ABSTRACT

This study analyzes the term of address ustad in Indonesian culture. Indonesia’s religious-themed movies may represent the use of the term of address ustad in daily conversation. In particular, this study aims to describe the patterns of form, the patterns of use, and the social values of the term of address ustad in film utterances. The data of the term of address ustad and its contexts are collected from the utterances in Indonesia’s four Islamic-themed movies. This descriptive qualitative study uses sociopragmatics approach in identifying the functions of the term of address in film discourse. The context of the utterances that contain the term of address ustad is identified using Hymes’ (1972) S.P.E.A.K.I.N.G model. This study concludes that: (1) form patterns of the term of address ustad include incomplete form ‘Stad’; title ‘Ustad’; kinship term + title, e.g. ‘Pak Ustad’, and title + personal name, e.g. ‘Ustad Syamsul’; (2) the term of address ustad has two functions: showing respect and showing closeness; (3) there are six characteristics of people who are commonly addressed as ustad in Indonesia, including Quran private teachers, prayer leaders, teachers in pesantren (Islamic boarding schools), Islamic preachers in mosques, Islamic preachers in television shows, and pesantren leaders in villages; (4) the terms of address ustad is a title held at any time regardless of the situation. An ustad is still addressed as ustad even though he is not preaching at that moment.

KEYWORDS: sociolinguistics, terms of address, Islamic preachers, utterances

INTRODUCTION

The term ustaz or ustad (Arabic term for Islamic teacher) tends to be popularly used in Indonesia. At present, there are many “ustads” in Indonesia who must face lawsuits over some cases. The cases include but not limited to, stepping on people's head (Utama, 2014), fraud (Hairani, 2014), persecution (Aminuddin, 2018), insulting the president (Siddiq, 2018), and sexual harassment (Ahmad, 2019). People who spread Islamic teaching in Indonesia are often addressed by the term ustad, synonymous with the word mubalig. However, are those ‘ustads’ currently facing lawsuits can be addressed by the term ‘ustad’?
**Ustad** is a borrowed word from Arabic أستاذ / ُعُسْتَاذ which means ‘teacher’ (Munawwir, 1997). In Arab culture, especially in Palestine (Abumsha, 2010) and Jordan (Al-Qudah, 2017), the word /ُعُسْتَاذ/ is used to address school teachers, campus lecturers, bank employees, and companies, or seemingly educated foreigners. This shows that the word **ustad** has undergone a semantic narrowing from the original language. Nur (2014) also includes the word **ustaz** into the list of Indonesian vocabularies that undergo semantic narrowing. How is the term **ustad** used as a term of address in Indonesian culture?

In this study, the author examines the forms, functions, and social values of the term of address **ustad**. By investigating the context of the utterances, the author can identify the patterns of use of the term of address. For this purpose, the author collected the data from four Islamic-themed Indonesian movies, namely Dalam Mihrab Cinta/In the Mihrab of Love (2010); Hijrah Cinta/Love Hijrah (2014); Ada Surga di Rumahmu/There is Heaven in Your Home (2015); dan Negeri 5 Menara/The Land of Five Towers (2012). The four films are chosen because the films contain the usage of the term of address **ustad** in various contexts, such as in urban areas, in **pesantrens**, and in the entertainment world.

**LITERATURE REVIEW**

There are several authors that investigated the terms of address in Bahasa Indonesia, such as Kusumaningsih (2015) who examined the use of kinship term as a politeness strategy in campus environment; Wibowo & Retnaningsih (2015) who studied the forms, the background of use, and the change dynamics of terms of address in every day lives, and Gusdian (2016) who examined terms of address predominantly used by the presenters of a TV station. Neither of the three studies discussed the word **ustad** or **ustaz**.

