

**THE JAVANESE ASSOCIATIVE MEANING
IN THE SHORT MOVIE *TILIK* BY WAHYU AGUNG PRASETYO
(GEOFFREY LEECH'S SEMANTIC STUDY)**

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Abstract.

Associative meaning represents the cultural identity and social values of a particular society. Associative meaning arises as a result of a relationship beyond its literal meaning. In Javanese, associative meaning is used as a level of language and unique cultural expression. In this digital era, Javanese is threatened with extinction. The reason is that many Javanese people are more interested in using foreign languages than Javanese. Moreover, the ease of Javanese people accessing digital platforms can cause local languages to be eroded and lost. The short film *Tilik* is presented as an answer to the problem of the threat of extinction of the Javanese language through the associative meaning contained in the dialogue. In addition, the short film *Tilik* shows how Javanese has the potential to transform into a communication tool that reaches the global community. This study aims to describe the associative meaning of the short film *Tilik* by Wahyu Agung Prasetyo from Geoffrey Leech's semantic perspective. This research is a qualitative descriptive study. The data collection method employs viewing techniques and note-taking techniques. The data found is in turn analyzed using the stages of data reduction, data presentation, and conclusion. This study concludes that the associative meanings in the short film *Tilik* by Wahyu Agung Prasetyo include connotative, stylistic, affective, and collocative meanings. There are 25 associative meanings found. The details are 6 connotative meanings, 8 stylistic meanings, 5 affective meanings, 2 reflective meanings, and 4 collocative meanings.

Keywords: Associative, Javanese, Semantic.

INTRODUCTION

The rapid development of the digital era has brought significant changes in the meaning of language. In the digital era, many platforms such as social media, instant messaging applications, and other digital content accelerate language change, including regional languages such as Javanese. Associative meaning, closely related to cultural identity and social values, has shifted with the development of technology and globalization (Erlanda, 2023). What is meant by this meaning shift is the change in meaning experienced by a word or expression from its original meaning to a new meaning. This shift can be in the form of narrowing meaning or expanding meaning.

In the context of the Javanese language, this change is evident in Javanese words and expressions used in the digital world, whether in the form of texts, memes, or videos. Some associative meanings that were previously bound to Javanese traditions and social norms may now undergo changes or adaptations, adapted to the use in the virtual world which tends to be more informal and global. For

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example, the use of *Ngoko* or *Krama* language on social media often does not follow rigid social rules and is sometimes simplified for quick communication purposes (Suparta, 2015).

In addition, the digital era also allows the mixing of Javanese associative meanings with other languages, such as Indonesian or English, resulting in the formation of new meanings that are different from the original associative. However, the digital era provides an opportunity to preserve the Javanese language and its associative meanings through online platforms that support the dissemination of Javanese content, both textually and visually (Purba, 2021).

Associative meanings in Javanese are often related to social contexts, such as the use of *ngoko* and *krama* languages that signify social status and relationships between individuals (Wijana, 2021). For example, the use of the word *nderekaken* in Javanese *krama* not only means *to follow*, but also carries nuances of respect and politeness to the interlocutor. Expressions such as *sugeng rawuh* (welcome) or *monggo* (please) have meanings that go beyond inviting, but also express the respect and hospitality typical of Javanese culture.

The Javanese language is endangered in this digital and globalization era. There are concerns that the use of local languages will be eroded as the flow of information and communication is increasingly dominated by global languages (Purba, 2021). Although the Javanese language is a valuable heritage to be preserved for the Javanese community, there is a possibility that the language will be eroded if its speakers no longer use it. However, this concern about the extinction of the Javanese language can actually be prevented. By adapting to the times. An example is the use of Javanese language in short films that contain cultural identity and social values of Javanese society on digital platforms.

The short film *Tilik* is a tangible manifestation of maintaining and preserving the Javanese language, as well as introducing Javanese social identity to the global community. In the era of rapid globalization and digitalization, where regional languages are often threatened by the dominance of global languages such as English. The short film *Tilik* successfully provides a space for the Javanese language to remain alive and relevant. With dialog that is entirely in Javanese, this film not only functions as entertainment, but also as a means of education and culture. Viewers, both native Javanese speakers and those unfamiliar with the language, can get involved in the storyline while learning Javanese values, manners and expressions. In addition, the audience is invited to understand the differences in the use of language levels such as Javanese *Ngoko* and Javanese *Krama* which are closely related to the Javanese culture of manners.

