



## An Implementation of Anger Expressive Speech in the Film *Kapan Pindah Rumah?*

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### ABSTRACT

This study is a descriptive qualitative study that aims to examine the use of speech in expressing anger in the film *Kapan Pindah Rumah?* using Roman Jakobson's theory of language function (1960). The research data consists of seven scenes depicting conflicts between a mother and her children. Data collection was conducted using the simak method through basic sadap techniques, simak bebas libat cakap techniques, and catat techniques. Data analysis used the matching method with advanced ortografis and padan pragmatis methods. The results showed that angry emotions were expressed through the choice of confrontational words, the use of negative imperatives, repetition, high intonation, and nonverbal gestures such as pointing, staring, and shooing. Based on Jakobson's theory, dominant angry utterances represent the emotive function as an outburst of feelings and the conative function to influence the interlocutor. The findings from these seven scenes confirm that utterances play an important role not only as a means of communication but also as a tool for control, emotional expression, and negotiation of power relations within the family.

*Keywords: anger, expressive speech, film*

## Penerapan Ujaran Ekspresif Emosi Marah pada Film *Kapan Pindah Rumah?*

### ABSTRAK

Penelitian ini merupakan penelitian kualitatif deskriptif yang bertujuan mengkaji penerapan ujaran dalam mengekspresikan emosi marah pada film *Kapan Pindah Rumah* dengan menggunakan teori fungsi bahasa Roman Jakobson (1960). Data penelitian berupa tujuh adegan yang menampilkan konflik antara Ibu dan anak-anaknya. Pengumpulan data dilakukan dengan metode simak melalui teknik dasar sadap, teknik simak bebas libat cakap, dan teknik catat. Analisis data menggunakan metode padan dengan metode lanjutan padan ortografis dan padan pragmatis. Hasil penelitian menunjukkan bahwa ekspresi emosi marah tampak pada pilihan kata bernuansa konfrontatif, penggunaan imperatif negatif, repetisi, intonasi tinggi, serta gestur nonverbal seperti menunjuk, menatap tajam, hingga mengusir. Berdasarkan teori Jakobson, ujaran marah dominan merepresentasikan fungsi emotif sebagai luapan perasaan serta fungsi konatif untuk memengaruhi lawan bicara. Temuan dari tujuh adegan ini menegaskan bahwa ujaran berperan penting bukan hanya sebagai sarana komunikasi, melainkan juga sebagai alat kontrol, ekspresi emosional, dan negosiasi relasi kuasa dalam keluarga.

*Kata kunci: ujaran ekspresif, emosi marah, film*

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## INTRODUCTION

As social beings, humans need a means of communication to maintain relationships with one another, namely language. Language is a means of communication and social interaction. In addition, language can also function as a means of expressing thoughts and feelings. The direct transmission of ideas, thoughts, feelings, and emotions is the purpose of language as a means of communication (Witrianti & Tarmini, 2023). Abdul (2009) argues that apart from being a means of communication, language is also used as a medium for self-expression, thereby supporting speakers in conveying their identity and expressions. Language has two rules in its definition, namely functional and formal. In the functional definition, language is viewed in terms of its function, so that language is defined as a shared tool for expressing ideas. In the formal definition, language is all the sentences in the human mind that are structured according to the rules of grammar, because language has rules so that meaning can be contained in the words that are strung together (Rakhmat, 2015).

Psycholinguistics is a collaboration between the disciplines of psychology and linguistics. The objects of psycholinguistics are language, mental phenomena, and the relationship between the two (Kuntarto, 2015). According to Trevor (2014), in psycholinguistic studies, language is not merely a set of grammatical rules, but is also viewed as a complex cognitive process that involves mental processes to produce and understand speech. Psycholinguistics studies how the human brain processes language, from its creation and processing to its relationship with the emotions conveyed through speech.

One focus in psycholinguistics is the expression of emotion in language. This is because emotions affect the way people communicate and understand the messages conveyed. Expression in the KBBI (2025) means 'the process of revealing an intention, idea, or purpose'. The realm of expression includes statements, utterances, and emotions that originate from a person's thoughts when conveying a concept through language, in this case through speech. Speech in KBBI (2025)

means 'a sentence or part of a sentence that is spoken'. In other words, utterances are a form of communication that presents a series of sounds in the form of sentences with the aim of conveying a message or intention to our interlocutor. Utterances are an acoustic phenomenon because they are constructed from symbols, namely vocal symbols, which are a series of sounds in a sequence that is the result of collaboration between various organs of the human respiratory system. In order for the meaning or purpose of these sounds to be clearly understood, it is necessary for the listener to receive the sounds that must be articulated in such a way (Tarigan, 2020).

In the process of expression, there is an element that is revealed or displayed, namely emotion. Literally, emotion means 'an outpouring of feelings that develop and subside in a short period of time, psychological and physiological states and reactions (such as joy, sadness, tenderness, love), subjective courage' (KBBI, 2025). Emotion is a biological and psychological phenomenon because it arises from where and how a person responds to society. According to Goleman (2005), emotion is a feeling that reflects a response to a particular situation and influences a person's thoughts, behavior and physical health. Soenjono (2003) argues that in addition to words, expressions conveyed through speech are often conveyed through suprasegmental aspects, namely tone and intonation. Anger, pleasure, or fear, for example, can be conveyed with certain intonations or tones of voice that influence the listener's perception and interpretation of the message conveyed by the speaker.

In order to understand a person's speech and expressions, it is not only necessary to interact directly with them. Understanding speech and expressions can also be done through film media, as in this study. This study uses the speech and expressions of anger found in the film *Kapan Pindah Rumah?* (When Are We Moving House?). The reason for choosing the film *Kapan Pindah Rumah?* as the subject of this study is because this film shows complex emotional dynamics in family relationships, especially in terms of verbal



expressions of anger. This film provides various verbal exchanges that depict emotional tension and conflict, thus enabling more in-depth research on how the characters express their anger through speech.

