



# An Analysis of Euphemisms in *Tilik* the Series 1: Type, Context and Meaning

**Rosita Ambarwati**

Universitas PGRI Madiun, East Java, Indonesia  
[rosita@unipma.ac.id](mailto:rosita@unipma.ac.id)

**Edy Tya Dewi Cahyani**

Universitas PGRI Madiun, East Java, Indonesia  
[edy\\_2002109038@unipma.ac.id](mailto:edy_2002109038@unipma.ac.id)

**Abstract**—These days, people are avoiding harsh, offensive, profane, or rude words and phrases to say in their communication since the world is badly sensitive. In order to overcome those problems, euphemism will beautify words or phrases people have said. Since Euphemism is important in building up communication, it makes the researcher conduct this study of analysis the Euphemism of *Tilik The Series*. Furthermore, this research aims to analyze the type of euphemistic words or phrases used by the characters in the movie *Tilik The Series Season 1* and also to find the meaning of the words or phrases. This research analyzes *Tilik* movie series because the characters show habits of using taboo words or phrases in their conversation. This research leads to a description of conversational analysis and requires a detailed explanation for each type and function of the euphemisms found in the movie *Tilik The Series*, therefore the researcher uses a descriptive-qualitative method to analyze. The researcher uses semantic innovation by Warren (1992) to analyze the type of Euphemisms. If the researcher, while in the process of revealing the meaning of Euphemisms, finds any difficulties, browsing and online dictionaries will also be used. Lastly, for analyzing the context, the researcher used the SPEAKING method by Hymes. The result shows five types of taboos used by *Tilik The Series* characters: Metonymy, Reversal, Understatement, and Overstatement. In terms of the context, the speakers used euphemisms in order to express their feelings like anger, upset, disappointment, and satisfaction.

**Keywords**—Euphemism; Type; Context; *Tilik*

## I. INTRODUCTION

Words that are rude or impolite when spoken are not pleasant to hear. Thus, many people use euphemisms so every sentence that consists of taboo words or phrases will not offend others. When people want to mention or express some taboo words, most of them are wasting time by thinking how they should make those sentences they're about to say next to be polite, which ends up missing out on many wonderful opportunities to learn about new concepts, ideas and culture. In order to overcome those problems, people usually use euphemism. Euphemism refers to politeness, which can replace harsh, embarrassing, impolite, or unpleasant words or phrases. Allan and Burridge (2006) explain, euphemism can be categorized as sweet-talking in colloquial language by delivering indirect (or figurative) expressions. Along with that, Wardhaugh (2006), euphemistic language affords an opportunity for people to talk about impolite topics, because people have roles and rights to create the sentences to become more polite, appropriate, presentable for the public, and sound interesting. Euphemisms use beautiful words in their use although they have impolite meaning.

The language used by society is inseparable from euphemisms. Its use in spoken language can be found in movies, theater, even social life, and so on. According to Allan (2001: 148) euphemism is a form of word or phrase that can be used by someone as an alternative to express an expression that may cause dissonance for the listener. The use of euphemisms is chosen to achieve certain goals. Along with technological advances in the globalization era, the world of entertainment, such as movies, is evolving. With various genres from the creative writers, as well as the development of CGI effects that can make the animations way realistic, movies are more popular in the public eye. In the world of movies, the language used sometimes contains taboo words or phrases that are clearly spoken out of the blue. However, there are still many movies that choose to use euphemisms to embellish or cover up taboo, harsh, rude, and impolite words or phrases, for example in *Tilik The Series* movie. Looking back at *Tilik*, it is a movie in which all the characters were using Javanese in their conversation. This movie provides a general picture of how Javanese society sometimes casually crossed the boundaries of politeness in *Unggah-ungguh* (the rules that exist in Javanese society in speaking words or behaving). Most of the Javanese people will talk about and judge someone who they think has done taboo things. In the conversations where they talk about how bad those people are, the Javanese people will hide their harsh, impolite, rude, or taboo words and

phrases behind the euphemism. Besides that, euphemisms are often used by the public to insinuate certain parties who they think have performed speech acts that may violate rules or make mistakes in the world of politics, daily life, or culture. Without the public realizing it, they learn to use euphemisms, one of which is from movies, whether from cinemas, television, or others. The use of language in movies, whether in the form of words or terms, phrases, borrowed words, abbreviations of initials or acronyms, is often used as a reference for the community in daily communication, both in terms of meaning and choice of words.

Movies are one of the media which utilize languages to popularize it and also to make it different from the other. For a long time, movies were the most popular media that people of all ages liked. The moral messages contained in the movie must be considered. Therefore, choosing the language is important. Sometimes the language used can be offensive, profane, or rude. In this way, euphemism is used to beautify and to censor words or phrases in the language. This study examined the use of euphemisms of the characters in the movie series with comedy-drama genre: *Tilik The Series Season 1*. The movie *Tilik* contains a message about how people should carry out a culture of visiting each other if someone in the community is sick, but this movie went viral because of the main character called Bu Tedjo who was called 'Julid' or insulted other people, crossed the boundaries of politeness in Javanese *Unggah-ungguh* (the rules that exist in Javanese society in speaking words or behaving) since the whole movie used Javanese and take place in Central Java.