Furthermore, Zakiyah (2018) researched the forms of terms of address and the meaning of their uses in a **pesantrens** in East Java. In her research, Zakiyah stated that the term **ustaz** is a term of address that has only been recently used in **pesantrens**, and the use of the term **ustaz** shows respect. Other studies described **ustaz** as a borrowed word that undergoes semantic narrowing. In her research on Arabic vocabularies, Nur (2014) explained that **ustaz** in Arabic means ‘teacher’, but in Bahasa Indonesia, **ustaz** means religious preacher.

Other researches that discussed the term of address **ustad** did not analyze the term **ustad** as a Bahasa Indonesia vocabulary because these researches collected their data from the conversation of Arabic native speakers. For instance, Abuamsha (2010) examined the usage of terms of address in Palestinian Arabic. Meanwhile, Al-Qudah (2017) examined the use of terms of address in Jordanian Arabic. These researches found that the term of address **ustadz** is used to address teachers in schools, bankers, employees, university lecturers, and foreigners that are seemingly respectable, well-dressed, and well-educated. However, the results of the study are certainly different from Indonesian context as the speakers in those researches are Arabic native speakers. Thus, to the best of author’s knowledge, there has been no study that discusses the usage of the term **ustad** in the utterances of Islamic-themed Indonesian movies. Therefore, a study with a sociopragmatic context analysis approach using Hymes’ (1972) S.P.E.A.K.I.N.G method can contribute to existing knowledge of Indonesian Islamic culture. The findings of this study can also be a theoretical contribution to the study of sociolinguistics or language anthropology.
RESEARCH METHODS

This study is a qualitative descriptive study that describes the forms, functions, and social values of the term of address ustad using sociopragmatics approach. The definition of “terms of address” in this study refers to a combined definition from Kridalaksana (1978:77), Braun (1988:11), and Keshavars (2001: 6). Terms of address are a linguistics formula used by a speaker to address his/her speech partner in face-to-face interaction and aims to draw the attention of the speech partner. Sociopragmatics refers to the study of language pragmatics oriented to the socio-cultural aspects of the language speakers (Leech, 2014: 13; Leech, 2015: 16).

The research data in this study are drawn from four Indonesian Islamic-themed movies namely Dalam Mihrab Cinta, produced in 2010 by SinemArt; Hijrah Cinta, produced in 2014 by Multivision Plus; Ada Surga di Rumahmu produced in 2015 by Mizan Production, and Negeri 5 Menara produced in 2012 by Kompas Gramedia Production and Million Pictures. In Negeri 5 Menara, there were no uses of the term of address ustad, but there are utterances that contain the information of the usage of the term of address ustad in pesantrens.

The research data is the utterances taken from four Islamic-themed Indonesian movies which contain the term of address ustad. The data collection was conducted by observing the utterances of the characters in the film as well as their context of use. After finding the utterances that contain terms of address, the author noted down the form and the time (minute) of the appearance. Then, the form of the data was analyzed based on the types of the terms of address as set out by Alharbi (2015) as well as the quantity and the types. Next, in analyzing the functions of the term of address, the author classified the data based on Alwi et. al.’s (2010) concept of the functions of vocative nouns to show respect or closeness. Furthermore, in analyzing the terms of address’ context of use based on the function, the author used Hymes’ (1972) S.P.E.A.K.I.N.G analysis model. S.P.E.A.K.I.N.G refers to the abbreviation of eight basic aspects of speech components including settings; participants; ends; act sequences; key; instrumentalities; norms; and genres (Hymes, 1972: 63).

Eventually, the discussion of data analysis results is presented in three parts, namely the analysis of forms, functions, and social values of the term of address ustad. The analysis of forms describes the patterns of forms of the term of address ustad and the examples in an utterance. The analysis of functions describes the functions of the term of address ustad. The description of the functions is divided into two small parts: showing respect and showing closeness. Lastly, the analysis of social value describes the cultural meaning of the use of the term of address ustad in Indonesian society based on the observation of the film.

