

## Appraisal And Genre In *Tilik* Short Movie: In Appraisal Perspectives

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**Abstract.** This study investigates the interpersonal meaning in the Indonesian short movie *Tilik* through the lens of Systemic Functional Linguistics, focusing on appraisal and genre analysis. Employing a qualitative descriptive method, the research analyzes dialogues from *Tilik* to examine how attitudes are constructed and how social relations among characters are linguistically negotiated. The data were obtained from the short movie published by Ravacana Films on YouTube and were manually transcribed for analysis (Ravacana Films, 2018). Drawing on Appraisal framework, the study concentrates on the Attitude system, comprising affect, judgment, and appreciation (Martin and White, 2006). While Genre theory is applied to identify the genre structure of the character dialog (Martin & Rose, 2008). The findings reveal that *Tilik* follows a narrative genre structure consisting of orientation, complication, evaluation, resolution, and coda. In terms of appraisal, judgment emerges as the most dominant attitude resource, indicating that the characters frequently evaluate others' behavior, morality, and credibility, particularly in the context of gossip.

**Keywords:** attitude, genre, social relation, gossip, short movie

### RESEARCH BACKGROUND

A short film, or short movie, is an audiovisual work with a relatively short duration, usually under 40 minutes. Even though it is brief, it still presents a complete story in terms of plot, characters, and the message being delivered (Academy of Motion Picture and Arts, 2025). Because of their limited duration, short films require extremely efficient storytelling, where every cinematic element such as image, sound, and language must function precisely to explain the meaning effectively (Cooper and Dancyger, 2005). Beyond visuals and sound, language plays a key role in film communication because it helps build meaning, stir emotions, and deliver story ideas effectively within the limited time of a film (Edgar et al., 2014). According to Cooper and Dancyger (2005) unlike feature length films, short film scripts must tell a complete story within tight time constraints, dialogue and language choices are crafted with special precision so that every line advances the plot and reveals character efficiently. Hallyday (1989) explain that through language, filmmakers can express conflict, relationships between characters, and social or ideological values without relying too much on visual explanation. For this reason, analyzing language in short films is important to understand how meaning is created quickly but still effectively, showing that language in short films works like a "meaning shortcut": brief, precise, and straight to the point (Chaume, 2012). Additionally, most of the short movies blend language with visual and sound elements to create a comprehensive way to understand how messages are created, understood, and shared within the plays (Hafner, 2014).

As works that represent social realities, short films often convey values, attitudes, and ideologies through dialogue between characters, story conflicts, and depictions of social settings. Short films serve not only as a means of entertainment but also as a space for social criticism, highlighting societal

behavior, power relations, and cultural issues. Because these meanings are largely communicated through everyday interactions, short movies usually use conversation as their primary mode of communication. To examine how language expresses evaluation and meaning in short films, this study uses the appraisal framework by Martin and White (2005). Appraisal theory is part of Systemic Functional Linguistics and explains how the speaker uses language in social relationships to express their attitude, negotiate, and also convey people's opinions through feelings or ideas (Cahyono et al., 2024). According to Martin and White (2005), Appraisal system is classified into attitude, engagement, and graduation. Since short films rely on efficient language use, Appraisal allows us to see how meaning is carefully packed into limited words while still shaping audience interpretation (Hood, 2010). Appraisal theory can be described as the chart below:

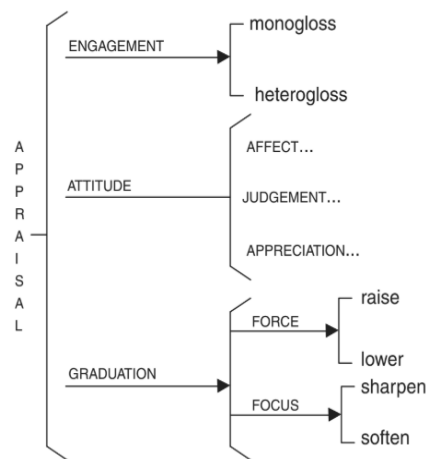


Figure 1 Appraisal resources overview [Martin and White, 2005]