The Javanese language has distinctive characteristics in the vocabulary, there are even levels in the vocabulary that can be used based on social distance, age, social status or power, and the size of the load (Putrihapsari et al., 2021). All matters related to politeness have been embedded in Javanese people from an early age. In Javanese language, there are values that teach people about *unggah-ungguh* or manners that have been mentioned before. Along with that, in Javanese speech there's a phrase that says "*basa iku busaning bangsa*" which means language becomes the clothes of a nation. It can be said that the nation has the same meaning as the community, so a language will affect people's behavior. Natanti (et al., 2023) says that politeness can be seen from a person's speech in communicating with others. In connection with the *unggah-ungguh* that is owned by the Javanese people, in choosing every word when speaking, of course the people will be very careful. If the words are harsh, impolite, or rude, they will use euphemisms to replace these words in order to keep their *unggah-ungguh* in front of other people. It is because once those harsh, taboo, impolite, or rude words come up intentionally or unintentionally in our speech, we can't help but receive a bad point of view from society. That is why, euphemisms will often be used by Javanese people, especially in this badly sensitive world.

Several studies on euphemism have been conducted. Efendi (et al., 2021) analyzes euphemism by classifying the data according to its type, and the results provided are in the form of numbers and percentages in the table. Another study was from Putri, who analyzed the Original Trilogy in Star Wars Movies. She classifies euphemism types of semantic innovation by Warren (1992), there are: Particularization, Implication, Metaphor, Metonymy, Reversal, Understatement, Overstatement. Then the researcher analyzes the meaning and the context of the data using the SPEAKING Model by Hymes (1977). This proves that euphemism is an interesting subject to study.

This study aims to analyze the type of euphemism words or phrases used by the characters in the movie *Tilik The Series Season 1* and it also to find the meaning of the words or phrases which might cross the boundaries of Javanese *unggah-ungguh* and in what context they utter those words. This research analyzes *Tilik* movie series because the characters show habits of using taboo words or phrases in their conversation. Allan and Buridge (2006) examined death and killing, part of bodies, excretions, naming, and addressing are considered as taboo or unpleasant. Since the short movie was released in 2018, in 2023 the series of this movie was released with the title "*Tilik The Series Season 1*". Therefore, the study is limited to the *Tilik The Series Season 1*.

Bearing these all in mind, the researcher believes that people in this badly sensitive society will use euphemisms more often in their social communities conversation whether it is written or spoken. Therefore, by looking up to the researcher society, which is Javanese, the researcher wants to focus on the movie that used Javanese Language in their conversation, and *Tilik The Series* is the best choice. The movie takes place in Central Java which of course uses Javanese in their daily conversation, and there are many words and phrases that have crossed the boundaries of politeness in Javanese *Unggah-ungguh* (the rules that exist in Javanese society in speaking words or behaving).

## II. LITERATURE REVIEW

### A. Euphemism

Language is used in society as a tool to convey messages (Leech, 1974), (Kerraf, 2004). These various messages must be conveyed in the right way so that the message can be received properly. Actually, Indonesian people have a diversity of customs and cultures. Each custom has cultural values that are different from one another so that when using language people must also pay attention to the cultural customs with whom we speak. Javanese people have a culture of speaking politely in speaking. Politeness is defined as an act of maintaining the self-esteem of the person being spoken to so that the person does not feel embarrassed, angry or humiliated (Levinson, ). By speaking politely, a pleasant conversation situation arises, and expedites the process of receiving messages. Javanese culture is also

related to customary values, one of which is avoiding certain expressions. This expression is called Taboo. The belief of the Javanese people that saying things that are inappropriate (indecent) is something that must be avoided. Taboo is defined as a social prohibition against words, objects or actions that apply to certain communities. (Wardhough, 1986). Therefore, euphemism appears as a substitute for the word taboo. Euphemism is an alternative word to avoid things that are inappropriate to say/taboo (Allan & Burrige, 1991). Meanwhile, Rawson (1981) defines euphemism as a choice of words to replace words that are too harsh and hurtful. The term Euphemism comes from the Greek from the word Eu which means good and PHEME which means to speak well. In other words it can be interpreted as a synonym to soften a word that is harsh or unpleasant.