THE FORMS OF THE TERM OF ADDRESS USTAD

In general, the terms of address ustad appears 56 times in the three Islamic-themed Indonesian movies analyzed in this study. In detail, in the film Dalam Mihrab Cinta (2010), there are 40 terms of address ustad; in the film Hijrah Cinta, there are 6 terms of address ustad; and in the film Ada Surga di Rumahmu (2015), there are 10 terms of address ustad. The uses of these terms of address create 4 form patterns. The form pattern that appears most frequently is the title
form that counts to 43 times, while the form pattern that appears least frequently is the incomplete form. The following is the descriptions of the patterns of forms including the examples of their uses in film utterances.

INCOMPLETE FORM PATTERN

Incomplete form pattern refers to the shortened form of terms of address as the speaker only utters the beginning syllable or the last syllable. This form may be applied to any nouns, for instance, personal name Bagus is addressed as Gus or the title Professor is addressed as Prof. In the present study, incomplete form only appears once as the term of address Stad in the film Dalam Mihrab Cinta. The term Stad is the ending syllable of the word Ustad with the additional letter ‘s’ at the beginning of the word. The term of address Us is not found in all four films researched. The following is the example of the term Stad in an utterance: Oh, Ustad. Masuk, Stad! (Oh, Ustad. Come in, Stad!)
This sentence is uttered by a male helper to a male guest wearing a white peci (a cap commonly worn by Moslem men in Southeast Asian countries) in the context of the speaker is inviting the person to enter the house.

TITLE FORM PATTERN

Title form pattern refers to the form of term of address that only consist of one word, title noun. According to Braun (1988: 10), a title is an address that is bestowed, achieved by appointment, or are inherited. For example, title noun is quite similar to the examples of profession terms, including Dokter (Doctor), Jenderal (General), and Pastur (Priest). In the present study, title form appears forty three times as the term of address Ustad in the four movies analyzed. As the term Ustad is a borrowed word from Arabic, a person called Ustad can be inferred as a male. It is because the feminine form of a male noun is by adding the suffix –ah. Therefore, the feminine form of the term Ustadz is Usteadah. The following is the example of the use of the term Ustad in an utterance in the film Dalam Mihrab Cinta:

Ustad pernah dipenjara? (Ustad has been jailed?)
This sentence is uttered by Silvie, Della’s female mathematics private tutor, to Syamsul, Della’s male Quran private tutor, in the context that the speaker is surprised while confirming the accuracy of the information to the speech partner.

KINSHIP TERM + TITLE FORM PATTERN

Kinship term + title form pattern refers to the term of address that consists of two words, kinship term and title noun. According to Braun (1988: 9), kinship terms are for addressing relatives who are related by blood or by affines. Kridalaksana (1978: 80) stated some examples of kinship terms in Bahasa Indonesia, such as Mami/Mama and Papi/Papa. Kinship terms can also
be used to address someone who is not related to the speaker by blood, or as Braun (1988: 9) called it, fictive use of kinship terms. Saudara/ Saudari and Bapak/ Ibu are the examples of fictive use of kinship term.

In the present study, the kinship term + title form appears nine times as the form of address Pak Ustad in four films analyzed. The word Pak is a masculine kinship term, a shortened form of Bapak (father). The word Ustad is a masculine title. To alter it to the feminine form, the term Pak Ustad can be changed into Bu Ustadzah. The following is an example of the use of Pak Ustad in an utterance in the film Ada Surga di Rumahmu:

Oh, Malam kemarin, Pak Ustad? (Oh, last night, Pak Ustad?)

This sentence is uttered by a male shopkeeper to a male pesantren teacher in the context that the speaker wants to confirm the utterance of the other speaker.

TITLE + PERSONAL NAME FORM PATTERN

Title + Personal Name form pattern refers to the terms of address that consist of two words, title noun and personal name noun. Braun (1988: 9) suggested that personal names always appear as a term of address in every culture, and personal names can be a result of cultural influence. In Javanese culture, the naming of a child is decided carefully in order to secure the welfare of the child in living his/ her life (Wibowo, 2001: 53). For example, as a sign of charisma, a child is named Kusuma ‘flower’, or Jaya ‘glory’ (Wibowo, 2001: 51).