The storyline of the short film *Tilik* is only about a group of mothers who want to visit Mrs. Lurah in the hospital. At the beginning of the story, we are immediately presented with a truck carrying a group of women to the hospital. During the trip, the women talk about Dian, a famously beautiful village girl. They thought Dian was a bad girl who liked to go out at night with an unclear job. The women argued whether Dian was a good girl or not. From the debate, they use unique expressions that represent the social values of Javanese society, such as animal metaphors to show something or expressions of emotion with various phrases.

Tilik's short film bridges the gap between local traditions and the digital world. With its dissemination through digital platforms such as YouTube, the film has the potential to reach a global audience. This potential can be utilized to introduce Javanese culture, including its language and social values, to audiences from various backgrounds. It is in this context that *Tilik* becomes an effective form of cultural diplomacy, where the Javanese language, which may be considered archaic or limited to certain communities, can now be accessed and appreciated. However, it can now be accessed and appreciated by the international community. With subtitles and easy access through the internet, people from different parts of the world can enjoy this movie, learn about Javanese culture and appreciate the universal values it contains, such as a sense of brotherhood, harmony, and the dynamics of social life

depicted in a simple yet powerful way. Thus, this study aims to describe the associative meaning in the short film *Tilik* by Wahyu Agung Prasetyo based on Geoffrey Leech's perspective.

LITERATURE REVIEW

Researchers need to conduct a literature review to strengthen and clarify the position of this research. The literature review emphasizes how Geoffrey Leech's semantic concept is applied to a study through various researchers' views. From these various points of view, researchers can find gaps that have not been done by previous researchers. Here are the details of the literature review:

2.1 Semantics

The term semantics comes from the Greek *Sema* which means sign or symbol. The verb of semantics is *semaino*, which means to sign or symbolize. The signs or symbols referred to in semantics refer to linguistic signs. Ferdinand de Saussure stated that a linguistic sign consists of two elements, namely a signifier in the form of a sound, and a signifier that refers to a concept or meaning (Chaer, 2002). The term semantics was first introduced by a French philologist, Breal, in 1883.

Semantics has been recognized as a term in linguistics that studies the relationship between linguistic signs and what they represent. Semantics focuses on studying the relationship between linguistic signs and the objects or concepts they signify. In other words, semantics is a branch of linguistics that examines the meaning contained in various language units. Therefore, semantics can clearly be referred to as the study of meaning. Chaer states that semantics has a parallel position with phonology, grammar, and syntax in linguistic studies (Chaer, 2002). In addition to studying the meaning of language, semantics also examines the relationship between various meanings and their impact on humans and society. Therefore, semantics includes the study of the meaning of words, how these meanings develop, and undergo changes (Tarigan, 2009). Thus, semantics does not only focus on meaning, but also pays attention to the development and change of meaning over time.

Research using semantics has been conducted by Shaikh and Hussain (2024). They described the layers of meaning contained in the poems "Ariel" and "Lady Lazarus" by Sylvia Plath using Geoffrey Leech's semantics. The aim of their research was to investigate the meaning of words that help readers understand the contextual background of the poems. In addition, their research describes seven layers of meaning attached to the poems "Ariel" and "Lady Lazarus" based on Leech's theory. The result of their research is that there are seven layers of semantic meaning which include denotative, connotative, collocative, affective, social, thematic, and reflective. In the poems "Ariel" and "Lady Lazarus". These layers of meaning reveal a life of self-identification and self-discovery (Shaikh & Hussain, 2024).

In contrast to Shaik and Hussain's research, Awwaliyah et al (2023) described the associative meaning in the lyrics of the album "Laskar Cinta" with a semantic approach. The associative meaning that has been found is then associated with the values of Sufism. The album has 12 titles, but only 4 songs were studied. The results showed that the associative meaning implied in the album "Laskar Cinta" contains Sufism values in the form of patience, surrendering, facing life's tests, believing that God is One, God's appearance, praying wholeheartedly, testifying to God's existence, *khauf* nature, and remembering death (Yulia Awalliyah et al., 2023).

Awwaliyah's research above is almost in line with Ihkam and Nafisah (2023). They describe the associative meaning in the short story *Abu Al-Hasan* by Kamil Kailani. The theory used is Geoffrey Leech's semantic perspective. Their research is classified as descriptive qualitative research. Their research findings show that associative meaning is the meaning of words or phrases that relate to things outside the literal. Associative meaning is divided into five meanings, namely reflective meaning, collocative meaning, affective meaning, stylistic meaning, and connotative meaning. The associative

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meanings found in the short story *Abu Al-Hasan* by Kamil Kailani include four stylistic meanings, two collocative meanings, two affective meanings, and two connotative meanings (Ihkam & Nafisah, 2023).