III. METHOD

This research leads to a description of conversational analysis, which is stated by Sacks (1994). This research requires a detailed explanation for each type and function of the euphemisms found in the movie *Tilik The Series Season 1*, therefore the researcher uses a descriptive-qualitative method to analyze. The documentation is the technique to collect the data. The researcher will use a theory from Miles and Huberman (1994:12) to analyze the collected data. The steps for analyzing the data: *Reducing data, displaying data, drawing and verifying conclusions*. Furthermore, the researcher will use semantic innovation by Warren (1992) to analyze the type of Euphemisms, as follows: Particularization, Implication, Metaphor, Metonymy, Reversal, Understatement, Overstatement. Moreover, the researcher will mention the context of each Euphemisms appeared in *Tilik the Series*, by applying the SPEAKING model by Hymes (1977). Then the researcher will link the taboos and the context of speech used by the characters to find out the context in which they produce euphemistic words.

IV. RESULT AND DISCUSSION

This section provides the research result and discussion that have been found. In the form of utterances and words from the *Tilik The Series* the collected data was presented. This research described how the characters in the series use Euphemism words in their conversation. This section discussed the result of the types of euphemisms and an explanation of the meaning of the words or phrases in what context they produce Euphemism used by the characters of the *Tilik The Series*. The writer found 5 data of Euphemism words uttered by the *Tilik The Series'* characters, specifically the main characters. The collected data has been listed by type of euphemism and provided in the following table.

Table 1. Type of Euphemism (Warren, 1992).

Type of Euphemism	Euphemisms (Javanese)	Euphemisms (English)	Taboo	Source of the Data
Particularization	<i>Clebang-clebung</i>	Speak out	Gossiping	<i>Tilik The Series: Episode 5</i>
Implication	<i>Gajah diblangkoni</i>	Elephant wearing Blangkon	Talk without action	<i>Tilik The Series: Episode 2</i>
	<i>Gonjang-ganjing</i>	Hurly-burly	Situation uproar	<i>Tilik The Series: Episode 7</i>
Metonymy	<i>Bocah jaman saiki</i>	Kids nowadays	A bad kids	<i>Tilik The Series: Episode 1</i>
Metaphor	<i>Koyok peyek</i>	Like a cracker	Too much talking	<i>Tilik The Series: Episode 4</i>
Reversal	<i>Urusanmu</i>	Your business	Debt	<i>Tilik The Series: Episode 2</i>
Understatement	<i>Gubuk</i>	Hut	Ugly house	<i>Tilik The Series: Episode 2</i>

<b>Overstatement</b>	<i>Wedange kendel</i>	<b>The drink is brave</b>	<i>Without snacks</i>	Tilik The Series: Episode 2
----------------------	-----------------------	---------------------------	-----------------------	-----------------------------

### Particularization

Per Warren (1992), particularization is replacing the general dictionary meanings with specific contextual meanings.

Conversation 1

Kotrek : *Nyuwun sewu lo niki, Pak*

Pak Tedjo : *Hmm?*

Kotrek : *Njenengan niku sakjane lagi wonten nopo to kalih Bu Tedjo?*

Pak Tedjo : *Opo? Ra ono opo-opo kok*

Kotrek : *Ah, mboten. Desone awake dewe niki, sak niki lagi ra penak banget hawane. Suarane wong-wong niku do **clebang-clebung** teng pundi-pundi. Nggih, kabeh-kabeh niku mergo... politik*

Pak Tedjo : *Iyo, yo wes to. Wong nek urip neng ndeso ki rak yo ngene iki to. Sing penting adewe ki rasah nambah-nambahi.*

Kotrek : *Mboten ngoten lo. Maksud kula niku, sopo ngerti njenengan niku saget mbantu menetralsir keadaane ngoten lo.*

### (24:13 – 25:07) Episode 5

The context of the conversation (1) was about Kotrek meeting Pak Tedjo because Pak Tedjo told him to come. After Pak Tedjo gave Kotrek money for helping him, Kotrek ask Pak Tedjo about what actually happened to his relationship with Bu Tedjo. The euphemistic words used by Kotrek is “**clebang-clebung**” meaning that it is because everyone “talking about” or “gossiping” them that makes Kotrek feel uncomfortable with the situation in the village. Talking about Bu Tedjo and Pak Tedjo has something to do with Pak Tedjo and Pak Hartono’s competition in the world of politics.

By Hymes’ (1977) theory, the conversation above occurred somewhere in a warung in the village. Only two characters appear in the conversation (1), Pak Tedjo and Kotrek. Figure 1 showed the purpose of why Kotrek talks about Pak Tedjo relationship and other problems in the village is to ask for a solution from Pak Tedjo for the problems. The act sequence in the conversation referred to Kotrek who boldly asked about other people’s relationships, even he asked that with polite sentences and for the sake of peace of the people, still it’s not a good manner to ask about someone privasi. The key in this conversation was serious conversation because that was not only individual problems but many people. The instrumentalities shown in this conversation was face-to-face and orally between Pak Tedjo and Kotrek. The norm of this conversation was Kotrek trying to be as polite and careful as possible to Pak Tedjo while talking about politics, because it is a sensitive topic. The genre used in the conversation was arguing.

### Implication

Per Warren (1992), Implications have to do with context and conventional references that are quite close in meaning between them, in this case, more or less likely antecedent-consequent connections.