In the present study, the title + personal name form appears three times as Ustad Syamsul in four films analyzed. The personal name Syamsul refers to the Arabic culture naming influence. The word Syamsul, analyzed in Arabic, can be identified as the main constituent of a noun phrase. Personal name Syamsul Hadi may mean “the guiding sun”. The following is an example of the use of Ustad Syamsul in an utterance in the film Dalam Mihrab Cinta:

Ustad Syamsul mau jadi guru ngaji Della, ya? (Ustad Syamsul wants to be Della’s Quran private tutor, right?)

Ustad Syamsul bisa nyanyi, nggak? Coba nyanyi! (Ustad Syamsul, can sing, can’t you? Please sing!)

The sentences are uttered by Della to a man who introduces himself as a candidate for Della’s Quran private tutor in the context the speaker wants him to sing as a requirement to teach.

THE FUNCTIONS OF THE TERM OF ADDRESS USTAD

Besides functioning as a vocative noun or a greeting, a term of address can also have other functions such as to develop a closer relationship between the speakers. Are there any other functions? In answering the research question, the author collected the terms of address and analyzed the functions according to Alwi et. al.’s (2010) classification of the functions of Bahasa
SHOWING RESPECT

Term of address that functions as a sign of respect for the speech partners appears 5 times in the four films analyzed. The analytical process of the utterance contexts that contain the terms of address that functions as showing respect is as follow.

Utterance 1

(Minute 46.20 in Dalam Mihrab Cinta)
Context: In a mosque, after ikamah (a call for collective prayer) the muazin (the person who call for prayer and ikamah) offers Syamsul to be the leader of the prayer.
The muazin to Syamsul: Silakan, Pak Ustad. (Please, Pak Ustad)

Utterance 1 is uttered by a male muazin whose age is older than Syamsul. Because the person who usually serves as the prayer leader is unable to come, the muazin offers Syamsul to be the leader. Syamsul is Della’s Quran private tutor. When the sentence is uttered, it is unclear whether the muazin knows that Syamsul is a Quran teacher or not. However, in terms of his appearances, Syamsul is wearing a white peci and sitting in the front line.
The term Pak Ustad appears in Utterance 1. The function of showing respect in the term Pak Ustad can be identified by paying attention to the ends or purpose, key, and norm of the utterance. The purpose of the utterance is to give an opportunity to Syamsul to be the prayer leader. It implies that the muazin respect Syamsul very much. The key component of the utterance that covers intonation and gestures also exhibits a sign of respect. The intonation of the muazin while uttering Utterance 1 is serious, respectful, and humble. In terms of gestures, the muazin stares at Syamsul’s eyes, his body bows down briefly, while directing his right thumb to the place for prayer leader. These gestures imply sincerity, humility, and respect. The norm component in Utterance 1 is that to be the leader of the prayer, there are some requirements to be fulfilled, including the ability to read the Quran fluently. In the context of Utterance 1, it is possible that the muazin already knows that Syamsul is a Quran teacher. Therefore, with humility, although Syamsul is younger than the muazin, he still gives the honor to Syamsul to lead the prayer.

In short, the term of address Pak Ustad which appears in Utterance 1 functions as a sign of respect as the context of the utterance is that the speaker gives the opportunity for the speech partner who is younger than him to lead the speaker.

Utterance 2

(Minute 1.35.18 in Hijrah Cinta)
Context: Uje is a famous Islamic preacher who frequently appears in mass media. At night, at Uje’s workspace, after accompanying Uje shoots a Ramadhan preaching program for a TV show all day, Uje’s manager reports that Uje’s schedule for preaching is already full for a year.
Uje’s Manager to Uje: Alhamdulillah, Pak Ustad, selama setahun ke depan kita sudah
mendapatkan banyak tawaran. (Alhamdullilah, Pak Ustad, for next year we have received a lot of preaching offers.)