In this study, the researchers employ appraisals to explore the linguistic features used by the participants as well as genre to investigate the cultural background of the participants in short movies. Genre, on the other hand, is a social process in a cultural context that is created through levels of language and to achieve social goals (Cahyono, 2025). Genre analysis is used to determine the social and cultural background of the written text. As each genre is unique, the social purpose of each genre is different as well. This research focuses on Attitudes, one of the Appraisal System (Martin and White, 2005). According to Martin and White (2005) Attitudes are used to evaluate the meaning behind speakers' emotion, judgement, and evaluation of things. Furthermore, Attitude is divided into three domains of feelings such as affect concerned with speakers' positive and negative reactions such as happiness, sadness or anxiety. Judgment is to evaluate how people behave and appreciation is how to evaluate people's evaluation of things. as appraisal is classified in context of situation while genre is in the context of culture (Martin and White, 2005). It uses to seek the participants or characters' cultural background. As Martin and Rose (2008) explain, Genre, in SFL, have been understood as repeated configuration of meaning to achieve specific social purposes. In addition, genre functions are a cultural resource that guides how people communicate in recurring situations (Swales, 1990).

With the wide scope of research on appraisal, other researcher like Al Fajri et al. (2022) show that appraisal analysis is effective in revealing the attitudes reflected in Joe Biden's choice of language regarding the issue of gun violence in the United States. The other work such as Cahyono et al. (2024) explain that their study aims to reveal the biographer's appraisal in former president of Indonesia Joko Widodo's biography. In their research, they succeed in showing the biographer's supportive tendency in the biography (Cahyono et al., 2024). Similarly, several studies draw on Appraisal Theory

as a basic theory in examining how journalists and sources deliver news (Aljuraywi and Alyousef, 2022; Asad et al., 2021; Prastikawati, 2021). Their results show that interviewers are not always objective, because they also use Attitude to show their evaluation of the candidate. Also, discussing regarding genre study, there are several researchers that adopted genre analysis in different data sources, such as research on education-themed podcasts, a corpus of university recruitment posts on the WeChat application in China, and Introduction to Academic Books in Applied Linguistics (Drew, 2017; Feng, 2019; Jalilivar & Musavi, 2016). It was proven that genre in the context of modern media has experienced a shift in function, both from simply conveying messages to regulating social contexts and new media. While several studies mentioned that short movies are motion picture arts and sciences that combine visual and audio elements to convey information quickly and clearly to the audience (Rambe et al., 2019; Septiaji et al., 2019). Additionally, there are several studies in the same topic, researchers interpreted short movies as an opportunity to become a learning platform and a real realization for students to retell stories from visuals that help strengthen concepts and ideas (Masrul and Asilestri, 2021; Pangestu et al., 2021). As the literature remains incomplete, especially in providing the relationship between the social relationships of all characters by examining them from an appraisal perspective, this study attempts to fill this gap by examining the perceptions that occur from each character and the content of the atmosphere in the short movie *Tilik* which focuses on attitude and genre analysis.

This study tries to examine the appraisal that occurs in the Javanese short film *Tilik*. This short movie contains various aspects of linguistics that can be studied, including how affect, judgment, and appreciation occur in each character. Then, the researchers such as Daulay et al. (2025) also observe how social relationships between characters influence the language style in the movie. Social relationships greatly shape how a character acts in a short movie. Additionally, they wrote that characters positioned within systems of power and conformity tend to use language that reflects feeling, judgment, and appreciation. However, the brief analysis would be implemented to show the social relation between each character in the *Tilik* short movie.

Regarding the context, the research will use genre theory to reveal the relationships that occur in the short movie and connect the social context within it, as well as using appraisal theory to find out what type of attitude is most dominant in the short movie (Hood, 2010). This is crucial because in the short movie the characters like Bu Tejo, Yu Ning, Yu Sam, Bu Tri, Gotrek, Yati, and the group did not only gossip, but they also shared deep feelings about each other and about their mayoress. Bu Tejo kept talking about Dian, but on the other hand, she cared and felt sorry about Dian's safety. Moreover, when Bu Tejo talked about mayoress' condition, she dominantly cared about what did to the mayoress. As what researcher explain about emotional or feelings could express through visuals and it has meaning to control social context (Zong et al., 2024)

## REVIEW OF RELATED LITERATURE

Some previous studies have already shown that Appraisal theory is actually a solid way to uncover hidden meaning in some utterances. For instance, Al Fajri et al. (2022) used this theory to look into how Joe Biden talks about firearms, while Cahyono et al. (2024) applied it to analyze Jokowi's biography. On top of that, research by Aljurawi & Alyousef (2022) and Prastikawati (2021) points out that news on TV or in newspaper was not always objective, mostly because journalists often slips in their own opinions through the language they use.