Conversation 2

Bu Tri : *Tapi ngene, nek menurutku, strategi. Dadi koncone Bu Tedjo niku kudu nglumpukke bukti sek lagi disikat*

Bu Tedjo : *Oh iyo, bener banget*

Bu Tri : *Ben opo?*

Bu Tedjo : *Ben opo?*

Bu Tri : *Supaya njenengan niku mboten dados **gajah diblangkoni***

Bu Tedjo : *Opo kuwi?*

Bu Tri : *Iso kojah, ora iso nglakoni*

Bu Tedjo : *Tenangke atimu, Bu Tri*

Bu Tri : *La piye, Bu?*

Bu Tedjo : *Aku ki lak calon Bu Lurah. Opo-opo sing iso tak omongke, wi mesti iso tak lakoni*

Bu Tri : *Nggih, percoyo kula*

### (06:44 - 07:16) Episode 2

Conversation (2) happened when Bu Tedjo came to Bu Tri's house to tell about Pak Tedjo who she thinks is having an affair with a Dangdut singer. There Bu Tri also tell Bu Tedjo about her story where she was also found out that her husband was cheating on her. Bu Tri gave Bu Tedjo some advice before she blamed her husband for having an affair. Bu Tri told Bu Tedjo to investigate first. So later she is not become a “**gajah diblangkoni**” which is an abbreviation of “*iso kojah, ora iso nglakoni*” where if it translated into English means “empty vessel make

the most noise". Here, what Bu Tri's mean is people who talk a lot are usually not knowledgeable, and she doesn't want Bu Tedjo becomes those kind of person by blaming Pak Tedjo about the affair but she doesn't have the prove.

As seen in conversation (2), using the SPEAKING model under Hymes (1977), the setting took place in a Bu Tri's warung (a type of small family-owned business, eatery or cafe in Indonesia). The participant in the conversation was Bu Tedjo and Bu Sri. The goal of the conversation is to tell Bu Tri about Bu Tedjo's problem and also to find the solution of the problem. The act sequence referred to Bu Tri where she need to help Bu Tedjo to find the solution of her problem. The key of the conversation is that the sentences that Bu Tri used sounds serious but also she put some joke in it. The joke itself even sounds not serious, but it has a meaning behind it, for example like "**gajah diblangkoni**". They also often whispering while talking, so people could not hear them. The instrumentalities of the conversation was face-to-face and orally, because Bu Tedjo meet Bu Tri in her warung straightly before they going to the gathering. The norms of this conversation was when Bu Tri said to Bu Tedjo to not be a person like an empty vessel, then Bu Tedjo said that she will not be those kind of person because she is the wife of Lurah candidate which she must be a good example for people by not being an empty vessel. From this we can conclude that the norms of this conversation is keeping the politeness between Bu Tedjo and Bu Sri speech act. The last is the genre of the conversation is discussion about Bu Tedjo's problems.

### Conversation 3

Pak Hartono : *Dadi anake mencak-mencak neng ngarepe wong akeh ngono kuwi to?*

Pak Bambang : *Nggih, kabare ngoten Pak*

Pak Hartono : *Wah apik, apik. Iki dadi info sing apik kanggone wong-wong. Menowo keluargane Tedjo kuwi gek ono **gonjang-ganjing**, ya ta? Dadi poin elek to nggo Tedjo wedok kuwi?*

Pak Bambang : *Njih*

Pak Hartono : *Sopo wonge bakal milih calon Lurah sing keluargane koyok ngono kuwi? Ora waras to wi?*

### (18:54 - 19:21) Episode 7

Conversation (3) happens when Pak Hartono is going to the place of election. He asked Pak Bambang to make sure Bu Tedjo got angry the other day with Nopek and hit him in the face. Pak Hartono said that what Bu Tedjo did will make people see her and her family negatively. Bu Tedjo caused an uproar "**gonjang-ganjing**" before the Lurah election, which of course make Pak Hartono got more benefit from it.

Per Hymes' (1977) theory in conversation (3), the setting took place in Pak Hartono's house where they set up everything they could for the election. The participants was Pak Hartono and Pak Bambang. The end was Pak Hartono getting ready to went to election place, but before that he asked Pak Bambang about what Bu Tedjo did to Nopek the other day which make some "**gonjang-ganjing**" that will benefit his side. The act sequence of the conversation was using ridiculed words, it is because Bu Tedjo's situation. He also laughed at those problems because he feels victorious. The key of the conversation was Pak Hartono talking with arrogant and ridiculed. The instrumentalities was face-to-face and orally between Pak Hartono and Pak Bambang. The norm of the conversation was informal talking from Pak Hartono to Pak Bambang, but Pak Bambang to Pak Hartono was formal and polite. Along with that, their topic of conversation was talking about other people which of course an impolite manner. The genre was about conversation.

### Metonymy

According to Warren (1992), metonymy relates to the term used in the general form that the purpose is to replace any specific words.