This research and the research above have similarities in terms of theory, namely Geoffrey Leech's semantic studies. The above research uses Leech's semantics to explore the layers of meaning contained in poetry, song albums, and short stories. In contrast to this study which examines a short film entitled *Tilik*. This study describes how the short film *Tilik* uses associative meaning as a tool to convey messages that represent social values and Javanese culture through Javanese dialog.

Associative meaning means a meaning of language that is related or related to the moral values that exist in the language community (Dewi, 2009). This associative meaning is realized by language symbolism as an expression to voice a language concept. It can also be interpreted as a meaning that is directly related to the community starting from the moral value of language, the outlook on life of the language community and at the level of the value of language taste (Dewi, 2009).

Associative meaning can also mean the meaning of a lexeme that is related to a situation outside the language (Saeed, 2003). For example, the word 'buffalo' means 'ignorance'; the word 'moon' means 'beauty'; the word 'night' means 'loneliness' or 'silence'; the word 'pigeon' means 'loyalty'; the word 'rat' means greed. Therefore, it can be explained that associative meaning has a connection to language events among the speaking community. Therefore, this associative meaning is closely related to the cultural style of the speaking community and has an important role in the language population in the community itself (Dewi, 2009). In accordance with what is presented by Aminuddin who states that this association or associative relationship plays a role in the meaning of the sentence which cannot be separated from the conceptualization of meaning with the conclusion of the sentence (Aminuddin, 1988): (1) parallels in nature, such as between the words 'arrived' and 'came'; (2) cause-and-effect, such as 'patience' with 'understanding'; (3) quality relationships, such as 'fire' with 'heat'; (4) facts and symptoms, such as 'crying' with 'sadness'; (5) association relationships with opposition, such as 'good' and 'bad'; (6) association relationships with hyponyms, such as 'plants, animals, humans' with 'creatures'.

Leech in his book *Semantics* mentions that the meaning of a word is divided into seven conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflective meaning, collocative meaning, and thematic meaning (Djajasudarma, 2009). The term associative meaning according to Leech consists of connotative, stylistic, affective, reflective, and collocative meanings included in associative meaning. The definition of connotative meaning is the basic meaning defined by other meanings based on reality or the real world. This meaning is relatively unstable, because its meaning is in accordance with culture, time, and individual understanding. For example, the word woman has a basic meaning of woman, girl, and human; which is connoted to mean weak, emotional, timid, irrational, etc (Adisutrisno, 2008).

The definition of stylistic meaning is the meaning related to the choice of words due to social differences in society (Dewi, 2009). The choice of words greatly affects the feeling and perception when heard. For example, pupils, students, learners, and students. Each word in these examples has its own usage. If it is used incorrectly, it will cause awkwardness. Meanwhile, affective meaning is a meaning that is sensitive to the feelings of the listener or reader. Affective meaning can be evoked in the reaction of the listener or reader to the meaning of the word expressed (Adisutrisno, 2008). For example, when someone calls someone with the word *monkey*, there will definitely be a reaction that will reply "Who?" because the word 'monkey' is more associated with the meaning of insult. In terms of its function, affective meaning is usually used to express emotions, sometimes sarcastically and sometimes overtly. Affective meanings can also contain a person's expression through a warning but politely, such as "I'm sorry to interrupt, but would you be willing to speak less loudly?". This indicates that the affective meaning is expressed in accordance with different tonal styles with the same meaning (Leech, 2003).

Leech explains that reflective meaning is a meaning that arises because of the definition's response to a different definition. As we usually hear between the words 'the comforter' and 'holy spirit' with the same basic meaning. 'The comforter' means cheerful or giving happiness to others while 'holy spirit' means something astral and cannot be seen and sounds scary (Leech, 1974). A reflective meaning if it has a suggestive or associative state as in the word 'holy spirit' it will be defined as 'holy spirit', otherwise if the reflective meaning refers to emotions it could be a taboo meaning so that the elimination of the meaning that is considered taboo with the meaning of the word that is not taboo, there is what is explained by Bloomfield on the word 'cock' which means 'rooster' replaced by the word 'rooster' because the word 'cock' is considered a taboo word because it is now used the meaning of 'male genitals' (Leech, 1974).

The last type of associative meaning is collocative meaning. Colloquial meaning refers to the meaning of a word that is related to the meaning of another word in the same "place" in a phrase (ko=same, together; lokasi=place). For example, it is often said that a man is handsome; a woman is beautiful; a landscape is beautiful. The words handsome, beautiful, and scenic have different word pairs. If a woman is said to be beautiful, it sounds awkward and inappropriate (Chaer, 2002).