Beside feelings, there is also Genre. Drew (2017) and Feng (2019) looked into modern media like podcasts and social media (WeChat) to see how the way we communicate has changed over time. Now, when it comes to short films, many experts say they are unique because they have to get the message across despite that short duration. Masrul & Asiletri (2021) even mentioned that short films are an interesting learning tool for students since they're easy to understand visually.

However, studies discussing the social relationship between film character using Appraisal theory are still rarely used, especially those focusing on Javanese culture. Although, Daulet et al. (2025) did research on language styles in film, but they didn't really dive deep into how character judge one another through gossip.

## RESEARCH METHOD

This research employed a qualitative research method in which the data is analyzed in a qualitative and inductive manner. Inductively, qualitative researchers look at the data alongside the data collection. This study also uses quantitative calculation to back up the explanation and description of the attitude system. The data source of this study was retrieved from YouTube ([https://youtu.be/GAyvgz8\\_zV8?si=rwTaf9x8Hkx9zhkI](https://youtu.be/GAyvgz8_zV8?si=rwTaf9x8Hkx9zhkI)), and we focused on a short movie entitled "Tilik," a Javanese-based story, which was released on August 17, 2020 by Ravacana Films, because it illustrated a real life of Javanese daily communication. The video was manually transcribed by the researchers in order to clarify the context and every word that appears in the short movie (Ravacana Films, 2018).

There are relatively many theories that allow for deep understanding. Researchers have determined how to analyze the movie using genre theory and appraisal. First, this study will approach using genre theory that the form and function of a story are viewed through the lens of Systemic Functional Linguistics.

The data source was selected using a criterion-based sampling method, the researchers select clauses that meet specific, predetermined criteria relevant to the study.

From the SFL perspective, content analysis was used to identify the genre and appraisal systems, particularly the attitude system. The data analysis procedure follows the qualitative interactive model of content analysis, which includes four stages: domain, taxonomy, componential, and cultural values analysis. In addition, to analyze the data, researchers limit the problems of this study by only focusing on one type of appraisal system, namely attitude which covers affect, judgment, and appreciation (Martin & White, 2005).

## RESULTS AND DISCUSSION

This part of the research would discuss the data by relating it to two theoretical frameworks, such as Genre and Appraisal. Furthermore, this part would reveal the context that built in the short movie, covering the stage of orientation, complication, evaluation, resolution, and coda. The further explanation would be detailed below:

### 3.1 The Genre Structure of Short Movie *Tilik*

Through the scope of Appraisal, the researchers conducted a narrative pattern analysis using Genre theory. This theory contributes a fundamental component of the Appraisal theoretical framework and should not be overlooked. A genre analysis approach enables a researcher to examine the discourse structure of both spoken and written texts in order to achieve particular social contexts (Swales, 1990; Tardy et al., 2021). Therefore, the researchers also found that other elements, such as setting, participants, goals, and related aspects, are essential in understanding the context of a short movie. Furthermore, according to Martin and Rose (2008) genre is also shaped by culture, in which language and context are inseparable from social patterns. Based on the analysis undertaken on the short movie *Tilik*, the researchers identified its schematic structure as Orientation ^ Complication ^ Evaluation ^ Resolution ^ Coda, which corresponds to a narrative genre (Martin & Rose, 2008). Below is an example of how this genre structure is realized in the short movie.