### Conversation 4

In this conversation, there is no clear indication of the name of the character. To overcome this problem, the researcher will call these two characters "Person 1" and "Person 2".

Person 1 : *Kae lak Sulis anake Yu Pon, ta?*

Person 2 : *He'eh*

Person 1 : *La kok neng kene? Jare kerjo dadi TKW ning Somalia?*

Person 2 : *Heh we ki piye ta?! Kan wis bali rong minggu iki*

Person 1 : *Oh iyo?*

Person 2 : *Neng kono jarene ra kerasan. Padahal arep di rabi lo karo juragane dewe ki.*

Person 1 : *La kok ra gelem ta? Podo mikir kepriye ta?*

Person 2 : *Yo embuh, karone **bocah jaman saiki** nek mikir kan sakarepe dewe.*

Person 1 : *Bener*

Person 2 : *Padahal neng kono, bayare ki gedhe, lo. Ning yo ngono kuwi, mergo arep di rabi karo juragane dewe, trus bocahe ilfil.*

### (19:57 - 20:29) Episode 1

The context of the conversation (4) was about Person 1 and Person 2 talking about Sulis who is the daughter of Yu Pon. Sulis was working in Somalia, but got back home because she didn't want to marry her Juragan (boss). Person 1 and 2 think that Sulis' decision was disappointing and they said that Sulis was a "bocah jaman saiki" which translated to English as "kids nowadays" who was difficult to manage.

The Euphemism word uttered by Person 2 in the conversation was "**bocah jaman saiki**", referring to Yu Pon's daughter, Sulis. Based on Warren's theory, the reference used in forming the phrase "**bocah jaman saiki**" come from a comparison that referred to Sulis' act. The formation of "kids nowadays" was a combination of two words 'kids' and 'nowadays'. The reference to form the phrase comes from Sulis' act. To Person 2, Sulis' act was too disappointing and did not think twice, because she didn't marry his boss who is a rich person, so she could be rich either.

As seen in conversation (4), using the SPEAKING model under Hymes (1977), the setting took place in a traditional kitchen which still uses wood for the fuel. All the women in the village take part to help to cook some meal for an occasion. The dominant participants in the conversation are Person 1 & 2 who gossiping with each other in the middle of many people. The conversation aimed to make Sulis look bad in people's point of view because she didn't marry her boss. Which leads her to be a bad kid by doing whatever she wants. The act sequence in the conversation referred to Sulis' pride. If she didn't marry her boss then she would become a bad kid that Person 2 said in a figurative language "**bocah jaman saiki**" a teenager who is doing whatever they want, they think kids nowadays are bad kids who bring a negative impact. The tone of the conversation was serious because Person 1 and Person 2 were talking about Sulis by whispering. Moreover, the instrumentalities of this conversation is dialogue in spoken language and was done orally and face-to-face. The norm in this conversation was when Person 2 used eye expressions when she delivered her words to Person 1. The norm depicted that Person 1 and Person 2 acted impolitely to Sulis by gossiping her, while they don't even know the real reason for Sulis' refused to marry her boss. The genre of the communication was gossiping.

### Metaphor

Per Warren (1992) metaphor is a conventional reference where the concept of its formation comes from a comparison from the actual words.

Conversation 5

Pak Tedjo : *Har! Nek main ki ojo koyok ngene carane*

Pak Hartono : *La ngopo?*

Pak Tedjo : *Maksudmu ki opo?!*

Pak Hartono : *Jo... Jo. Kowe kuwi nek ora ono bojomu, lak yo méng dadi cah limbung to? Heh! Kono kowe neng kolah, ngoco! La tinimbang mirah, mbok wis melu aku wae*

Pak Tedjo : *Titenono yo! Titeni sopo sing bakal menang!*

Pak Hartono : *Lha yo cetho aku to*

Pak Tedjo : *Bajingan kowe!*

Pak Hartono : *Ha ha wong lanang og koyok peyek*

### (19:25 - 19:57) Episode 3

Conversation (5) happened when Pak Tedjo suddenly came to Pak Hartono place and get mad at him for very obvious reasons. When Pak Tedjo wanted to buy land from someone and they already made a deal, but one day, somehow, Pak Hartono bought the land first before Pak Tedjo and it made him angry. That is why Pak Tedjo came with soaring emotions and questioned what Pak Hartono was actually doing. Pak Hartono thinks that Pak Tedjo does too much talking than his action, that's why he called Pak Tedjo "*wong lanang og koyok peyek*" which translates in English as "a man like a cracker". "**koyok peyek**" means too much talking, it is because when we eat Peyek (deep-fried savory Indonesian-Javanese cracker) it will make a loud noise or a crunchy noise, this is why Pak Hartono use the euphemistic word "**koyok peyek**" because he think that Pak Tedjo as a man has talking too much.