The film *Kapan Pindah Rumah?* tells the story of the dilemma faced by a child and son-in-law. On the one hand, as a child, he must obey his mother's orders, while on the other hand, he has his own small family and wants them to move house so they can have their own home. The film was directed by Herwin Novianto and released on 17 December 2021. The film *Kapan Pindah Rumah?* tells the story of the dilemma faced by a child and son-in-law. On the one hand, as a child, he must obey his mother's orders, while on the other hand, he has his own small family and wants to move house so that they can have their own home. The film is directed by Herwin Novianto and was released on 17 December 2021. This study aims to identify and analyse how language is used as a medium to express anger in the film *Kapan Pindah Rumah?* This study is useful for providing further knowledge about the forms of speech in the film *Kapan Pindah Rumah?* In addition, this study is expected to provide a better understanding of the function of language in emotional communication by analysing the ways in which characters express anger through words, intonation, and body language. Based on this background, the issues to be discussed in this study can be formulated as follows:

1. How is speech used to express anger in the film *Kapan Pindah Rumah?*
2. According to Roman Jakobson's theory, what function of language is most dominant in speech that expresses anger in the film *Kapan Pindah Rumah?*

The preparation of this study involved reviewing previous studies as comparative material for this study. The previous studies referred to are, first, the study by Rupidara & Suswandi (2023) entitled "Penggunaan Ujaraan dalam Mengekspresikan Kemarahan pada Film *Penyalin Cahaya* karya Wregas Bhanuteja". The results of this study show the use of utterances in expressing

anger based on Roman Jakobson's theory. The study found that the most dominant utterances in the film *Penyalin Cahaya* were referential utterances. The second research by Usuli et al., (2022) entitled "Penggunaan Ujaraan dan Ekspresi Emosional dalam Mengekspresikan Kemarahan dalam Film *Joker* karya Todd Phillips (Analisis Psikolinguistik)". This study found 57 utterances in 12 dialogues, consisting of 20 emotional utterances, 21 referential utterances, and 16 conative utterances. The researchers also found anger represented through facial expressions, gestures, body posture, emotional actions, voice, and physiological changes. The latest research by Watuna (2014) is entitled "Penggunaan Bahasa dalam Mengekspresikan Emosi Kegembiraan dalam Film *Twilight Saga* oleh Stephenie Meyer Suatu Analisis Psikolinguistik". Through this research, the researcher discovered body movements that are shown when expressing emotions of joy in the *Twilight Saga* film.

The novelty of this research lies in its subject matter. This study also highlights characters in Indonesian-language films in terms of how they express anger through body language, tone of voice, and choice of words. In this study, the author uses Jakobson (1960) theory of speech acts. Jakobson divides speech into six types, namely referential speech, conative speech, emotional speech, phatic speech, metalinguistic speech, and poetic speech.

1. Referential speech. This speech is captured in the meaning of the message conveyed in context, such as describing objects, mental states, and situations.
2. Conative speech. This speech is focused on the reaction of the interlocutor and refers to the goal of influencing thoughts or behavior.
3. Emotive speech. This speech is focused on expressions that convey the speaker's feelings, attitudes and emotions. This can be seen when someone expresses emotions even though they are not shown through speech.

## METHOD

This study applies a qualitative research method that emphasizes descriptive analysis. Creswell & Poth (2018) state that descriptive qualitative research aims to describe in detail the situation or phenomenon that occurs with a focus on the process and context, and uses methods such as interviews, observation, and document analysis. In compiling the data, the author used the *simak* method with the basic technique of *sadap*, and the advanced techniques of *simak bebas libat cakap* and *catat* technique. The listening method is a research method conducted by listening to the language used by the object being studied (Sudaryanto, 2015). In this method, there is a basic technique, namely the tapping technique, which is a data collection technique by tapping the language used by the object.

The advanced technique in this study is the *simak bebas libat cakap* technique, in which the researcher only acts as an observer of the use of language by the informants.

The researcher was not involved in the language events being studied. Another advanced technique is the *catat* technique. The *catat* technique is a technique carried out by recording conversations that are the source of data (Mahsun, 2006). The data obtained by the author was sourced from the film *Kapan Pindah Rumah?* (When Are You Moving House?).

The author listened to and then recorded the dialogue that became the data in this study, which was then analyzed using the *padan* method with advanced methods in the form of the *padan ortografis* method and the *padan pragmatis* method. Sudaryanto (2015) said that the matching method is a method whose determining tool is external, separate, and not part of the language (langue) concerned. The following are the research steps taken by the researcher.

- 1) Watching and listening to the film *Kapan Pindah Rumah?*
- 2) Recording the dialogue during the angry scene.

- 3) Analyzing the utterances and gestures in the data obtained.
- 4) Drawing conclusions from this research.

## RESULT

This study found 24 utterances representing expressions of anger in the film *Kapan Pindah Rumah?*. These utterances were spread across seven conflict scenes involving interactions between the mother and her children. Each scene reflected variations in emotional intensity, speech function, and the use of linguistic and non-linguistic features that conveyed anger. The analysis shows that anger in the utterances in this film is expressed through several different linguistic markers and paralinguistic elements.

### 1. Negative Imperative Sentences.

Anger is often expressed through negative imperative sentences such as '*nggak usah*' (don't), '*jangan*' (don't), and '*nggak perlu*' (no need). These forms appear repeatedly in the mother's dialogue as direct prohibitions to her children. For example, statements such as '*Nggak usah bantuin Masmu mendapatkan restu dari Ibu!*' clearly show an attempt to control the actions of the interlocutor while simultaneously expressing displeasure. The repetition of the command structure reinforces both the speaker's authority and emotional pressure.

### 2. Repetition as Reinforcement.

Repetition serves as a powerful linguistic tool to highlight emotions and increase the expressiveness of speech. Examples include '*Udah, udah, udah, keluar, keluar, keluar!*' or '*lagi kesel! lagi kesel!*'. This repetition reinforces feelings of anger, impatience, and emotional outbursts. Linguistically, repetition also indicates an inability to control emotions, marking the peak of anger.

### 3. High Intonation and Stress Patterns.

The analysis identifies frequent use of high intonation, sudden stress, and rapid rhythm in angry speech. These suprasegmental features are accompanied by a sharp or rising tone at the end of

sentences, reflecting anxiety or command. The use of these intonation cues helps convey emotional urgency even without explicitly angry words.

#### 4. Confrontational and Emotional Word Choice

Words such as *bawel*, *ngelangahi*, *siksa*, and *boongin* have negative and confrontational meanings that reinforce the emotional charge of speech. These words are used by mothers to reprimand or accuse their children, creating verbal tension. This choice of words shows that anger is not only expressed through tone, but also encoded semantically in the meaning of words.