2.2 Previous Studies on Short Film *Tilik*

The short film *Tilik* by Wahyu Agung Prasetyo has been studied by several researchers before, namely Sekarayu Putri Triwiyono (2023) examined the short film *Tilik* by Wahyu Agung Prasetyo in terms of affixation. Her research aims to analyze, identify, and classify the types of affixation in the film dialogue. Wedhawati's and Sudaryanto's theories are used as the analysis tools. The result shows that there are 24 types of affixation in the dialog of the short film *Tilik*, namely reflexes, prefix {di-}, prefix {sa-}, prefix {ke-}, prefix {tak-}, suffix {-an}, suffix {-a}, suffix {-i}, suffix {-na}, suffix {-ake}, suffix {-e}/{-ne}, suffix {-an}+{-e}, suffix {N- + -ake}, suffix {ng- + -i}, suffix {ng- + -an}, suffix {ke- + -an}, suffix {ka- + -an}, confix {di- + -i}, confix {di- + -ake}, confix {tak- + -i}, confix {tak- + -ake}, confix {se- + -a}, infix {-um-} and infix {-in-}. Each type of affixation has a different meaning according to the formers and the category (Triwiyono, 2023).

Triwiyono's research above is different from Salma Salshabella Nur Hamida (2023). Salma describes the violation of the principle of language politeness and its causes in the short film *Tilik* by Wahyu Agung Prasetyo. A descriptive qualitative approach was used in her research. Her research concluded that there were 78 data consisting of 39 violations of the principles of language politeness and 39 factors causing violations of the principles of language politeness in the film *Tilik*. The details of the violation of politeness principles are the violation of the maxim of wisdom 11 data, the maxim of modesty 4 data, the maxim of generosity 2 data, the maxim of sympathy 4 data, the maxim of compatibility 9 data, and the maxim of praise 5 data. While the details of the factors causing violations of the principles of language politeness are direct criticism with words 6 data; encouragement of speakers' emotions 12 data; protective attitude towards opinions 7 data; accusing the interlocutor 12 data; and cornering the interlocutor 2 data (Hamida, 2023).

In addition, Desnita et al focused their research only on the conversations of the characters in the short film *Tilik*. Their research used the pragmatics approach of implicature theory. Their research aims to describe the types and functions of conversational implicature in the movie. The type of their research includes qualitative research. The result of their findings is that there are two types of implicature in the short film *Tilik*, namely conventional implicature with 30 data and unconventional implicature with 20 data. The functions of conversational implicature in the short film *Tilik* include assertive 11 data, directive 9 data, expressive 17 data, commissive 1 data, and declarative 1 data (Desnita et al., 2021).

Triwiyono's research only focuses on the aspect of affixation. He explores how a word in the Jawab language in the dialog of the short film *Tilik* undergoes the process of affixation. By knowing and

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analyzing the affixation, he emphasizes that different types of affixation have an influence on the different meanings of a word in the short film *Tilik*. In contrast to Hamida's research, which analyzes the short film *Tilik* from the aspect of language politeness principles. Furthermore, Desinta et al. used the theory of implicature in the field of pragmatics as their research theory. With implicature, their research found types of implicature and their functions. From this explanation, the researcher found a research gap between this research and previous research. The gap is the layer of meaning in semantic studies, namely associative meaning. So this research examines the associative meaning of Javanese language in the short film *Tilik* by using Geoffrey Leech's perspective.

METHOD

Researchers need to conduct a research method, which is an activity or a gradual scientific process starting from determining the topic to obtaining results in the form of understanding and understanding of the topic (Raco, 2010). This research method includes the type of research, data sources, data collection methods, and data analysis techniques. The following is the description:

1.1. Types of Research

This research uses a qualitative method with a descriptive approach. According to Bodgan and Taylor, qualitative methods are research that focus on an in-depth understanding of social phenomena and produce descriptive data, both in the form of words, written, and oral (Moleong, 2000). This qualitative method not only focuses on collecting descriptive data, but also on detailed descriptions and in-depth interpretations of the processes, meanings, and dynamics that occur in a particular context. This research uses a descriptive approach with the aim of describing, explaining, and describing data in accordance with the predetermined research focus (Triyono, 2012). Through this approach, researchers try to provide a clear and detailed description of the phenomenon studied.

1.2. Data Source

Researchers need data sources as a place to collect research data. Data sources can be understood as the first subject from which data can be obtained such as printed books, posts on social media, videos, or audio recordings, which can be observed in detail by researchers (Siyoto & Sodik, 2015). The primary data source in this research is the short film *Tilik*.