Per Hymes' (1977) theory in conversation (5), the setting took place in Pak Hartono's house. The participants were Pak Hartono and Pak Tedjo. The end of the conversation was Pak Tedjo came to Pak Hartono's house to ask him what he is doing by buying the land first, Pak Tedjo thought that Pak Hartono didn't compete the way Pak Tedjo thought was right. The act sequence from the conversation was that Pak Tedjo's words tend to be harsh because he is very angry with what Pak Hartono has done. Pak Tedjo mocking him and leaving him alone, then Pak Hartono said that he was "**koyok peyek**" which is "talking too much". The key in the conversation from the point of view of Pak Tedjo was serious, because he was angry at Pak Hartono. While from the point of view of Pak Hartono, he was so calm towards Pak Tedjo because he was being arrogant about his success in taking the land from Pak Tedjo. The instrumentalities were face-to-face and orally between Pak Tedjo and Pak Hartono. The norm of the conversation was impolite, it is because Pak Tedjo came with yells and anger to Pak Hartono, but that made sense because Pak Hartono provoked Pak Tedjo's anger first. The genre of the conversation was insulting.

### Reversal

Per Warren (1992) reversal or irony involves a contrast between what is said and what is meant or expected.

Conversation 6

Pak Hartono : *Pak Subari*

Pak Subari : *Leres*

Pak Hartono : *Urusanmu wis tak rembuk, dadi kados jenengan mboten sah mikirke babagan duit. Wis diurus karo Bambang*

Pak Subari : *Matur nuwun, Pak*

Pak Hartono : *Tulung tinulung kanggone manungso wis biasa, lumrah. Yo dino iki aku iso nulungi njenengan. Tapi liyo dino, mungkin kula sing nyuwun tulung panjenengan.*

Pak Subari : *Njih, Pak. Matur nuwun, Pak Hartono*

#### (10:13 - 10:34) Episode 2

The conversation (6) showed that Pak Hartono came to solve the problem of Pak Subari, who was suddenly visited by a debt collector. Pak Hartono came when Bu Tedjo was debating defending Pak Subari from the debt collector. Pak Hartono came to solve the problem by paying off "**urusanmu**" which here actually means "debt" belonging to Pak Subari. By changing the word "debt" to "**urusanmu**", Pak Hartono is trying to maintain Pak Subari's self-esteem in front of many people. Besides that, Pak Hartono also has another purpose in doing that, the purpose itself is to gain the trust of the people to vote for him in the Lurah election. It can be seen that he took advantage of Pak Subari's situation because there were many Ibu-ibu there.

By Hymes' (1977) theory, the conversation above occurred in Pak Subari front yard. The participants in that scene were Pak Subari and Pak Hartono as the speaker, Pak Bambang, debt collectors, and Ibu-ibu as a listener. The end of the conversation was to solve Pak Subari's problem where the debt collectors suddenly came to take Pak Subari's motorcycle because he was late paying the debt, then Bu Tedjo came to scold debt collectors but Pak Hartono paid it all off. The act sequence was when Pak Hartono said he had finished "**urusanmu**" which means Pak Subari's debt is the message for Pak Subari, and the contents of the message is that he had been paid Pak Subari's debt. The key was in Pak Hartono where he actually boasted of paying off Pak Subari's debt, here he said it in an arrogant voice. The instrumentalities in the conversation was face-to-face and orally between Pak Hartono and Pak Subari. The norms of the conversation were polite, even Pak Hartono was helping Pak Subari, but what he did can be said impolite too since he was bragging in front of people. The genre was problem solving between Pak Subari and debt collectors.

### Understatement

Per Warren (1992) Understatement, and litotes, is defined as an expression with negative connotation which needs to be uplifted into a positive term.

Conversation 7

Bu Subari : *Sugeng rawuh Ibu-ibu teng **gubuk** kula*

Ibu-ibu : *Oh nggih*

Bu Subari : *Monggo Bu dipun unjuk (handing a glass of tea)*

Ibu-ibu : *Oh nggih, matur nuwun*

Bu Tedjo : *Ealah Bu Subari, wedange kendel tenan ra ketang maju dewean*

Bu Subari : *Nyuwun ngapunten niki wau Bu, kula niku kesupen ndamel dhaharan*

#### (08:17 - 08:36) Episode 2

The conversation (7) happened when Bu Subari greet Ibu-ibu. She gave them tea to drink, until Bu Tedjo noticed that there's no snacks. Bu Tedjo said the drink was too brave to come alone. Hearing that, Bu Subari excused that she forgot to make some snacks..

The word "**gubuk**" means a hut. In KBBI, "**gubuk**" means a small house (usually not a good and temporary one). In Indonesia itself, "**gubuk**" is usually located in rice fields or gardens and used only for shelter from rain or heat and not for a place to live for a long time. Along with that, by calling her own house as a "**gubuk**" means that she wants everyone to know that she is not a rich person or poor.