#### 5. Nonverbal Gestures that Support Speech

Anger is also supported by physical expressions such as pointing gestures, sharp glances, waving hands to shoo someone away, or hitting nearby objects such as mattresses or tables. These gestures occur simultaneously with verbal speech, reinforcing the emotional power of the speech. For example, when a mother says, '*Nggak usah bantuin Masmu!*' while hitting the bed, this reinforces the emotional dominance in the situation.

#### 6. Rhetorical and Repetitive Questions.

Some angry statements are delivered as rhetorical questions, such as '*Pernah Ibu siksa hidup kamu?!*' or '*Emangnya kamu pikir Ibu ini apa?!*' These forms do not seek answers, but rather aim to pressure the listener, demonstrating the speaker's emotional superiority. This pattern also shows how anger can be pragmatically encoded as speech acts to assert and control, rather than simply releasing emotions.

Throughout the scene, the mother's speech dominates in expressing anger through a combination of emotive and conative functions as theorised by Jakobson (1960). The emotive function is reflected in high emotional intensity, evident in intonation, repetition, and word choice, while the conative function is apparent in the imperative and directive nature of the mother's speech, aimed at controlling her children's behaviour or decisions.

On the other hand, the children's speech, as uttered by Lulu and Kanaya, often has a referential and emotional function. Their utterances tend to explain reasons, defend actions, or express disappointment and resistance to their mother's control. For example, Lulu's statement, '*Aku cuma pengen hidup mandiri, Bu!*' conveys emotional tension through a declarative structure that simultaneously affirms independence. In terms of scene distribution, the study found that:

- 1) **Scenes 1–3** mainly depict verbal tension between the mother and Lulu, where anger arises from disagreement about moving to a new house.
- 2) **Scene 4** highlights the generational conflict between the mother and Kanaya, showing the use of prohibitions and questions.
- 3) **Scenes 5–7** represent escalating emotional conflict, where anger is intertwined with disappointment and assertions of power, reaching its peak in the mother's emotional outburst and order of expulsion in the final scene.

Overall, the results of the study show that expressions of anger in films are not random or purely emotional, but are systematically structured through linguistic forms and pragmatic functions. The dominance of emotional and conative functions reflects how language functions as a medium for emotional release and negotiation of authority.

## DISCUSSION

### Scene 1 (00:06:41–00:06:51)

**Lulu** : "Bu, kalo kata Lulu nih ya, suami istri tu bukannya harusnya tinggal bareng, ya Bu ya? Nanti kalo dipisah-pisah gitu pasti--..."

**Mother** : "Ngga usah bantuin Masmu untuk mendapatakan restu dari Ibu. Ngga usah!"(1a)

In this scene, Lulu attempts to persuade her mother by said "*Bu, kalo kata Lulu nih ya, suami istri tu bukannya harus tinggal bareng, ya Bu ya? Nanti kalo dipisah-pisah gitu pasti...*". The utterance was intended to persuade her mother to

give Mas Cakra her blessing to move to Bandung. However, before Lulu could finish her sentence, her mother interrupted her, banging her folding fan on the mattress and staring at Lulu sharply. Her mother told Lulu not to help Mas Cakra get her blessing to move house. Because Lulu was trying to persuade her mother to give her blessing to Mas Cakra's move for work reasons, her mother immediately asserted herself by said **“Nggga usah bantuin Masmu untuk mendapatkan restu dari Ibu. Nggga usah!”**

This utterance is a form of conative speech as described by Roman Jakobson, namely speech that influences the thoughts and actions of the listener. The purpose of this utterance is to influence Lulu's actions. The mother's prohibition takes the form of a negative imperative phrase, *'nggak usah'* (don't), which indicates a firm command for Lulu to stop helping her sister.

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In addition to its conative function, this utterance also contains an emotive function, marked by the mother conveying her prohibition with a high intonation and emphasizing the word *'nggak'* (no), followed by a sharp tone at the end of the sentence. This intonation indicates an expression of anger and impatience towards Lulu. This emotional expression is reinforced by nonverbal gestures in the form of a sharp gaze and the action of hitting the mattress with a folding fan. The combination of verbal and nonverbal

elements reinforces the impression of the mother's authority and dominance in the conversation. Thus, in this scene, the conative function appears to be dominant, but it is the emotive function that makes the prohibition feel stronger and more effective.

In data (1a), there is the word *usah*, which in the online version of KBBI (2025) has the meaning 'perlu'. The word is used by the mother to emphasize to Lulu that she should not help her brother move house. If the word *perlu* were used in the dialogue, it would result in an inappropriate choice of words in the dialogue, which would affect the grammatical meaning of the word. The word *'usah'* was chosen to indicate the emphatic form of the command in the utterance, namely the command not to help Mas Cakra in order to obtain the mother's blessing to move house.

#### Scene 2 (00:19:30 – 00:20:28)

**Mother** : “Oh ya, Lu. Nanti kalau *semisal* si bibi datang terlambat, yang jaga Ines siapa ya? Pasti kamu juga akan butuh Ibu dan juga akan butuh Kanaya untuk menjaga anakmu. Lagian *kalo* rumah kamu baru, mungkin *gitu* kamu mau masukkin orang baru ke dalam rumah kamu? Paham kamu itu kan *gak* mungkin orang langsung percaya seperti itu. Satu lagi kalo Ines sekolah, siapa yang nyuruh dia makan? Nyuruh dia mandi? Ngerjain PR? Semua itu? *Haduh.. Kok* jadi cucu Ibu kaya anaknya bibi? Kamu sibuk, Damar sibuk. *Haah* belum apa-apa Ibu udah pusing!” (2a)

**Lulu** : “Ya *udahlah* Bu, itu *resiko* orang berumah tangga, *kan*? *Kalo* orang tua bekerja *udah* pasti ninggalin anaknya *kan*, Bu?” (2b)

**Mother** : “Kalau orang tua bekerja udah pasti *ninggalin* anaknya, *kan*? Ya, ya, ya, *bener, bener*. Kalau ada apa-apa jangan minta tolong Ibu ya!” (2c)



The above dialogue took place when Mom and Lulu returned from shopping together. After Mom ignored Lulu because she asked what would happen if she moved out, Lulu took the initiative to invite Mom to go shopping so they could make up.