**Table 1** The Genre Structure of Short Movie *Tilik*

Structure	Text
Orientation	- "I feel sorry for our Mayoress (Bu Lurah). She seemed sick for so long." - "Is it true that Fikri and Dian are in a relationship?" - "Bu (Mrs.) Tejo, can you please not say something unreasonable?" - "Bu (Mrs.) Tejo, Yu (Mrs.) Sam, in my opinion..."
Complication	- "her phone is new, so does her motorcycle. Where does that money come from?" - "Everybody's talking about her on Facebook already." - "Your info is not clear where it came from."
Evaluation	- "From the fact that Dian is actually not a noble woman. She loves to flirt with our husbands." - "You took it too far, guys." - "Why did you do that to Dian then? All of that, no proof whatsoever."
Resolution	- "The important thing is we know that our Mayoress is fine. Whether we can't visit her it's not worth being a problem. Let's go back home now."
Coda	- "So, is talking around about something that is not certain yet is an act of slander?"

Based on the analysis, the structure of the short movie *Tilik*, which corresponds to a narrative genre within the Systemic Functional Linguistics framework (Martin & Rose, 2008). This staged configuration reflects how social meanings and interpersonal relations are progressively constructed through everyday interaction.

The Orientation introduces the social context, participants, and initial situation. The narrative opens with a group of village women travelling together to visit their hospitalized mayoress (Bu Lurah) as they said in the beginning, *"I feel sorry for our Mayoress (Bu Lurah). She seemed sick for so long."* This stage found a communal setting and key participants, notably Bu Tejo as the dominant speaker and Yu Ning as a critical counter. Bu Tejo appears as the most dominant and outspoken character in the conversation and often says something outrageous, as Yu Ning said, *"Bu (Mrs.) Tejo, can you please not say something unreasonable?"* It shows how talkative she is, and when she said things about the main topic of the conversation, Dian and Fikri, she said, *"Is it true that Fikri and Dian are in a relationship?"* Also, Yu Sam and Bu Tri act as supporting characters who tend to go along with the flow of the conversation, while Gotrek is the truck driver who drives the truck on their journey.

The complication emerges as the conversation shifts from shared concern to gossip about Dian. Suspicion and accusation initiated by Bu Tejo are supported by other participants through gossip, while Yu Ning challenges the credibility of the information. The growing conflict was caused by gossip about Dian during the trip. Bu Tejo starts the conflict by making accusatory statements; for example, *"her phone is new, so does her motorcycle. Where does that money come from?"* This is then supported by, *"Everybody's talking about her on Facebook already."*, as Yu Sam and Bu Tri says with their speculative comments. In contrast, Yu Ning creates an opposing conflict by taking a stance, for example when she says, *"Your info is not clear where it came from."* This clash makes the atmosphere inside the truck more tense, as the gossip turns into a debate. This stage marks the beginning of interpersonal tension and conflicting perspectives.

The Evaluation stage represents the peak of tension, where gossip escalates into explicit moral judgment. Linguistic resources of judgment, particularly propriety and veracity are intensively applied (Martin & White, 2005). The peak of tension happens when the debate among the women turns into an open conflict with mutual accusations. At this stage, the gossip about Dian is no longer just casual talk but develops into harsh moral judgment, especially when Bu Tejo firmly labels Dian as a threat to other people's households, as Bu Tejo said, *"From the fact that Dian is actually not a noble woman. She loves to flirt with our husbands."* The tension reaches its highest point when Yu Ning challenges this accusation, for example, when she says, *"You took it too far, guys,"* and *"Why did you do that to Dian then? All of that, no proof whatsoever."*

The Resolution occurs when the women arrive at the hospital and learn that Bu Lurah cannot be visited. This situational development redirects attention away from gossip, leading to the calming of conflict and the restoration of group bonding through a decision to central market. This is shown through Yu Ning's attitude when she closes the conflict by saying, *"The important thing is we know that our Mayoress is fine. Whether we can't visit her it's not worth being a problem. Let's go back home now."* followed by the other characters who start to give in, and Bu Tejo close the conflict with Yu Ning when she said *"We are already going this far, what if we stop by the central market while we are here?"*

The coda is realized through the sentence *"So, is talking around about something that is not certain yet is an act of slander?"* This utterance does not advance the plot but instead supports moral reflection by questioning the legitimacy of the gossip shared by the characters.