Per Hymes' (1977) theory in conversation (7), Bu Subari and Ibu-ibu were the characters in the conversation. The setting took place in Bu Subari's house. The conversation aimed to greet Ibu-ibu who attended the gathering to please understand that the condition of the house is not as good as she said when welcoming everyone to her "**gubuk**". The act sequence in the conversation referred to Bu Subari's pride. She called her own house a "**gubuk**" to make everyone understand that she has nothing to serve except drinks. The tone of the conversation was happy, even though Ibu-ibu only gets a drink from Bu Subari, they can understand her situation. The instrumentalities of this conversation is dialogue in spoken language. This conversation was done orally and face-to-face. Since the situation between them is good, Bu Subari conveyed it verbally in a polite and formal ways.

The norm in this conversation was when Bu Subari put her palms together to apologize to Ibu-ibu because she forgot to make some snacks. While the genre was a conversation about drinks without snacks.

### Overstatement

Per Warren (1992) an overstatement is a statement or description that makes something seem bigger, better, worse or more important than it really is or needs to be done, (an action) that is done in a way to make people pay attention to it.

Conversation 8

Bu Subari : *Sugeng rawuh Ibu-ibu teng gubuk kula*

Ibu-ibu : *Oh nggih*

Bu Subari : *Monggo Bu dipun unjuk (handing a glass of tea)*

Ibu-ibu : *Oh nggih, matur nuwun*

Bu Tedjo : *Ealah Bu Subari, **wedange kendel** tenan ra ketang maju dewean*

Bu Subari : *Nyuwun ngapunten niki wau Bu, kula niku kesupen damel dhaharan*

### (08:17 – 08:36) Episode 2

*Ibu-ibu*= House wife

The conversation (8) showed Ibu-ibu having a gathering event in Bu Subari's house. When Bu Subari handed a cup of tea to Ibu-ibu where there is also Bu Tedjo sitting with Ibu-ibu, Bu Tedjo noticed that there's no snacks.

The "**wedange kendel**" means "the drink is brave" was an insulting word uttered by Bu Tedjo. She said it to express her dissatisfaction by replacing the phrase (Trisnayanti et al.,2018) to reduce her utterances' impoliteness. "**wedange kendel**" refer to how Bu Subari served her guests without snacks and only drinks. It was happened because she is forgot to make some snacks. Bu Tedjo said that to make other Ibu-ibu notice it. It fits Warren's theory that "**wedange kendel**" is a statement where it was exaggerated to make it look worse, referring to how Bu Subari served her guests without snacks.

As seen in conversation (10) by applying the SPEAKING model by Hymes (1977), the setting was located at Bu Subari's house where Ibu-ibu held the gathering event. The euphemistic word was used by Bu Tedjo while Bu Subari handing the tea. The goal of the conversation was for Bu Tedjo to get an answer from Bu Subari why she only served drinks. The act sequence in the conversation referred to Bu Tedjo's intention to tell everyone that Bu Subari did not serve the snacks. Bu Tedjo shows discourteous manners by making Bu Subari got little embarrassment. The key in this conversation was happy, when Bu Tedjo said "**wedange kendel tenan ra ketang maju dewean**", she said it with a big smile. Moreover, after hearing what Bu Tedjo said, Bu Subari apologizing to everyone that she forgot to make some snacks. The instrumentalities were made orally and face-to-face between Bu Tedjo, Bu Subari, and Ibu-ibu with formal language. The norm was depicted politely since Bu Tedjo, Bu Subari and everyone whose hearing was smiling and calm, and also when Bu Subari put her hands together to apologize to Ibu-ibu. The genre used was conversation between Bu Subari and Bu Tedjo.

#### 1. Types of euphemisms

Based on the analysis, there are eleven euphemisms words and phrases used by the characters in Tilik The Series. Those euphemisms words and phrases are divided into seven types of euphemisms proposed by Warren (1992). They are Particularization, Implication, Metaphor, Metonymy, Reversal, Understatement, and Overstatement.

Implication was the most applied types of euphemisms in conversations. Implication was one of the type most applied in the series because it takes several steps to achieve the intended meaning. Warren, however, warns of the possibility of misinterpretation in this type of euphemism, even though this seems probable in some instances of 'semantic innovation'. Interpreting a phrase requires insight into the recipient; if only the term 'gonjang-ganjing' is taken and interpreted literally, then the meaning conveyed is just that. However, the researcher understands the phrase from context, it implies another meaning behind it. The interpretation of implication is related to the receiver's insight, which can accurately interpret or predict the intent of the speech. Her euphemisms words and phrases refer to her bad situation. As shown in the data: Gajah diblangkoni, gonjang-ganjing.

#### 2. Euphemisms and Javanese Culture

Javanese culture is attached to politeness, in general, the Javanese language has two varieties, namely the *krama* and the *ngoko*. Each has different characteristics and functions. The *krama* variety is usually considered to be more formal in usage and is also considered to be more subtle. The *ngoko* variety is considered to be a more coarse variety and tends to be informal but more familiar (Uhlenbeck, 1982:309). The real problem turns out to be not that easy, because as society grows more complex, the language becomes more complex or the Javanese feel so sensitive that they always want to keep their interlocutors from being offended. This is a consideration for the Javanese in speaking, so they tend to use euphemisms.