Mother deeply regretted that moment when Lulu would no longer live with her. She also imagined what would happen by asking Lulu a series of long questions related to childcare, ranging from who would take care of Ines if her aunt was late to her worries when Lulu and Damar were both busy working. Mother's speech ended with the complaint, "*Hahh belum apa-apa Ibu udah pusing!*" (2a). This statement shows an emotive function because it expresses anxiety, anger, and fatigue. The intonation of the last sentence was spoken in a high tone which then lowered, accompanied by a long sigh. This indicates a strong emotional burden. The emotional pressure in the utterance is supported by the mother's gestures of rolling her eyes and moving her hands as if to refuse.

The mother's statement is a sign that she is advising Lulu to reconsider her intention to move house and hire a "bibi" or domestic helper in her new home. From the mother's statement, it can be inferred that it would be better if Ines were looked after by her mother and Kanaya, who are her immediate family. Thus, Ines's time for eating, bathing and doing her homework would be better managed, and Ines would not be looked after by strangers when Lulu and Damar are away at work.

In this statement, there is the clause *anaknya bibi*. The word *anaknya* comes from the root word *anak* + the pronoun *-nya*. The word *anak* means 'second generation or first descendant', and the clitic *-nya* is a bound morpheme that indicates third-person possession. The word *bibi* means '1. younger sister of the father or mother; 2. a term of address for an older woman; 3. a term for a woman (equivalent to *nyonya*); 4. a term of address for a female domestic helper' (KBBI, 2025). Click or tap here to enter text. In the context of the dialogue above, the correct meaning of the word *bibi* refers

to the fourth meaning, namely 'a term of address for a female domestic helper' because Ibu said, "*Lagian kalo rumah kamu baru, mungkin gitu kamu mau masukin orang baru ke dalam rumah kamu? Paham kamu itu kan gak mungkin orang langsung percaya seperti itu*". Therefore, the clause "*anaknya bibi*" means *anak milik bibi*, because when Lulu and Damar go to work, the person who will take care of Ines like a parent is *bibi*.

The utterance (2b) is Lulu's response when her mother discusses the problems faced by married people who live alone and already have children. This utterance is a referential utterance because Lulu tries to convey an informative view while framing the situation as something normal. The word "*resiko*" (the standard form is *risiko*) indicates that Lulu is trying to normalize the situation and reinforce her logic by repeating "*kan, Bu?*" (right, Mom?) as a way of seeking acknowledgment. This utterance elicits a conative response from the mother (2c). The utterance is not merely a repetition of Lulu's words, but is used ironically with emphasis on the words "*ya, ya, ya, bener, bener*", then changes sharply when she issues the prohibition "*jangan minta tolong Ibu ya!*". The structure of the negative imperative sentence with the explicit prohibition "*jangan*" is directed at Lulu to limit her future actions. The mother's gesture of pointing with her index finger and frowning further emphasizes her emotional expression.

Thus, the conversation in this scene shows a shift in the function of language, beginning with the emotive function in the mother's complaint (2a), continuing to the referential function in Lulu's explanation (2b), and then returning to the dominant conative function in the mother's statement (2c). This shift shows the dynamic of emotional communication between mother and child, where prohibitions and complaints become the mother's main means of asserting her position.

In utterances (2b) and (2c), there is the word *ninggalin*. This word has the root word *tinggal* and is a non-standard form of the word *tinggalkan*. The

word *tinggal* has the meanings ‘still in place’ and ‘to forget’. In the context of this dialogue, the word *tinggal* means ‘not taking care of’. When Lulu and Damar are busy with their work, leaving Ines or not taking care of her is a consequence of their busyness.

**Scene 3** (00:21:05–00:22:17)

**Lulu** : “Mas”

**Damar** : “Emm”

**Lulu** : “Pokoknya kita harus *cepat-cepet* pindah rumah ya.”

**Damar** : “Kenapa, *sih*, kamu *dateng-dateng* langsung *ngomel*? Bukanya Ibu belum kasih *ijin*?” (3a)

**Lulu** : “Ya *gak usah* nungguin *ijin*in Ibu. Lagian beli rumah juga butuh proses, Mas. Kita belum lagi ngurus surat-surat, balikkin nama, ini *nih*, perabotan *nih* harus dibeli juga. Butuh proses!” (3b)

**Damar** : “Iya, kamu *bener*, tapi *tetep kan* butuh *ijin* Ibu? Lagian kenapa *sih* kamu *pengen banget* pindah rumah?”

**Lulu** : “Mas, kamu *gak ngeliat* ini kamar kita *udah kayak* apa? *Kayak* kontrakan! Barang ada di sini, itu koper di ujung sana, ini semua di sini. Semua barang pribadi masuk ke sini. Kamu pikir kamu *ga kasian* sama Ines apa, ya? Masa *sampe gede* dia masih di kamarnya Kanaya?” (3c)

**Damar** : “Iya, aku paham, tapi kamu *tau, kan*? Ibu *udah* marah *loh* waktu Mas Cakra pindah ke Bandung. Ibu juga *diemin* kamu *kan* waktu kamu bilang mau beli rumah? Jadi *gak* baik untuk kita..” (3d)

**Lulu** : “Kamu *ngapain* dukung Ibu jadinya?!” (3e)

**Damar** : “Aku bukan bantu Ibu, tapi situasinya kan *gak* segampang yang kamu mau” (3f)

**Lulu** : “*Yaudah kalo gitu* bantuin aku *buat* ngomong sama Ibu, *lah!*” (3g)

At the beginning of the scene, Lulu greets Damar with the word “*Mas*” to which Damar responds only with “*Emm*”. This minimal greeting serves a phatic function, as it is used to open the conversation rather than convey information. Next, Lulu immediately emphasizes her desire to move house by saying, “*Pokoknya kita harus cepat-cepet pindah rumah ya*”. This utterance contains a conative function because it is directed at Damar to encourage immediate action to move. The word “*pokoknya*” acts as a marker of a firm and non-negotiable attitude. Meanwhile, the particle “*ya*” at the end of the sentence serves to seek the listener’s agreement. Lulu’s action elicits an emotive and referential response from Damar, who says, “*Kenapa, sih, kamu dateng-dateng langsung ngomel? Bukannya Ibu belum kasih izin?*” The emotive function is seen in the expression of displeasure, namely “*kenapa sih... ngomel*” which is said in a raised tone to express annoyance. Meanwhile, the referential function appears in the clause “*Bukannya Ibu belum kasih izin?*” which contains the fact as the reason for their delay in moving house.