Utterance 2 is uttered by a male who works as Uje’s schedule manager. Uje is the stage name of an Islamic preacher named Jefri Al Buchori. The word Uje is the abbreviation of the word Ustad Jefri. In Hijrah Cinta’s plot, the level of closeness between Uje’s manager and Uje is unknown. However, in terms of social status, the manager status is generally lower than the person he is managing or his client.

The word Pak Ustad appears in Utterance 2. The function of showing respect in the term Pak Ustad can be identified by paying attention to the ends or purpose, key, and norm component. The purpose of the utterance is to deliver a good news to Uje that his preaching schedule is full for the next year which means he will definitely earn some money for the next year. It implies that Uje’s Manager performed his duties as a manager well. At the end of the utterance, Uje’s Manager uses the term Pak Ustad which also implies his professionalism during work by respecting Uje as his client.

The key component which covers intonation also shows the sign of respect function. Uje’s Manager intonation while uttering Utterance 2 is serious, respectful, and humbling. The intonation implies sincerity, humility, and respect. Norm component in Utterance 2 is that in professional context, an ustad manager is a person who is hired to manage the ustad’s schedule. Therefore, ustad’s manager follows ustad’s personal schedule and sets his preaching schedule so that the time does not clash. In the context of Utterance 2, Uje’s Manager is a person hired by Uje. It means Uje is his boss. Thus, with humility, although Uje’s Manager may be older or may have higher education, Uje’s Manager has to respect his boss (Uje).

In short, the term of address Pak Ustad appearing in Utterance 2 functions as a sign of respect because the context of the utterance is the speaker reports to the speech partner who is his boss.

Utterance 3

(Minute 27.43 in Ada Surga di Rumahmu)
Context: In front of a warung, a man who looks after the warung (a warung keeper) is whistling and snapping his fingers to a bird. Suddenly, Pak Ustad comes and greets him. The warung keeper to Pak Ustad: Waalaikumsalam, Pak Ustad.

Utterance 3 is uttered by a warung keeper to a man wearing gamis and a white peci who is the founder of a pesantren in a village. Because two of the santris (pesantren students) were caught leaving the room the night before and admitted that they were going to a warung to watch a preaching program on television, Pak Ustad is asking the warung keeper to verify what the two santris had said. Utterance 3 is uttered to open a conversation with the warung keeper.

The term Pak Ustad appears in Utterance 3. The function of showing respect in the term Pak Ustad can be identified by paying attention to the purpose, key, and norm components. The purpose of the utterance is to show that the warung keeper is aware that Pak Ustad is coming, and he is about to welcome him. He could have avoided and ignored Pak Ustad, and he could not have used the
term *Pak Ustad*. This implies that the *warung* keeper highly respects *Pak Ustad*.

The key component that covers intonation and gestures also shows the sign of respect function. The intonation of the *warung* keeper while uttering Utterance 3 is serious, respectful, and humbling. The gestures are slowly walking back to the direction of the entrance door of the *warung*, and when *Pak Ustad* is greeting him, the *warung* keeper extends both of his hands to *Pak Ustad* to give him a handshake. These gestures imply sincerity, humility, and respect. The norm component in Utterance 3 is that replying a greeting is an obligation in Islam. Besides that, a person who has higher knowledge or has higher faith on Islam has to be respected. In the context of Utterance 3, the *warung* keeper may have already known that *Pak Ustad* is the founder of the pesantren in the village. Establishing a pesantren also indicates that the founder has a deeper love for Islam because he/ she has the willingness to teach kids about Islam. Therefore, it is obvious that the *warung* keeper feels that *Pak Ustad* has higher social status than him. Thus, with humility, the *warung* keeper welcomes *Pak Ustad* who may rarely visit the *warung*.

In short, the term of address *Pak Ustad* that appears in Utterance 3 functions as a sign of respect because the context of the utterance is the speaker welcomes the speech partner who has a higher social status.