Euphemisms arise in the use of language because of the speaker's consideration of the interlocutor (Hymes, 1989: 101). Javanese will be happy if said to be a polite and gentle person. Efforts to be considered a polite and gentle person, one of which is through the language he speaks. Euphemisms can be in the form of substituting sounds in words that are considered rude, using figures of speech, using other expressions, and using words of a different variety or from another language.

## V. CONCLUSION

To classify the data, the researcher used theory by Warren (1992) which explained that euphemisms has seven types. They are Particularization, Implication, Metaphor, Metonymy, Reversal, Understatement, and Overstatement. The result showed that eight data has been found, and then those were classified into seven types in *Tilik The Series*. The data was divided as follows: one word of particularization, two words of implication, one word of metaphor, one word of metonymy, one word of reversal, one word of understatement, and one word of overstatement. Euphemistic words and phrases used by the characters were described in detail in terms of contextual meaning using the SPEAKING theory from Hymes (1977) will help analyze speech events in *Tilik The Series*. The components are setting and scene (includes the place and time where the utterance occurs), participants (the parties involved in the speech), ends (meaning and purpose of speech), act sequences (form and content of speech), key (the tone and manner in which a message is conveyed), instrumentalities (language path used), norms (norms or rules in interaction), genre (type or stream). Aspects that provide clues to better understanding euphemistic terms are participants, action sequences, and keys. The euphemistic terms formed in this type of metaphor are based on the participants involved. Action sequences provide a more detailed explanation as they set the order of the conversation. The key given hints at what tone euphemistic terms are thrown and helps to read the situation as they occur.

This euphemism study introduces teachers to an alternative that can be used to muffle or manipulate words and language that are felt to be rude or impolite, so that they do not have a negative impact on themselves or others. Other than that, the researchers suggest other researchers that might be interested to conduct research in the same field, this research might be helpful.

## VI. REFERENCES

- [1] Allan, K., & Burrige, K. (1991). *Euphemism and dysphemism: Language used as shield and weapon*. New York: Oxford University Press.
- [2] Dewi, W.E., Huda, K., Supriyatno. (2019). "AN ANALYSIS OF EUPHEMISM IN ONLINE WRITTEN MASS MEDIA IN INDONESIAN JAKARTA POST AND REPUBLIKA NEWSPAPER IN POLITICAL SECTION". *Edulitics Journal*. p. 46-53.
- [3] Putri, D.N.H.S. (2022). "Revealing the Euphemism in the Original Trilogy in Star Wars Movies: Type, Context, and Meaning". *Journal of Language Studies*. p. 9-19.
- [4] Najiyah, F., Mutiara, R.A., Lestari, R.D. (2019). "PERISTIWA TUTUR BERDASARKAN ASPEK "SPEAKING" DALAM TAYANGAN "KATAKAN PUTUS"". *Jurnal Pendidikan Bahasa dan Sastra Indonesia*. p. 507-514.
- [5] Syaharani, F., Refnaldi. (2022). "Euphemism Used in Online CNN Indonesia News". *E-Journal of English Language & Literature*. p. 22-28.
- [6] SabaruaSabarua, J.O. (2019). "EUFEMISME SEBAGAI ALTERNATIF KESANTUNAN BERBAHASA DALAM INTERAKSI PEMBELAJARAN DI KELAS". *Jurnal Ilmiah Pendidikan Citra Bakti*. p. 75-86
- [7] Natatanti, S.E., Pratiwi, I.A., Fardani, M.A. (2023). "Nilai Karakter Sopan Santun Dalam Pembiasaan Berbahasa Jawa Anak Usia Sekolah Dasar di Lingkungan Keluarga". *Jurnal Educatio*. pp. 554-559
- [8] Putrihapsari, R., Dimiyati. (2021). "Penanaman Sikap Sopan Santun dalam Budaya Jawa pada Anak Usia Dini". *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*. p. 2059-2070
- [9] Efendi, C., Rosa, R.N., Wahyuni, D. (2013). "FORMS AND TYPES OF EUPHEMISM FOUND ON SITES OF TEMPO.CO AND YESS-ONLINE.COM". *English Language and Literature E-Journal*. p. 25
- [10] Basuki., Mukhlis., Hartati, U. (2022). "WUJUD EUFEMISME DALAM MASYARAKAT JAWA". *Seminar Nasional Hasil Penelitian dan Pengabdian Kepada Masyarakat 2022*. p. 985-995.
- [11] Rawson, H. (1981). *A dictionary of euphemisms and other doubletalk*. New York: Crown Publishers.
- [12] Wardhaugh, Ronald. 2002. *An Introduction to Sociolinguistics*. (Fourth Edition) Massachusetts; Blackwell Publisher.

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