Lulu then emphasized, “*Ya gak usah nungguin ijinin Ibu. Lagian beli rumah juga butuh proses, mas. Kita belum lagi ngurus surat-surat, balikin nama, ini nih, perabotan nih harus dibeli juga. Butuh proses!*” (3b). This utterance contains a referential function because it explains the rational reasons related to the process of buying a house, but at the same time it contains a conative function because the prohibitive form “*gak usah nungguin ijinin Ibu*” is clearly directed at Damar to act immediately without waiting for approval.

Then in dialogue (3c), Lulu shows a very dominant emotive function by complaining about the condition of their room, “*Mas, kamu gak ngeliat ini kamar kita udah kayak apa? Kayak kontrakan! Barang ada di sini, itu koper di ujung sana, ini semua di sini. Semua barang pribadi*

*masuk ke sini. Kamu pikir kamu ga kasian sama Ines apa, ya? Masa sampe gede dia masih di kamarnya Kanaya?"* Lulu expresses her frustration through descriptive repetition, saying "*barang ada di sini, itu koper di ujung sana, ini semua di sini*" quickly and with high intonation. Her emotional expression is supported by her gestures pointing to the scattered items.

Damar responds by saying utterance (3d), which appears to have a dominant referential function because Damar recalls a previous experience to give a reason why the decision to move house was difficult to realize, considering that their mother was angry when Cakra decided to move to Bandung. In this utterance, there is the word *diemin*. The root word is *diam*, which means 'silent', 'motionless', and 'doing nothing'. However, in the context of the conversation, the word *diemin* means *to ignore* or *disregard*. Therefore, the meaning of Damar's utterance is that Lulu was ignored by her mother after she said she wanted to move house.

Damar's reasoning made it seem as if he was on his mother's side, who did not want to move house. This made Lulu angry and she immediately responded by accusing Damar of supporting his mother, saying, "*Kamu ngapain dukung Ibu jadinya?!*" (3e). Lulu's statement contained an emotive function, marked by a rising intonation and the use of the adverbial marker "*-nya*" in the word "*jadinya*", which means "emphatically". The use of this language unit in the utterance adds a nuance of accusation to Lulu's statement, because it expresses an attitude, namely Damar's attitude of seemingly defending her mother to delay Lulu's desire to move house. The word *ngapain* is an informal form of the clause 'doing what' or 'working on what' in the utterance. Lulu utters *ngapain* as a form of protest against Damar's actions, which are not in her favor.

Damar's utterance in dialogue (3f), "*Aku bukan bantu Ibu, tapi situasinya kan ga gampang yang kamu mau*" returns to a referential utterance, which is to provide a rational explanation regarding

the complexity of the situation. Damar explains how the situation they are facing is not right for them to move house because they have to deal with Mom, who is strongly opposed to the decision. However, Lulu ends their conversation with a strong conative statement, saying, "*Yaudah kalo gitu bantuin aku buat ngomong sama Ibu, lah!*" (3g).

The conversation in this scene shows the interaction between the conative, referential, and emotive functions. Lulu appears to dominate with a mixture of conative and emotive functions, showing strong encouragement and expressions of frustration, while Damar emphasizes the referential function by trying to present the logic of the situation. The exchange between these language functions reflects a domestic conflict rooted in differences in attitude, where Lulu insists on moving house immediately, while Damar is very cautious, considering his mother's blessing.

In this scene, gestures are only shown when Lulu speaks, namely (3b), (3e) and (3g). These gestures include a sharp stare with vertical lines between the eyebrows, as well as speaking with a raised intonation. As for the utterances spoken by Damar, namely (3a), (3d) and (3f), they only show gestures of speaking with a high intonation.

#### Scene 4 (00:20:51–00:24:19)

**Kanaya** : "Permisi mau ambil air. Mau sekalian ga, Bu, buat di kamar?" (4a)

**Lulu** : "*Emang ga ada air apa, Nay, di sana sampe harus ke sini?*" (4b)

**Kanaya** : "*Kan di sana abis, Mbak Luluku sayang.*" (4c)

**Mother** : "Ibu yang *ngabisin*. Jangan pergi ke rumah Harsa!" (4d)

**Kanaya** : "Tumben, Bu, *ngelarang?* Kan Naya biasa, Bu, main ke rumah Harsa." (4e)

**Mother** : "*Gak baik anak perempuan malem-malem main ke rumah anak laki-laki!*" (4f)

- Kanaya** : “Nay *ga* bakal *ngapa-ngapain*, Bu.” (4g)
- Mother** : “*Emang* Ibu *tau* kamu *ga ngapa-ngapain?*” (4h)
- Kanaya** : “Ibu aneh *deh*, *kalo* *kesel* ke orangnya marahin langsung ke orangnya. Jangan ke Kanaya juga *kali!*” (4i)

The above dialogue took place when Mom and Lulu were washing dishes in the kitchen, then Kanaya came to get water and spoke politely, as in utterance (4a). This utterance is classified as a phatic function because it serves to maintain relations and open communication in a polite tone. Lulu then responded sarcastically with utterance (4b). This utterance contains an emotive function because Lulu expresses her discomfort through a rhetorical statement. Kanaya then responds with utterance (4c), which contains both emotive and poetic functions because the choice of words “*Mbak Luluku sayang*” gives a personal impression in expressing closeness while easing the tension.

The situation then changed when Mother insisted that Kanaya not visit the house of her male friend, Harsa, by saying, “*Jangan pergi ke rumah Harsa!*” (4d). This utterance is a form of conative speech, meaning a prohibition marked by the use of the negative imperative word *jangan*. Mother forbids Kanaya from going to Harsa’s house to play, as indicated by the word *jangan*. *Jangan* means ‘a word that forbids, meaning not allowed; should not’ (KBBI, 2025). The negative imperative word “*jangan*” is explicitly directed to restrict the actions of the addressee. The use of a firm intonation and a raised tone on the word “*jangan*” indicates an emotive function accompanying the prohibition, namely an expression of concern and anger. The mother’s sharp gaze further reinforces the prohibition.

The prohibitive sentence influenced Kanaya’s thinking, resulting in a protest from her, saying, “*Tumben, bu, ngelarang? Kan Naya biasa, bu, main ke rumah Harsa*” (4e). This utterance is a

referential utterance in which Kanaya says that she usually plays at Harsa’s house. The word *biasa* in the KBBI means ‘common; usual; frequent’, so Kanaya’s statement that she usually plays at Harsa’s house means that she has played there many times. The emotive function of is also reflected in this statement because Kanaya questions the consistency of her mother’s attitude through the word “*tumben*”. Her mother then responds with utterance (4f), which contains a referential function that is emphasized by showing how it is socially unacceptable for girls to visit boys’ houses at night. In addition, this utterance also contains a conative function because it aims to regulate Kanaya’s behavior based on the rules set by her mother.