<Figure 1> Thumbnail of Short Film "*Tilik*"

Source: <https://ravacanafilms.com/films/Tilik/>

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Figure 1 above is the thumbnail of the short film entitled *Telik*. Ravacana Films in collaboration with the Yogyakarta Special Region Cultural Office presents a short film entitled *Telik* which was released in September 2020. This short film was directed by Wahyu Agung Prasetyo. Many awards have been obtained by this *Telik* short film, namely the 2018 Maya Cup Winner, Official Selection Jogja-Netpac Asian Film Festival 2018, and Official Selection World Cinema Amsterdam 2019. *Telik*'s short film is 32 minutes long and has been watched by 29 million viewers. Here is the youtube link of the short film *Telik* https://www.youtube.com/watch?v=GAyvgz8_zV8&t=739s

1.3. Method of Collecting Data

The data collection method is an effort to obtain information used to explain the research (Muhammad, 2011). In this study, researchers used two techniques, namely the watch technique and the note technique. The watch technique is done by watching the film directly, paying attention to the dialog between characters and the narrative of the story. Meanwhile, the note-taking technique is a continuation of the watching technique, where researchers record dialog that contains associative meaning during the process of watching the film.

1.4. Data Analysis Techniques

Researchers applied data analysis techniques based on Milles and Hubberman's interactive analysis model, which includes data reduction, data presentation, and conclusion drawing (Fitrah & Luthfiyah, 2017). In the first stage, data reduction was carried out through two steps, namely sorting and selecting data from Wahyu Agung Prasetyo's short film *Telik* that contained associative meaning. After that, the data found were grouped according to Geoffrey Leech's perspective. In the second stage, data presentation is done by creating a table containing associative meaning data, categorizing data based on the type of associative meaning, and describing the findings of associative meaning in *Telik* film according to Geoffrey Leech's perspective. The third stage is conclusion drawing, in which the researchers conclude the results of the previous analysis related to associative meaning based on Geoffrey Leech's perspective.

RESULTS & DISCUSSION

Data on the associative meaning of Javanese language in the short film *Telik* by Wahyu Agung Prasetyo based on Geoffrey Leech's perspective is presented in the following table:

<Table 1> Javanese Associative Meaning Data Table

No	Word	Meaning	Type of Associative Meaning	Total
1	Mlebu metu	Come in-go out	Connotative meaning	6
2	Mrinding	Creeps	Connotative meaning	
3	Porch	Sideline	Connotative meaning	
4	By the way	Talking	Connotative meaning	
5	Amit-amit	Hopefully Not	Connotative meaning	
6	Ghatheli	Flirtatious	Connotative meaning	
7	Connection	Dating	Stylistic meaning	8
8	Collapse	Sick	Stylistic meaning	
9	Yu	Madam/Mrs.	Stylistic meaning	
10	Nyambong	Continue	Stylistic meaning	
11	Nyonangi	Catch	Stylistic meaning	
12	Nguyoh	Urinate	Stylistic meaning	
13	Maido	To ridicule	Stylistic meaning	
14	Solutif	Having the solution	Stylistic meaning	

15	What are you doing?	What's her work?	Affective meaning	5
16	What is the potone?	Is the picture like this?	Affective meaning	
17	Miker!	Think about it!	Affective meaning	
18	Mudun!	Go down!	Affective meaning	
19	Ati-ati	Be Careful!	Affective meaning	
20	Ulo	Snake	Reflective meaning	2
21	Atahiyat	Atahiyat	Reflective meaning	
22	Grapyak tour bush	Friendly	Collocative meaning	4
23	Padhangin dunyo	Light of the world	Collocative meaning	
24	Welik scales	Her Life's background	Collocative meaning	
25	Waton dilek	Swallowed whole	Collocative meaning	
Total amount of data				25

Table 1 above shows the data of Javanese associative meaning that researchers have found in the short film *Tilik* based on Geoffrey Leech's perspective totaling 25 data. Associative meaning according to Leech consists of five meanings, namely connotative meaning, stylistic meaning, affective meaning, reflective meaning, and collocative meaning. The data in the table above has found associative meaning with the following details: 6 data of connotative meaning, 8 data of stylistic meaning, 5 data of affective meaning, 2 reflective meaning, and 4 data of collocative eating. The most dominant meaning is stylistic meaning while the minimum meaning is reflective meaning. The following researchers describe the associative meaning that has been found in the short film *Tilik* based on Geoffrey Leech's perspective.

