

**A MORPHOLOGICAL ANALYSIS OF COMPOUND WORD IN  
A MAN CALLED OTTO MOVIE**

**An Thesis**

**Submitted as a Partial Fulfillment of the Requirements for S-1 Degree**

**BY**

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## ABSTRACT

This research aimed to analyze the types, semantic relations, and forms of compound words in the movie "A Man Called Otto," focusing on the main character, Otto. Using a descriptive qualitative method, the study identified 107 instances of compound words in the 2-hour and 6-minute film. The analysis was guided by Bauer's Theory for types of compound words, Delahunty's Theory for semantic relations, and Jimmy's theory for forms of compound words. The results showed six types of compound words: 51 compound nouns, 24 compound verbs, 11 compound adjectives, 9 compound adverbs, 11 other form classes, and 1 rhyme-motivated compound, with compound nouns being the most prevalent. Semantic relations were categorized into 78 endocentric compounds, 26 exocentric compounds, and 3 coordinative compounds, with endocentric compounds being the most dominant. The forms of compound words included 71 open compounds, 33 closed compounds, and 3 hyphenated compounds, with open compounds being the most common.

**Keywords:** *Compound Words, Semantic Relations, Forms of Compound Words*

## DECLARATION

The researcher's identity, the undersigned below:

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Word in A Man Called Otto Movie

Certify that this thesis is definitely my own work. I am completely responsible for the contents of this thesis. Other researchers' opinion or research findings included in the thesis are quoted or cited in accordance with ethical standards.

Bandar Lampung, July 4<sup>th</sup> 2024  
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## MOTTO

لَقَدْ خَلَقْنَا الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ - ٤

-Indeed, We created humans in the best form-

## **DEDICATION**

From the bottom of the researcher's heart, this thesis is dedicated to everyone who cares and loves him. He would like to dedicate this thesis specifically to:

1. His beloved parents, Mr. Sutarjo and Mrs. Siswati who always love and care about him. They both keep praying and motivating me for my life and my success.
2. His beloved older sisters Susi Srianti, Rati Revanti, Arti Krisanti, and his younger brother and sister , Alam Barokah and Silis Chyanti who keep motivating him to finish his thesis immediately so that he can graduate right away.
3. His beloved almamater UIN Raden Intan Lampung.

## **CURRICULUM VITAE**

The name of the researcher is Akbar Repanji. His nickname is Akbar or Panji. He was born in Karang Sari, South of Lampung 24 March 2000. He is the forth child of six children of Mr. Sutarjo and Mrs. Siswati. He has four older sister Susi Srianti, Rati Revanti, Arti Krisanti, and two younger sister and brother name , Alam Barokah and Silis Chyanti.. In his academic background, he studied earlier at the age of six in elementary school of SDN 1 Karang Anyar and finished in 2012. Then, after he graduated from elementary school, he decided to continue his study a bit far away from his hometown which was in Bandar Lampung city. He went to SMPN 20 Bandar Lampung and graduated in 2015. After graduating from middle school, he still continued into higher education in SMKN 1 Bandar Lampung took Accounting Major and finished in 2018. In the same year, he was accepted into one of the best colleges in Lampung namely Raden Intan State Islamic University of Lampung. He was accepted through SPAN-PTKIN and accepted to be a student of English Education Department. Besides academic activities as a student, the researcher also created a social community with partners focusing on disabilities called SADILA (Sahabat Difable Lampung). This community provided valuable experience in social interaction and event organization, helping the researcher develop important societal skills. Additionally, during mid-semester, the researcher worked as a freelance Indonesian Sign Language interpreter, which provided income to finance his studies.



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First, all praise is due to Allah, the most merciful, the most beneficent for His blessing and mercy are given to the researcher during his study and in completing this graduating paper successfully. Then, peace and salutation always be with our prophet Muhammad SAW who has guided us from the darkness to the lightness. This thesis entitled “A Morphological Analysis of Compound Word in A Man Called Otto Movie”.

This thesis is presented to English Study Program of UIN Raden Intan Lampung. The primary aim of writing this thesis is to fulfill a part of student’s task in partial fulfillment of the requirement to obtain an S-1 degree. However, this thesis would not have been completed without the aid, support, guidance, help, advice, and encouragement of countless people.

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Finally, nothing is perfect neither this thesis. Any corrections, comments, and criticisms for the goodness of this thesis are always open-heartedly welcome.