The structure of *Tilik* demonstrates how narrative stages organize interpersonal meaning, allowing attitudes and social values to unfold gradually across the discourse (Martin & Rose, 2008). Therefore, the short movie *Tilik* can be categorized as a narrative genre, as the text is revealed through staged phases that construct and negotiate interpersonal conflict among the characters.

### 3.2 The Attitude Analysis of Short Movie *Tilik*

This part shows the result of the attitude analysis on the short movie *Tilik*. This result will reveal the percentage of the Attitude of the Appraisal System that appears in the conversation in the short movie *Tilik* (Martin and White, 2005). The data that is shown will be based on the Attitude theory by Martin & White (2005) that include Affect, Judgment, and Appreciation. The data of the conversation is taken from the YouTube video of *Tilik* short movie and selected purposefully based on the method of the study. The findings are shown in the table below, the table presents the percentage of types of attitudes used in the *Tilik* short movie:

**Table 2** Percentage of Type of Attitude in Short Movie *Tilik*

Attitude	Sub-Categories	Σ		Sub-Total	%
		+	-		
Affect	Happiness	-	-	-	33,6%
	Un/Happiness	7	-	7	
	Security	32	-	32	
	Dis/Satisfaction	7	-	7	
	Inclination	-	-	-	
	Dis/Inclination	1	-	1	
Total of Affect				47	
Attitude	Sub-Categories	Σ		Sub-Total	%
		+	-		
Judgment	Normality	2	8	10	49,3%
	Capacity	7	2	9	
	Tenacity	3	2	5	
	Veracity	10	4	14	
	Propriety	11	20	31	
Total of Judgment				69	
Attitude	Sub-Categories	Σ		Sub-Total	%
		+	-		
Appreciation	Valuation	2	8	10	17,1%
	Reaction: Impact	2	-	2	
	Reaction: Quality	4	1	5	
	Composition: Complexity	1	4	5	
	Composition: Balance	2	-	2	
Total of Appreciation				24	
<b>Total</b>				<b>140</b>	<b>100%</b>

The table shown for the most frequent type of attitude that is found in the *Tilik* short movie was judgment since most of the conversation that is spoken in the short movie is some kind of type of gossip. This result shows that the characters often evaluate other people’s behavior, morality, and social actions rather than focusing only on feelings or objects. This pattern is clearly seen in the gossip related conversations, especially when the characters talk about Dian and the village mayoress. The high percentage of judgment, particularly in propriety and veracity, indicates that the characters frequently judge whether someone’s actions are right or wrong and whether information can be trusted. This supports the idea that language in *Tilik* is used as a tool to negotiate social norms and social control within the group.

In contrast, affect appears less frequently, although it still plays an important role in expressing concern, fear, and sympathy among the characters. The data show that affect mainly occurs in the form of security and unhappiness, which reflects the characters' worry about health, safety, and social conditions.

Meanwhile, appreciation is the least dominant attitude type, suggesting that the characters rarely evaluate objects or situations aesthetically. Instead, they focus more on people and social behavior.

### 1. Judgment

From the analysis, judgment is the most dominant attitude found in the short movie *Tilik*. This shows that the characters often evaluate other people's behavior, morality, and credibility during the conversation. Most judgment expressions appear when the characters talk about Dian. Through judgment, the speakers position themselves as morally superior and try to influence others' opinions.

#### Excerpt 1

"Wong Dian kuwi kerjane ora cetha." (Dian doesn't have a clear job.)

This clause contains negative judgment: capacity, because Bu Tejo judges Dian as someone who is not capable or does not have a proper role in society. By saying "ora cetha" (not clear), Bu Tejo questions Dian's competence and social position. This judgment helps Bu Tejo create a negative image of Dian and makes other characters doubt her.

#### Excerpt 2

"Aku ki mung wanti-wanti, ojo nganti ketipu." (I'm just warning you, don't get fooled.)

In this clause, Bu Tejo uses judgment: propriety. She positions herself as someone who knows what is right and tries to protect others. At the same time, this implies that Dian may be dishonest or morally questionable. This kind of judgment strengthens Bu Tejo's authority in the conversation and encourages others to trust her opinion.

#### Excerpt 3

"Nek durung ana bukti, ojo langsung nuduh." (If there is no evidence, don't accuse directly.)