4.1 Connotative Meaning

Connotative meaning is another meaning that is interpreted in accordance with reality. Therefore, connotative meaning is relatively unstable because it is connected to culture, time, and people's understanding. Therefore, connotative meaning is defined as the basic meaning that is interpreted with other meanings that are appropriate to something that happens in the language community (Afzal & Zaki, 2023). Researchers found connotative meaning in the short film *Tilik* in the form of the word *amit-amit* (hopefully not). Here is the excerpt:

Gotrek : "Saiki ngene wae bu. Lek sing dadi lurah Dian ae piye?"
 Bu Tejo : "Ya Allah Astaghfirullah"
 Gotrek : "Bapak-bapak mesthi milih kabeh"
 Yati : "Ra usah reko-reko"
 Bu Tejo : "Ojo, ojo banget Ya Allah, amit-amit"

Gotrek : "Miss, I think it likes this. What if Dian becomes the subdistrict head?"
 Mrs. Tejo : "Oh My God, Astaghfirullah"
 Gotrek : "The fathers must choose all of it"
 Yati : "Dont be overdo it"
 Mrs. Tejo : "Oh my God, Don't happen, I'm hopefully not"

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In the dialogue excerpt of *Tilik* above, the word *amit-amit* spoken by Bu Tejo has a very rich and relevant associative meaning when analyzed from Geoffrey Leech's perspective. Denotatively, *amit-amit* in Javanese is an expression to reject something that is considered inappropriate or undesirable. The word *amit-amit* is used by Mrs. Tejo as an expression of strong rejection of the idea expressed by Gotrek, namely Dian becoming lurah. Connotatively, this expression not only means don't want or don't agree, but also carries a sense of disgust or moral disapproval. Bu Tejo emphasizes that Dian's election as lurah is something undesirable, even considered a bad thing in her view. Based on Geoffrey Leech's perspective, the expression *amit-amit* used by Bu Tejo has a complex associative meaning. It not only expresses literal rejection, but also carries emotional, moral, and social connotations that enrich communication and interaction in the Javanese cultural context.

In addition to the word *amit-amit*, researchers found another connotative meaning, namely *ghatheli* (flirtatious). Here is a quote that proves it:

Bu Tejo : "Ojo banget, Ya Allah. Desone dhewe iso ambyar lek koyok Dian ngono wi"

Yati : "Iyo, aku setuju karo Bu Tejo. Ojo Dian. Bojoku ki lho senengane ghatheli. Senengane lirak-lirik. Jewer meneh po piye?"

Yu Ning : "Piye to, Trek we ki Trek?"

Mrs. Tejo : "*Oh my God, don't happen. Our village seems nothing like Dian*"
(negative assumption)

Yati : "*Yes, I agree with Mrs. Tejo. Don't choose Dian. My husband likes flirtatious. He always glances at the other girl. Can I pinch your ear again?*"

Mrs. Ning: "*How is it?*"

Denotatively, *ghatheli* in Javanese means someone who likes to annoy, behave impolitely or act carelessly. However, connotatively, this word has a more negative nuance and describes the behavior of Yati's husband who likes to glance at or pay attention to other women, which is considered inappropriate. The connotation of *ghatheli* is Yati's frustration or annoyance with her husband's bad habits, which involve not only physical actions but also hidden intentions or wrong interests.

Based on Geoffrey Leech's analysis, the word *ghatheli* in this dialog has a complex associative meaning. It not only means someone who likes to act recklessly, but also carries emotional, social, and moral connotations that indicate dissatisfaction with the husband's inappropriate behavior. Through these associative meanings, *ghatheli* enriches the social and cultural interactions in the conversation, and adds depth in understanding the dynamics of relationships between characters in the movie *Tilik*.

4.2 Stylistic Meaning

Stylistic meaning is related to word choice and differences in word usage. This is because there are differences in the social environment and word usage in society. Stylistic meaning is the meaning of words produced due to differences in word usage in society (Ramtirtha & Ovhal, 2023). In the dialog of the short film *Tilik*, researchers found the word *ambruk* (sick) as follows:

Yu Ning : "Aku ki ditelfon karo Dian, Ngabarke Bu Lurah ki ambruk, banjur digowo nyang rumah sakit to? Mulane aku ki ndang-ndang ngabari ibu-ibu kabeh neng kene ki, seko whatsapp ki lo ning grupe dhewe"

Ibu-ibu : "Wo..., ngono to?"

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Mrs. Ning : "Dian calls me, she informs me that the subdistrict head is sick. Was she taken to the hospital? And then I directly inform you all here, I do it in our group of WhatsApp"
Mothers : "Oh, I see".

The use of the word *ambruk* in informal conversations between mothers in the village illustrates how colloquial language is used to convey important information. This word was chosen not only to describe a clear physical condition, but it also carries a sense of drama and urgency, which reinforces the urgency of the situation. In the context of Javanese culture, the use of the word *ambruk* has the power to show how serious the situation is without the need to over-explain.

