguistic theories. The object of this research was on literaty texts. Meanwhile, the researcher's object was on the conversation of the characters in the short movie "Tirakat" that used linguistic forms of registers. The similarity of the research was the research method that used a descriptive qualititative method.

The next research was under title *Using Short Films for the Effective Promotion of Entrepreneurship* conducted by Zampetakis, Leonidas (2015). The research result showed that a first step towards the better understanding of the design and construction of the effective audiovisual meant for the promotion of entrepreneurship and hence maximize the use of limited funding sources. The difference of the researcher's was the aim of the research. This research was also use short film as the variable of the research. However, the purpose of this research was to analyze the effectiveness of entrepreneurship promotion. Meanwhile, the researcher used the short movie as a variable of the research to know the linguistic form of the registers of the characters in the short movie "Tirakat". The other hand, this research used the method of Conjoint Analysis (CA) to analyze the data of the research. Meanwhile, the researcher used the ethnographic communication approach.

From the previous researches above, it could be said that most researchers investigated their research related to the register of language use and dialects. In this research, the researcher observed the register of linguistic forms used in the conversation of short movie "Tirakat" by SMP Al Musyaffa. The analysis revealed that representative the register of linguistic form that used in the short movie "Tirakat" by SMP Al Musyaffa. All characters represented the use of linguistic forms as the register in this short movie. The formal linguistic form of register was used by Inem, Jarwo, and Dyah to Tarjo and Ky Derman who have social level power. In contrary, the informal linguistic forms were used by them. That is when Tarjo had conversation with Inem and Jarwo, Ky Derman to Dyah, and Inem to Jarwo. This

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research used descriptive qualitive method. Therefore, the result of this research could be inferred that the register of linguistic form in the short movie "Tirakat" was influenced by the context of the characters had had communication with the interlocutors. The formal linguistics form of the register was the branch of linguistics which used applied mathematical methods for the analysis of natural languages.

Such methods included formal languages, formal grammars and first-order logical expressions. In this view, language that used in the conversation of this short movie was regarded as arising from a mathematical relationship between meaning and form of the characters. Contractions, relative clauses without a relative pronoun used in the language of conversation in this short movie are more common in informal linguistic form of the register. Based on the result of the research, the suggestions were given descriptively that this research should provide the other aspect of register as the linguistic forms in order to make a broader knowledge about discourse study. It would give benefits for the readers, other linguists and also the next researchers. The findings of the result shown in the tables, they would be clear if the description of the research result should be explained comprehensively. In addition, pedagogically, the researcher should add the explanation of analyzing the register as linguistic forms in the conversation of short movie "Tirakat" by SMP Al Musyaffa completely in the term of pedagogic field. Moreover, this short movie was taken place in the Islamic boarding school. Thus, the description should be comprehensive. By this way, the next researcher would understand the weakness of this qualitative research.

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