**Showing Closeness**

Term of address that functions as a sign of closeness to the speech partner appears 5 times in the four films analyzed. The analytical process of the utterance contexts that contain the terms of address that functions as showing closeness is as follow.

**Utterance 4**

(Minute 52.49 in *Dalam Mihrab Cinta*)

Context: After doing some activities in the mosque, Pak Heru and Syamsul are chatting while walking home from the mosque. Syamsul tells Pak Heru that he knows Burhan.

Pak Heru to Syamsul: *Oh, jadi Ustad Syamsul ini satu pesantren dengan Burhan Faisal rupanya. Dia itu kan calon mantu saya. (Oh, apparently Ustad Syamsul and Burhan Faisal are from the same pesantren. *Burhan is actually my future son-in-law.*)*

Utterance 4 is uttered by Pak Heru to Syamsul. Pak Heru is the neighbor of Pak Broto, Della’s father. Moreover, Pak Heru is a successful businessman who often donates to the mosque’s activities. Besides working as Della’s Quran private tutor, Syamsul often leads the prayer and preaches in the mosque. Syamsul’s purpose is to tell Pak Heru about who Burhan is. At that moment, Pak Heru welcomes the information from Syamsul.

The term *Ustad Syamsul* appears in Utterance 4. The function of showing closeness in the term *Ustad Syamsul* can be identified by paying attention to the ends or purpose, key, and norm components of the utterance. The purpose of the utterance shows that Pak Heru is enthusiastic in responding Syamsul’s utterance who says that he knows Burhan. Pak Heru tells Syamsul that Burhan is Pak Heru’s future son-in-law. This implies that Pak Heru wants to create a friendly and dynamic atmosphere because he wants to obtain information from Syamsul.
The key component that covers intonation and gestures also shows the sign of closeness function. The intonation of Pak Heru while uttering Utterance 4 is serious, excited, and humbling. The gestures are walking, moving his palm towards Syamsul’s upper back, and chuckling at the end of the utterance. The gestures imply closeness, humility, and openness. The Norm component in Utterance 4 is that when someone older wants to ask for something from someone younger, he needs to do something that creates a sense of closeness. In the context of Utterance 4, Pak Heru is glad to hear that his future son-in-law, Burhan, knows someone fine and pious like Syamsul. Pak Heru wants to know what Syamsul knows about Burhan. Therefore, with humility, Pak Heru responds Syamsul’s utterance by calling him Ustad Syamsul not only by the term Ustad or the term Pak Ustad.

In short, the term of address Ustad Syamsul that appears in Utterance 4 functions as a sign of closeness because the context of the utterance is that the speaker wants something in a subtle way from the speech partner that is younger than him.

Utterance 5

(Minute 1.24.15 in Dalam Mihrab Cinta)
Context: Pak Heru and his wife visit Syamsul’s house with the intention of asking Syamsul to be the husband of Pak Heru’s daughter named Silvie.
Pak Heru to Syamsul: Look, Ustad, we want to ask immediately. Do you (Ustad) already have a future wife?

Utterance 5 is uttered by Pak Heru to Syamsul. Pak Heru is Silvie’s father. Syamsul knows Silvie. Silvie is Syamsul’s friend who works as Della’s mathematics private tutor. Utterance 5 occurred after Syamsul once helped Pak Heru freed his daughter from the deception of Pak Heru’s future son-in-law named Burhan. Syamsul has also been an ustad who preaches on television shows.

The term Ustad appears in Utterance 5. The function of showing closeness in the term Ustad can be identified by paying attention to the ends or purpose, key, and norm components of the utterance. The purpose of the utterance shows that Pak Heru wants to directly state his intention in coming to Syamsul’s house. However, to avoid rejection and not to seem rigid, Pak Heru asked first whether Syamsul already had a wife by using the term of address Ustad. Pak Heru wants to create a friendly and dynamic atmosphere because he wants to obtain information from Syamsul. The key component that covers intonation and gestures also shows the sign of closeness function. The intonation of Pak Heru while uttering Utterance 5 is serious, excited, and humbling. In terms of gesture, he is in sitting position and staring to Syamsul’s eyes. The gestures imply seriousness. Norm component in Utterance 5 is that when someone older wants to ask for something from someone younger, he needs to do something that builds a sense of closeness. In the context of Utterance 5, Pak Heru has a clear intention to ask Syamsul to be his son-in-law. However, to avoid Syamsul feeling uneasy, Pak Heru uses words that create a friendly atmosphere. Thus, Pak Heru address Syamsul by the term Ustad instead of the term Pak Ustad.