Based on Geoffrey Leech's perspective, the word *ambruk* in the dialog of *Tilik* has a rich and deep associative meaning. This word not only describes subdistrict head's physical condition of falling ill, but also contains connotations of weakness, worry, and urgency. These associative meanings enrich the dynamics of social interactions between the characters, adding an emotional and cultural layer to everyday conversations. The use of the word *ambruk* highlights how Javanese language not only functions as a communication tool, but also as a means to express social and emotional values in certain situations.

The next stylistic meaning that researchers found in the short film *Tilik* is *Yu* (Mrs.). The following is the dialog.

Yu Ning : "Bu Tejo, Yu Sam. Yen menurutku to nek Dian ki penggaweane genah, wi ra mungkin nduwe koyok ngono kuwi, ho'oh ra?"

Mrs. Ning : "Mrs. Tejo, Mrs. Sam. I think that if Dian works well, he probably doesn't have something like that, right?"

Stylistically, the use of the word *Yu* in this conversation shows a familiar and typical Javanese language. *Yu* gives a more casual yet respectful tone, which is appropriate to the characters and the social context of the characters. This shows that although the conversation takes place in an everyday setting, there are implied social rules about how to speak and how to respect others, especially those who are older or have a certain status.

Based on Geoffrey Leech's analysis, the word *Yu* in this dialog has a wider associative meaning than just a nickname for older women. It contains connotations of respect, familiarity, and strong social norms in Javanese culture. The use of *Yu* enriches the nuances of social interaction in the movie *Tilik*, where language not only functions as a means of communication, but also as a reflection of social and cultural values in Javanese society. The associative meaning of *Yu* adds depth in understanding the relationships between characters in the movie and shows how language can reflect complex social dynamics.

4.3 Affective Meaning

Affective meaning relates to the use of expressions of one's emotions sometimes in the form of innuendo and sometimes overtly (Cahyani & Waliyudin, 2021). Affective meaning can also contain warnings but with polite language. The affective meanings contained in the short film *Tilik* are *gaweane opo yo*? Here is the excerpt:

Bu Tejo : "Eh, Dian ki gaweane opo yo? Kok jare enek sing tau ngomong yen gaweane ra genah ngono kwi lho, kan ngesakne bu Lurah to? Yen nganti nduwe mantu gaweane ra nggenah ngono kwi lho yo."

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Mrs. Tejo : "What does Dian do? I heard someone say that his work isn't proper like that, isn't it frustrating for Mrs. subdistrict head? If he ends up having a son-in-law, that kind of work isn't right either."

In the context of this conversation, the phrase *gaweane opo yo?* literally means "what does she do?". However, affectively, this question not only requests information about someone's job, but also implies a tone of doubt and criticism of Dian's character. Mrs. Tejo expresses her confusion about Dian's employment status, but actually this question contains the meaning of innuendo and suspicion. This can be seen from the next context, where Bu Tejo adds that some say Dian's job is unclear *gaweane ra genah*, which suggests that Bu Tejo doubts Dian's reputation.

Emotionally, this question carries a negative attitude or distrust towards Dian, as if Bu Tejo is trying to doubt the integrity or validity of Dian's social status in society. In Javanese culture, questions like this are often used to express veiled judgment or disapproval without directly criticizing someone. By using "gaweane opo yo?", Mrs. Tejo subtly questions Dian's credibility in front of the other characters listening to the conversation.

Furthermore, researchers found the word *miker* (think) as an affective meaning. Here is the dialog as well as the explanation.

Yu Sam : "Mesti ki Dian dadi omongan to, bu?"
Bu Tejo : "Lho layo, saiki coba do miker. Aku ki bukane nyilikke bandane keluargane Dian lho ya"

Mrs. Sam : "Is Dian being the talk of town? Isn't it?"

Mrs. Tejo : "And then, Now let us think about it. I don't insult Dian's family"

Literally, *miker* means to think or ponder something. In the context of this conversation, Bu Tejo asks Yu Sam to consider or think more seriously about what is being discussed, especially regarding Dian's family. The word *miker* shows that Mrs. Tejo has a concern or tendency to assess other people's circumstances, especially regarding the gossip or talk about Dian. The use of this word reflects Bu Tejo's critical and perhaps slightly skeptical attitude towards what happened to Dian's family. She asks others to reflect on the situation by considering more in-depth facts, even though she herself may already have strong assumptions.