This clause shows positive judgment: propriety toward careful behavior. Yu Ning evaluates the act of accusing without evidence as something improper. Through this judgment, Yu Ning challenges Bu Tejo's gossip and shows a different moral stance. This creates tension in the conversation and shows that judgment can also be used to resist dominant opinions.

### 2. Affect

Apart from judgment, affect also appears in the short movie *Tilik* to determine the aspect of emotion (e.g. suspicion, anxiety, and concern) enacted by the characters in the short movie *Tilik*. According to the data result, the most frequently occurring types are security and happiness, as they align with the content of the short movie, which main concern as well as apprehension.

#### Excerpt 4

"Lha iyo, mau ki aku ki ditelpon karo dian, ngabarke yen bu lurah kuwi ambruk."  
(Of course, Dian called me saying that our Mayoress passed out.)

This indicates that Yu Ning intends to display her empathy toward the Mayoress in front of the group. At the clause level, Yu Ning implicitly invokes her sense of concern through her utterance. Based on the analysis, this clause realizes a negative form of Affect: Security. This is evident in the role of the Appraised in the clause, which refers to "*Ngabarke yen bu lurah kuwi ambruk*" (saying that our mayoress passed out) and is strengthened by the emotional emphasis in "*Lha iyo*" (Of course).

### Excerpt 5

"Terus ngerti kahanane bu lurah" (and make sure if our Mayoress is okay.)

This clause establishes an incomplete form of a full utterance spoken by Yu Ning, which "*Sing penting ki awak'e dewe ki ndang tekan kana tekan rumah sakit, terus ngerti kahanane bu lurah.*" (The important thing is we get there to the hospital and make sure if our Mayoress is okay.) To facilitate the identification of attitudinal types, the researchers divided the utterance into individual clauses, resulting in the present form. In her utterance, Yu Ning implicitly expresses her concern for the mayoress. From an Appraisal perspective, it classifies this clause as a positive form of Affect: Security.

### Excerpt 6

"Heh, mesakke lho bu lurah ki." (I feel bad for her)

This clause employs a sense of Bu Tejo's sympathy toward the mayoress. It shows that it is classified as the negative form of Affect: Unhappiness (misery). Despite Bu Tedjo's characterisation as someone who frequently talks about others behind their backs, the type of affect realized in this clause suggests that she is not entirely a person who speaks carelessly or without consideration.

## 3. Appreciation

Based on the analysis, appreciation is the least frequently occurring type of attitude in the short movie *Tilik*, with only 17,1% identified throughout the dialogue. This indicates that the characters rarely evaluate things, situations, or phenomena in terms of quality, value, or composition. Instead, they tend to focus more on judging people's behavior and expressing emotions. Among the appreciation subtypes, valuation appears as the most dominant category. This suggests that when appreciation does occur, it is mostly used to evaluate the worth or social significance of a situation rather than its aesthetic quality.

### Excerpt 7

"Yo, aku weroh fotone Dian kok mrinding kabeh." (Yes, my body is shivering just by looking at Dian's picture.)

This utterance is an Appreciation: Reaction (Impact). Bu Tejo evaluates the effect produced by Dian's photo on her emotional state. The expression "*mrinding kabeh*" (shivering all over) indicates a strong reaction toward the image, It is showing that the photo has a disturbing impact towards her. Rather than directly judging Dian's behavior, Bu Tejo measures how strong the impact of the impression of Dian's picture. This appreciation contributes to building a negative atmosphere around Dian and influences how others perceive her.

## Excerpt 8

"Saiki yo Bu Tejo, saiki uripe Dian ameh rusakan to kui, kan masalane dewekke dewe. Seng penting ora nggo sak keluargane dewe. (Now, Bu Tejo, Dian's life is almost ruined, right? That's her own problem, as long as it doesn't affect our family.)

This utterance is a realization of Appreciation: Valuation toward Dian's life condition. The phrase "*uripe Dian ameh rusakan*" (Dian's life is almost ruined) evaluates the state of Dian's life as something negative and lacking value. Here, Bu Tejo assesses the situation rather than expressing direct emotion or moral judgment. This valuation places Dian's life as a problematic condition while simultaneously justifying emotional distance by stating that it is Dian's personal issue. This use of appreciation strengthens the social boundary between Dian and the group.