The conflict in this scene peaks when Kanaya defends herself by saying “*Nay ga bakal ngapa-ngapain, Bu*” (4g). This utterance functions as a referential utterance because it conveys information about Kanaya’s intentions, but this is immediately responded to by the mother with another question (4h). This question is a rhetorical question that contains an emotive function because it reflects a suspicious attitude. Then, Kanaya ends the conversation by uttering a statement (4i) that is full of resistance. This statement contains a dominant emotive function because Kanaya expresses anger and a sense of injustice through the choice of words “*Ibu aneh deh*” and the emotional particle “*kali*”. Meanwhile, the use of the clause “*jangan ke Kanaya juga*” shows a conative function in the form of a request not to involve her in the anger directed at Lulu, who wants to move house. This utterance shows Kanaya’s emotional attitude and reaction to her mother, so it can be classified as an emotional utterance.

Thus, this scene shows an intense exchange between the conative, emotive and referential functions. The conative function is shown by the mother to enforce the prohibition as well as the emotive function to express concern, while the referential and emotive functions that lead to resistance are used by Kanaya to respond to her



mother's statement. This exchange reflects a generational conflict within the family, where the norms established by the mother are questioned by her child in an emotional and argumentative manner.

**Scene 5 (00:39:07–00:40:02)**

- Kanaya** : “Obat dari Tante Sarah *udah* diminum belum?” (5a)  
**Mother** : “*Udah.*” (5b)  
**Kanaya** : “Tapi *kok kaya ga* ada perubahan ya, Bu? *Kaya* kambuh *gitu*. Apa *ga* anaknya dibawa ke rumah sakit *aja*, Bu?” (5c)  
**Mother** : “*Ga usah* ini *tuh* bangunnya buru-buru *karna* mau liat Masmu pergi. Sakit, *deh.*” (5d)  
**Kanaya** : “Ibu takut, ya, ditinggal anak laki-laki satu-satunya?” (5e)  
**Mother** : “Biasa *aja.*” (5f)  
**Kanaya** : “Nanti *malem* mau ditemenin tidur *ga?*” (5g)  
**Mother** : “*Ga usah.*” (5h)  
**Kanaya** : “*Ntar* repot lagi, Bu, *kalo* Ibu mau pipis, mau ambil sesuatu.” (5i)  
**Mother** : “*Nih* kamu *nih* biasanya *nih* kalo ngomong bawel begini *nih* ya, pasti ada maunya. Mau ngomong apa *gitu*. *Ga* ada, *ga* ada, *ga* ada, Ibu *ga* terima. Ibu lagi *ga* mau diskusi, lagi *ga* mau denger apa-apa! (5j). *Udah, udah, udah,* keluar, keluar, keluar!” (5k)

This scene depicts an interaction between Kanaya and her mother that is both caring and emotionally tense. Kanaya begins with a simple question in utterance (5a). This utterance has a referential function because it conveys an intention, namely to ascertain her mother's health. Her mother's brief reply (5b) shows a minimal phatic function, which is simply to respond so that

the conversation continues without opening up further interaction. Then, Kanaya continues her concern by saying utterance (5c). This utterance combines a referential function because it provides an objective assessment of health conditions with a conative function because it is a subtle invitation to go to the hospital. The utterance uses a soft but also anxious intonation, thus marking an emotive function, namely the expression of a child's concern for her mother.

The mother then responds defensively (5d), in the form of the negative imperative phrase “*ga usah*” (don't bother), which indicates a conative function, while the reason given contains a referential function. This utterance also shows an emotive function in the form of a subtle rejection that is explicit in its annoyed tone. Kanaya persists by asking a more in-depth question (5e). This utterance is a form of emotive speech function because it is used as an attempt to read and reveal the mother's true feelings. This utterance can also be said to be a conative speech function because it explicitly encourages the mother to be honest. However, the mother responds briefly (5f), which contains a conative function because it is a statement denying her true feelings.

On the other hand, Kanaya continues to try to maintain communication by offering help as stated in utterance (5g). This utterance is conative in nature because it contains an offer and an invitation intended as support, but the mother continues to respond briefly with “*ga usah*” (5h). The mother reaffirms her refusal with a conative function in the form of a negative imperative. The tension in this scene peaks when the mother utters a long utterance (5i) in a high tone, repeating “*nih... nih... nih...*”, “*ga ada, ga ada, ga ada*” and “*lagi ga mau...*” emphasizing the dominant emotive function and showing an outburst of anger and impatience. Linguistically, this repetition serves to reinforce the meaning and emphasize the emotional intensity. Nonverbally, this utterance can be imagined with pointing or waving gestures and a high intonation. In this utterance, there are the

words *bawel* and *cerewet*. In the KBBI (2025), the word *bawel* means ‘likes to criticize; talkative’, and the word *cerewet* means ‘likes to criticize (complain, scold, etc.); talkative; sarcastic’. In this explanation, there is the phrase *banyak mulut*, which is formed from the word *banyak*, meaning ‘very; extremely; especially’, and the word *mulut*, meaning ‘the organ used by humans to speak’. Thus, the clause *banyak mulut* means ‘talkative’ or ‘*talking too much*’.

This scene ends with the mother shouting, “*Udah, udah, udah, keluar, keluar, keluar!*” (5j). The repetition of this imperative clearly shows its conative function, as it contains a firm command for the listener to obey. However, because it is spoken in a loud and repetitive tone, the emotive function also dominates. The prohibition uttered by the mother is not only a command, but also an expression of her overflowing emotions.

Thus, in this scene, there is a distinctive pattern of emotional interaction. Kanaya uses a subtle conative strategy mixed with emotive to show her concern, while her mother responds with a harsh conative and explosive emotive. Repetition and negative imperatives are important linguistic features that emphasize emotional tension while revealing the power relationship between mother and child.