4.4 Reflective Meaning

Reflective meaning is a meaning that arises because of the response of defining words to different definitions. If the reflective meaning has a suggestive thing, it will be defined as a good thing, but if the reflective meaning refers to emotions, it could be a taboo meaning but the meaning is changed with a word meaning that is not taboo (Ihkam & Nafisah, 2023). The reflective meaning that the researchers managed to find was *ulo*. Here is the quote:

Bu Tejo : "Piye to Gotrek ki? Aku kon nguyuh tengah sawah opo piye? Wegah aku wedi ulo"
Yu Ning : "Neng ra wedi karo ulone Pak Tejo to, bu?"

Mrs. Tejo : "How is Gotrek? Does he ask me to urinate in the middle of the rice field? I don't want to, I'm afraid of snakes."

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Mrs. Ning : Aren't you afraid of Mr. Tejo's snake?

On the surface, the word *ulo* refers to a literal snake. However, in the context of this conversation, *ulo* is used by Bu Tejo to express her fear of snakes when she refuses to relieve herself in the middle of a field. When Yu Ning responds by saying, "*Neng ra wedi karo ulone Pak Tejo to, mom?*", the affective meaning of *ulo* shifts. Here, Yu Ning satirizes by using the word *ulo* as a metaphor to describe the "might" of Mrs. Tejo's husband. In this way, Yu Ning is insinuating that Mrs. Tejo is afraid of snakes but loves the strength of her husband, Mr. Tejo.

In addition to the word *ulo*, researchers found another reflective meaning, namely *atahiyat*. The dialog excerpt is as follows:

Yu Sam : "*Ning aku ki ra wedhi bojoku seneng Dian.*"

Yu Ning : "*Lha kenopo?*"

Yu Sam : "*Lha bojoku wes ra iso atahiyat.*"

Mrs. Sam : "I'm not afraid if my husband likes Dian"

Mrs. Ning : "Why?"

Mrs. Sam : "Because my husband can't do attahiyat."

In the quote above, the expression *atahiyat* is classified as reflective meaning according to Geoffrey Leech. Reflective meaning refers to how a word or phrase can reflect an individual's thoughts or feelings in relation to the experience or reality at hand. The term *atahiyat* that Yu Sam uttered actually refers to her husband's manhood that can no longer "stand up". Because he is no longer standing, Yu Sam is not afraid of her husband approaching Dian.

4.5 Collocative Meaning

Collocative meaning is the meaning of a word that is related to the meaning of another word in the same "place" in a phrase. Usually this collocative meaning is often heard in the general public. Researchers found a collocative meaning in the dialog of the short film *Tilik*, namely *sisik welik*. Here is the quote:

Yu Ning : "*Walah, walah, Jan. Njenengan-njengan ki lo ngalahke wartawan wae. Nganti iso ngerti sisik welik uripe liyan. Nganti kyok ngno wi jan.*"

Mrs. Ning : "Oh, I see. All of you are like journalists who know the ins and outs of other people's lives. Until it's like that, right?"

Literally, *sisik welik* means the ins and outs, which in the Javanese context is an idiomatic expression to describe the hidden or hard-to-disclose parts of a person's life. It is often used to refer to secrets or details of one's life that are not commonly known by others. The phrase *sisik welik* is used in collocations related to private affairs or secrets of one's life, which are difficult to reveal. The phrase is colloquially often juxtaposed with words that describe a person's life, as in the sentence *sisik welik uripe liyan* which means the secret life of another person. In Javanese culture, this phrase is also often used in the context of conversations that involve curiosity about other people's private lives. The collocation of *sisik welik* and *uripe liyan* forms an expression that refers to the ability to know hidden things or personal details of others that should be private.

CONCLUSIONS

The researchers concluded that the associative meaning in the short film *Tilik* by Wahyu Agung Prasetyo plays an important role as a representation of cultural identity and social values of Javanese society. With the semantic analysis of Geoffrey Leech's perspective, it was found that the associative meaning of Javanese language in the short film *Tilik* includes five types of meaning, namely connotative meaning, stylistic meaning, affective meaning, reflective meaning, and collocative meaning. There are 25 data of associative meaning identified in the short film *Tilik*. The details include of 6 connotative meanings, 8 stylistic meanings, 5 affective meanings, 2 reflective meanings, and 4 collocative meanings.

The researchers realize that the research that has been done has limitations. In terms of literature and references, research on the associative meaning of Javanese language is still limited. There are relatively few studies that specifically discuss Javanese language films so researchers need to combine various general sources with Javanese culture. In addition, the dialog in the short film *Tilik* can be interpreted with different meanings. This is because there are many varieties of Javanese language for Javanese people. So the researcher suggests to future researchers to focus more on examining the comparison of Javanese language in certain areas so that the results obtained are more comprehensive.

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