In short, the term of address Ustad Syamsul that appears in Utterance 4 functions as a sign of closeness because the context of the utterance is that the speaker wants something in a subtle
way from the speech partner who is younger than him.

Utterance 6

(Minute 1.33.30 in Hijrah Cinta)
Context: Uje arrived at a set of a television show. There are also media crews covering it. In front of the location, Uje's arrival was welcomed by the emcee. Uje said the emcee was his teacher. Then, the host said Utterance 6.
Host to Uje: Subhanallah, Ustad terlalu merendah ini, hehehe. (Subhanallah, Ustad is too modest, hehehe.)

Utterance 6 is uttered by a man dressed in neat muslim attire and is the host of the program that will feature Uje as the preacher. The host intentionally met with Uje first before the event begins because he wants to establish a friendly atmosphere with Uje. The duties of the emcee require smooth communication between him and Uje.

The term Ustad appears in Utterance 6. The function of showing closeness in the term Ustad can be identified by paying attention to the ends or purpose, key, and norm components of the utterance. The purpose of the utterance shows that the emcee praises Uje that he is too modest or Uje has a humble nature. This clearly implies that the emcee is building a friendly atmosphere with Uje.

Key component that covers intonation and gestures also shows the sign of closeness function. The intonation of the emcee while uttering Utterance 6 is relaxed, calm, and modest. The gesture of the emcee is smiling shyly. This implies fluidity. Norm component in Utterance 6 is that when someone meets for the first time, he/she tries to make a memorable first impression. In the context of Utterance 6, the emcee praises Uje for his modesty, using a relaxed word because they just meet for the first time. Therefore, the emcee called Uje with the term Ustad instead of Pak Ustad.

In short, the term of address Ustad appearing in Utterance 6 functions as showing closeness because the context of the utterance is that the speaker wants to make a great first impression to the speech partner.

THE SOCIAL VALUES OF THE TERM OF ADDRESS USTAD

Social value refers to the general beliefs about something that is good or bad, right or wrong, and appropriate or inappropriate that are followed by a society (Razak, 2010: 161). By observing speech events, the social values of speech communities will be identified. Within the limits of this study, the value of relationships between people is identified and explained. The patterns of behavior between people in interactions or between speaker and their speech partner in a speech context become an embodiment of the social values adopted by the speech community. For example, in Indonesia, a student is considered rude when greeting his teacher directly using personal name. Meanwhile, the student is considered polite if greeting his teacher with the kinship term Pak (sir). It is because the choice of terms of address that are not appropriate with the quality of the relationship between the speaker and the speech partner can be considered impolite in the
community (Holmes, 2008: 281).

In the four films analyzed, there were speech behaviors that are the manifestation of the social values of the term *ustad*. The speech behaviors create a pattern of characteristic of people who can be called or addressed as *ustad* in Indonesia.

**Ustad is a Quran Private Teacher**

The characteristic of *ustad* as a Quran private teacher can be identified in the film *Dalam Mihrab Cinta*. Syamsul is a person who is addressed by the term *ustad*. When he was the keeper of the musala, he was not addressed by the term *ustad*. However, when he was thought to be the person who wanted to apply to become a Della’s Quran tutor, Syamsul was addressed as *ustad*. Similarly, Syamsul’s other student who study Quran with him also addresses Syamsul as *ustad*. Likewise, the the parents of students whom Syamsul teaches also address him as *ustad*.