The limited use of appreciation in *Tilik* shows that the characters are less concerned with evaluating objects or situations. Instead, appreciation is used selectively to support gossip and strengthen negative impressions through valuation. Even though appreciation appears less frequently than judgment and affect, it still plays an important role in shaping how situations related to Dian are framed and understood by the group.

### 3.3 Discussion

This study aims to see how interpersonal meaning is built in the short movie *Tilik* through the use of appraisal and genre. The results show that genre stages and attitudinal choices have an important role in shaping social relationships between the characters, especially in situations involving gossip and moral judgment. The discussion section then links these findings to relevant theories and previous studies.

From a genre point of view, *Tilik* uses a narrative structure made up of orientation, complication, evaluation, resolution, and coda (Martin & Rose, 2008). This structure helps the story to slowly build tension and social judgment through everyday conversations. Different from usual stories that focus on action, the story in *Tilik* mainly moves through talk, especially gossip. The evaluation stage becomes the most intense part of the story, where moral judgment is strongest and the opposing positions of Bu Tejo and Yu Ning are clearly shown. This shows that genre stages are places where social values and interpersonal meanings are formed and contested. This aligns with research by Drew (2017) and Feng (2019) that genres in modern social media also have a function not only to show, but also to regulate the social context and interaction in the short movie itself.

In terms of appraisal, judgment appears as the most dominant attitude, making up almost half of all attitudinal expressions. This shows the strong role of gossip in the movie, where the characters often judge Dian's morality, trustworthiness, and social behavior. The frequent use of negative judgments, especially related to propriety and veracity, suggests that language in *Tilik* works as a form of social order by solidifying norms about how women are expected to behave. Furthermore, this confirms that appraisal analysis is effectively revealing the hidden attitudes and tendencies from the speaker's choice of language (Al Fajri et al., 2022). Bu Tejo's frequent use of judgment places her as a dominant figure in the group. By often questioning Dian's job, lifestyle, and intentions, Bu Tejo presents herself as someone who knows more and holds higher moral standards, even though her statements are not supported by clear evidence. Similar to how journalists are not always objective and often slip in their own opinions (Aljuraywi & Alyousef, 2022; Prastikawati, 2021). Furthermore, this supports that characters with informal power often use evaluative language to control interactions (Daulay et al.,

2025). In contrast, Yu Ning uses judgment in a different way. Her judgments are mostly positive propriety, focusing on fairness, evidence, and self-control.

Although it appears less often than judgment, affect still has an important supporting role. Expressions of worry about Bu Lurah's health show that emotional language is used to keep group solidarity and to justify the women's trip. Interestingly, Affect is not mainly directed at Dian, but at the village head, which shows that emotion is used selectively. This supports the idea by Hood (2010) that affect is often used strategically, not equally toward all characters. Bu Tejo's occasional expressions of sympathy also make her character more complex, showing that even a character who spreads gossip can still show empathy.

Meanwhile, appreciation becomes the least used attitude type, showing that the characters are not very focused on judging objects, appearances, or situations. When appreciation does appear, it is mostly in the form of valuation, especially when the characters describe Dian's life condition as problematic, rather than appreciating events or settings in general.

Overall, the dominance of judgment, supported by affect and limited appreciation, shows that *Tilik* presents gossip as a strong social practice that influences reputation, morality, and group togetherness. Short movies can serve as an interesting learning platform to retell stories that help strengthen concepts and ideas regarding societal behaviour (Masrul & Asilestri, 2021). The narrative genre structure helps these attitudes develop step by step, while appraisal resources show how the characters use language to discuss influence and social norms.

## CONCLUSION

In conclusion, the results of this study show that gossip works as the main social practice in *TILIK*, strongly shaping interpersonal relationships and social values among the characters. The findings reveal that this practice is realized through language, especially through the dominance of judgment attitudes, which are used to assess morality, credibility, and social behavior. The combination of genre stages and appraisal resources shows that language in *TILIK* is to negotiate influence, build solidarity, and moral character position within the group. These results support the idea that appraisal and genre analysis are useful approaches for understanding how interpersonal meaning and social relation are constructed in short movie discourse.

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