#### Scene 6 (00:46:46–00:50:11)

**Mother** : “Lulu! Lulu! Apa itu? Kamu *diem-diem* beli rumah?” (6a)

**Lulu** : “Iya, Bu, *kaya* Ibu. *Diem-diem boongin* kami, pura-pura sakit.” (6b)

**Mother** : “Kamu *tuh ya, bener-bener deh. Bener-bener* jadi anak yang *gak ngerti. Gak pernah mau ngertiin* Ibu.” (6c)

**Lulu** : “Sama. Sama. Ibu juga *ga pernah paham* kami, anak-anak Ibu, *kan?*”

**Mother** : “Maksudnya?”

**Lulu** : “Emang Ibu pernah paham sama kami? *Ga pernah kan,*

Bu? *Karna* Ibu *pengen* selalu *dimengertiin*, karena Ibu *pengen* selalu jadi *nomer satu*. Kami butuh berkembang, Bu. Kami semua punya kehidupan. Aku punya kehidupan sendiri. Aku punya keluarga, Bu. Jadi aku punya hak buat hidup mandiri.” (6d)

**Mother** : “Jadi, maksud kamu, kamu itu bisa pergi *ninggalin* rumah ini, *gitu?* Ninggalin Ibu?”

**Lulu** : “Aku *ga* pernah *ngomong kayak gitu*. Itu cuma asumsi Ibu *doang*.”

**Mother** : “Asumsi? Oh ya, ya, ya. *Bener, bener*, itu cuma asumsi Ibu *doang*, perasaan Ibu. Semua yang ada di dalam rumah ini hanya perasaan Ibu saja, betul sekali. Karena tidak ada yang merasakan selain Ibu, terutama kamu! Kamu tidak bisa merasakan seperti apa yang Ibu rasakan sekarang. Kamu belum merasakan bagaimana rasanya ditinggal oleh orang yang kamu cintai. Kamu itu baru jadi Ibu, dan anak kamu itu masih balita jangan sampai dia berubah jadi begitu *kayak* kamu. Jangan sampai kamu merasakan seperti apa yang Ibu rasakan! Kenapa? Kenapa kamu sedih? Salah? Salah Ibu *ngomong* seperti ini? Salah Ibu *ngomong* hari ini? Ada yag salah? (6e)

**Lulu** : “Apa salahnya, Bu? Aku *cuman* mau *nentuin* hidup aku sendiri. Salah *buat* Ibu?” (6f)

**Mother** : “*Ga* ada, *ga* ada salahnya sama sekali. Pernah Ibu *ngelarang* kamu untuk pergi dari rumah ini? Pernah? Pernah saya siksa



hidup kamu sampai kamu bisa *ngomong* seperti ini sama saya? Pernah?! Kenapa kamu nangis?! Apa salah omongan yang keluar dari mulut Ibu hari ini? Salah Ibu mempertanyakan kenapa kamu beli rumah? Ayo, katakan! Katakan sampai kamu bisa beli rumah *diem-diem* tanpa sepengetahuan Ibu!” (6g)

**Lulu** : “Aku *cuman pengen* hidup mandiri, Bu!” (6h)

**Mother** : “Saya kasih kamu hidup mandiri, kamu keluar dari rumah saya sekarang juga!” (6i)

This scene occurs when Mother finds a down payment receipt for a house that turns out to belong to Lulu. Mother asks Lulu, who has secretly paid for her new house. Responding to Mother’s question, Lulu answers by saying that all this time Mother has only been pretending to be sick. The conflict between Lulu and Mother turns into a deeper emotional conflict. The conversation begins with Mother shouting Lulu’s name (6a). The high tone and repetition of the name “Lulu!” indicate a dominant emotive function, expressing both surprise and anger. At the same time, the rhetorical question “Kamu *diem-diem* beli rumah” has a conative function because it is directed at pressuring Lulu to admit her actions. Lulu responds with a sarcastic remark (6b). This statement contains an emotive function in the form of an expression of disappointment and sarcasm. The choice of words “*boongin*” and “*pura-pura sakit*” implies an accusation, so that Lulu’s statement is not only informative, but also a form of verbal resistance against her mother. The conflict escalated when Mother asserted, “Kamu *tuh ya, bener-bener deh. Bener-bener jadi anak yang gak ngerti. Gak pernah mau ngertiin Ibu*” (6c). In this statement, there is a repetition of the word “*really*”

which functions as an emotive marker that intensifies the tone of annoyance and strengthens the verbal attack.

Lulu denies her mother’s statement that she does not understand by saying (6d). This statement has a referential function because it contains a logical argument that explains Lulu’s position as a child and a mother who needs independence. However, the in this statement also has an emotive function, marked by the repetition of “*Aku punya...*”. This repetition indicates emotional pressure and a desire to be recognized. Lulu’s gesture of pointing at herself, accompanied by a rising intonation on the word “*hak*” reinforces her resistance to her mother’s dominance. These utterances explain Lulu’s feelings about her desire to live independently, starting with having her own house and living only with her small family. Lulu also emphasizes that she has her own life and needs to grow. Living with her mother until she has a family makes her feel as if she is not yet free with her own life.

Her mother then responds defensively and counterattacks (6e), with statements containing repetitions of “*ya, ya, ya*” and “*bener, bener*” which serve an emotive function, signaling anger and irony. In addition, a series of rhetorical questions, “*Kenapa? Kenapa kamu sedih? Salah? Salah Ibu ngomong seperti ini*” show a conative function even without answers, because they are only intended to urge Lulu to realize her position. The use of a series of rhetorical questions also functions as a linguistic strategy to corner the interlocutor. Furthermore, the referential function is evident in how the mother expresses that her children have not yet experienced being left by someone they love, unlike her, who was left forever by her husband and left alone at home by her children, whom she believes do not understand her, her feelings and her situation. In the dialogue above, there is the word *asumsi* which means “*a conjecture that is accepted as a basis*”. This word is uttered by Lulu after the mother says that Lulu wants to leave their house. Lulu says that this is

only the mother's assumption and conjecture about Lulu because Lulu has bought a new house and is going to move, so the mother suspects that she wants to leave the house.

Lulu responds with utterance (6f). This utterance combines a referential function because it explains her desire and an emotive function because it expresses sadness in the form of crying and disappointment. The rising intonation on the word "*salah*" accompanied by a trembling voice emphasizes the outburst of emotion. Mother then explodes with emotion with a statement full of repetition "*Ga ada, ga ada salahnya sama sekali... Pernah? Pernah saya siksa kamu... Pernah?!*" (6g).