**Ustad is the Leader of the Congregational Prayers**

The characteristic of *ustad* as the leader of congregational prayers can be identified in the film *Dalam Mihrab Cinta*. Syamsul, who is a Quran teacher, is addressed as *Ustad* by the muazin. Syamsul was asked to become the prayer leader in the congregation. At that time, the person who uses to be a prayer leader is unable to attend. Because Syamsul is a Quran tutor, he was chosen to be the prayer leader. In the next situation, Syamsul is always the leader of the congregational prayers and is still addressed by the term *ustad*.

**Ustad is a Teacher at a Pesantren**

The characteristic of *ustad* as a teacher at a pesantren can be identified in the film *Negeri 5 Menara*. There is a scene in the film in which a neatly dressed man wearing a black *peci* stands in front of the class and introduces himself to the new students that he is the teacher at the Pondok Pesantren Madani (Madani Islamic Boarding School). The man said that the students could call him *Ustad Salman*. In the scene where a teacher from the Islamic Boarding School Madani is interviewed by Alif, he said that the *ustads* at the boarding school considered the boarding school as a place to strive instead of a place to earn money. The *ustads* in the pesantren is striving to support the pesantren instead of depending on the pesantren.

**Ustad is an Islamic Preacher in the Mosque**

The characteristic of *ustad* as an Islamic religious preacher in the mosque can be identified in the film *Dalam Mihrab Cinta*. In the film, there is a character named Syamsul who is often asked to preach at the mosque. In a situation, after finishing his preaching and walking towards the exit of the mosque, Syamsul is greeted by many participants who addresses him as *ustad*. Some of the participants of the preaching praises him, some asked him to frequently preach at the mosque, some says that the contents of the preaching were inspiring and delightful.
Ustad is an Islamic Preacher on Television Shows

The characteristic of ustad as an Islamic religious preacher on television shows can be identified in the film Hijrah Cinta and Dalam Mihrab Cinta. In the film Hijrah Cinta, there is a main character named Jefri. He went through an arduous life journey to eventually becomes an Islamic preacher on many television shows. There is a scene of Jefri on the set addressed by the term ustad by film crews, television host, and his manager. In the film Dalam Mihrab Cinta, there is a character named Syamsul who is invited by a television station producer to attend to a Ramadan tausiyah program. After the program airs, Syamsul is still called Ustad.

Ustad is a Pesantren Leader in the Village

The characteristic of ustad as a pesantren leader in a village can be identified in the film Ada Surga di Rumahmu. In the film, there is a character named Ustad Athar who heads a pesantren. The pesantren is located in Kampung Arab, Plaju, Palembang, a village of Arab descent on the coast of the Musi River. In many scenes, especially when a character named Ramadhan was a child, the character of Ustad Athar is always addressed by the term ustad.

CONCLUSION

Based on the results of the data analysis of the term of address ustad in four Islamic-theme Indonesian movies, some findings can be concluded:

1. There are 56 terms of address that uses the word ustad.
2. The uses of the term of address ustad can be classified into form patterns of the term of address ustad: (1) incomplete form; (2) title form; (3) kinship term + title form; and (4) title + personal name.
3. The example of incomplete form pattern is Stad which appears only once.
4. The example of title form pattern is only one, Ustad, which appears forty-three times.
5. The example of kinship term + title form pattern is Pak Ustad which appears thirteen times.
6. The example of title + personal name form pattern is Ustad Syamsul which appears three times.
7. There are two functions of the term of address ustad: (1) showing respect which appears five times; and (3) showing closeness which appears seven times.
8. There are six characteristics of people that can be addressed as ustad in Indonesia, based on the religious movies examined in this study: (1) Quran private tutors; (2) the leaders of congregational prayer; (3) teachers in pesantren; (4) Islamic preachers in mosques; (5) Islamic preachers in television programs; and (6) the leader of a pesantren in a village.
9. Ustad is always addressed using the term ustad by the addressee although he is not preaching.
REFERENCES


Pustaka Progressif.