The climax of this scene occurs when Lulu reaffirms her desire to live independently (6h). This utterance is both emotive and referential. Then, the mother ends the conversation with an ultimatum (6i) using an imperative structure "*keluar dari rumah saya sekarang juga!*". This utterance is a clear example of the conative function because it is a direct command with a harsh tone. The use of the phrase "*sekarang juga*" reinforces the intensity of the command and shows an uncontrollable outburst of emotion.

Thus, this scene shows the highest intensity in the film, where emotive and conative functions dominate the entire conversation. Repetition, rhetorical questions, high intonation, and the use of negative and positive imperatives are linguistic features that reinforce the emotional expressions of the two characters. Conflict in language is not only a matter of content, but also a means for the two characters to negotiate their pent-up moods and feelings.

#### Scene 7 (00:51:41–00:51:46)

**Mother** : "*Bisa-bisanya dia ngomong kaya gitu sama Ibu, ya, enak aja! Emangnya dia hidup di sini Ibu siksa?! Pernah Ibu siksa hidupnya?! Semua Ibu siapin, meja makan itu ga pernah kosong selalu Ibu isi sama makanan, ga*

*pernah kekurangan!*" (7a)

**Kanaya** : "*Bu*" (7b)

**Mother** : "*Apalagi kamu?!*" (7c)

**Kanaya** : "*Duduk dulu*" (7d)

**Mother** : "*Gak usah duduk-duduk Ibu ini lagi kesel! lagi kesel! Nay ini contoh, jangan sampai kamu kayak kakak kamu itu! Bisa ya dia mau ngelangkahin Ibu! Dia mau pindah dari rumah ini! Dia beli rumah, Ibu ga tau apa-apa, maksudnya! Ibu ini apa? Pembantu dia? Sampe nangis segala, Ibu apa? Siksa hidup dia? Kamu pikir dia lahir dari mana!*" (7e)

This dialogue took place after Mother and Lulu had finished arguing. Lulu was calmed down by Damar, then Mother was calmed down by Kanaya. At that time, Mother's emotions had not subsided. She continued to be angry at Lulu and said, "*Bisa-bisanya dia ngomong kaya gitu sama Ibu, ya, enak aja! Emangnya dia hidup di sini Ibu siksa?! Pernah Ibu siksa hidupnya?! Semua Ibu siapin, meja makan itu gapernah kosong selalu Ibu isi sama makanan, gapernah kekurangan!*" (7a). This statement contains an emotive function with the use of a high tone and trembling intonation as well as the repetition of the rhetorical questions "*Emangnya...? Pernah...?*" as markers of angry expression. This utterance also has a referential function because the mother mentions concrete facts about the dining table that is always full of food as a form of affirmation that she has performed her role well. The use of rhetorical questions implicitly becomes a conative strategy because it is intended to pressure the interlocutor to feel guilty, which in this utterance is Lulu.

Kanaya tries to enter the conversation by calling out briefly, "*Bu*", which serves a phatic function. However, her mother's response immediately explodes with a short, emotional sentence, "*Apalagi kamu?!*". The high tone and sharp intonation here indicate an emotive function directed conatively at Kanaya. Kanaya tries to calm her down with the short phrase "*Duduk dulu*",



which is a conative function in the form of a calming invitation accompanied by a soft intonation. However, Mother flatly refuses with utterance (7e). This utterance is clearly a negative imperative containing a strong conative function. The repetition of the phrase “*lagi kesel! lagi kesel!*” emphasizes the emotive function and shows that Mother’s anger is at its peak and cannot be suppressed. Furthermore, the mother extends her anger by using Lulu as a bad example for Kanaya (7e). This utterance shows a combination of conative functions, namely an implicit prohibition for Kanaya not to imitate Lulu, and emotive functions, namely expressions of hurt, anger, and feeling unappreciated. The repeated rhetorical questions “*Ibu apa? Pembantu dia? ... Kamu pikir dia lahir dari mana!*” show verbal pressure and are also a strategy to maintain authority as a parent.

Thus, this scene shows how the mother’s anger, which was initially directed at Lulu, is then transferred to Kanaya. The emotive function dominates through high intonation, repetition, and rhetorical questions, while the conative function is present in the form of prohibitions, coercive exhortations, and warnings. This scene also shows a typical pattern, namely that every time the child tries to defuse the situation with a phatic or subtle conative function, the mother responds with a harsh conative mixed with emotive that widens the conflict. Kanaya tries to enter the conversation by calling out “*Bu*” briefly, which functions as a phatic. However, her mother immediately responds explosively with the short, emotional sentence, “*Apalagi kamu?!*” The high tone and sharp intonation here indicate an emotive function directed conatively at Kanaya, as if closing the door to dialogue before it has even opened. Kanaya tries to calm the situation with the short phrase “*Duduk dulu*”, which is a conative function in the form of a calming invitation, accompanied by a soft intonation.

## CONCLUSION

Based on an analysis of seven selected scenes from the film *Kapan Pindah Rumah?*, it can be concluded that anger in linguistic actions plays a central role in shaping emotional dynamics and power in family interactions. This study found a total of 24 utterances expressing anger, which were linguistically and pragmatically structured rather than spontaneous.

The findings show that expressions of anger are mostly manifested through negative commands (*nggak usah, jangan*), repetition of words or phrases, high intonation patterns, and confrontational word choices such as *bawel, siksa*, and *ngelangahi*. These verbal signs are often reinforced by nonverbal gestures including pointing, staring, waving hands, or hitting nearby objects which reinforce both the emotional and directive power of the utterance.

Through Roman Jakobson’s theory of language function, these utterances illustrate the dominance of emotive and conative functions. The emotive function serves as a direct expression of the speaker’s internal feelings, while the conative function aims to influence or control the listener’s behaviour. These two functions often operate simultaneously: anger is not only an emotional release but also a strategy for assertion, authority, and behaviour regulation within the family context.

Furthermore, the contrast between the mother’s dominant emotive-conative expressions and the children’s referential-emotive responses highlights the power imbalance and intergenerational tension reflected in their communication. This pattern shows that language in the film functions beyond communication it becomes a medium for emotional negotiation, reinforcement of authority, and relational conflict.

Therefore, the film *Kapan Pindah Rumah?* highlights how everyday speech acts can represent complex emotional meanings and power structures, emphasising that expressions of anger serve communicative and socio-psychological purposes in interpersonal relationships.

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