Bandar Lampung, July 4<sup>th</sup> 2024  
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## CHAPTER I INTRODUCTION

### A. TITLE CONFIRMATION

This confirmation provided an overview in order to facilities the process of making this proposal. This is necessary to explain the terms related to the title of this proposal. This section is important to limit the misunderstanding in comprehending about the A Morphological Analysis of Compound Word in A Man Called Otto Movie. Below is a list of some words used by this proposal

Analysis involves the processes of evaluating, investigating, and identifying similarities and differences. According to Blackwell, as explained in his book, analysis is characterized by the identification of elements without the use of predetermined rules, and these identified elements must be described in a structured way<sup>1</sup>. On the other hand, systematic examination and evaluation involve breaking down data or information into its component parts to reveal relationships or assess the suitability of data and facts.

Morphology is the study of forms of words<sup>2</sup>. In other way, Morphology is the branch of linguistics that studies the structure and form of words in a language. It involves the analysis of morphemes, which are the smallest units of meaning, and how they combine to form words. By examining the internal structure of words, morphology helps linguists understand how words are created, modified, and used within a language. This study is essential for identifying patterns and rules that govern word formation and word structure in different languages. So it can be said that Morphological analysis involves breaking down words into their linguistic components.

Compound word is combination between two or more words that function as single unit meaning. According to Francis

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<sup>1</sup> Wiley Blackwell, *The Handbook of Narrative Analysis* (The Atrium, Southern Gate, Chichester, West Sussex, PO19 8SQ, UK: Wiley Blackwell, 2015), p. 413.

<sup>2</sup> P. H. Matthews, *Morphology, Second Edition* (Cambridge: Cambridge University Press, 1991), p. 1



Katamba stated a compound word is created by merging two bases, which are often standalone words, to produce a new lexical item<sup>3</sup>. This indicates that compounding is the process of combining two or more bases to generate a new word with its own meaning. Based on this explanation, the researcher concludes that a compound word is a fusion of independent words, where the resulting meaning can either differ from or be similar to the original meanings of the head and modifiers.

A Movie, also referred to as a film or motion picture, is a medium of visual expression that narrates a story, conveys ideas, or elicits feelings by utilizing dynamic visual sequences. These sequences are usually complemented by audio elements such as dialogue, music, and sound effects. Movies can be of various genres, including drama, comedy, action, horror, and documentary, each aiming to evoke specific emotions or convey particular messages to the audience.

*A Man Called Otto* is an American comedy-drama film directed by Marc Forster, with a screenplay by David Magee. It is a remake of the 2015 Swedish film "A Man Called Ove," which was adapted from Fredrik Backman's 2012 novel of the same name. The film had a limited theatrical release on December 29, 2022, and was widely released in the United States on January 13, 2023, by Sony Pictures Releasing. The story centers on Otto Anderson, a grumpy man who has lost his sense of purpose after his wife's death. There is no life for Otto so he tried to end his life, but Otto's plans are disrupted when a spirited young family moves in next door. He forms an unlikely friendship with the quick-witted Marisol, who challenges him to view life from a different perspective. Through this unexpected bond, Otto begins to rediscover the joys of life. The film is a heartwarming and humorous tale about love, loss, and the surprising ways family can be found.

It could be inferred the researcher intended to research the three types of compound words in *A man Called Otto* Movie. A Compound Word was divided into eight kinds, those are compound

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<sup>3</sup> Francis Katamba, *English Words* (USA: Routledge, 2005), p. 49.

nouns, compound verbs, compound adjectives, compound adverbs, other form classes, rhyme-motivated compounds, ablaut-motivated compounds, and neo-classical compounds, from each kind of compound word have been divided again into three varieties, those are endocentric, exocentric and coordinative compound. The movie have be chosen as the subject of the research since it contained several linguistic phenomena, one of those are compound word. Furthermore, the researcher was passionate to analyze the types of compound words that involved by the character' utterances in the movie

## **B. BACKGROUND OF PROBLEM**

Communication is one of the most fundamental aspects of life. All of the communication goals can be accomplished through communicating. Furthermore, human beings desire to communicate need language. They created a language by using words to form sentences that have meaning and are understandable to other people. These communications can be either in writing or orally. To understand a communication, humans must also understand the structure and process of forming words within it.

In this regard, linguistics has a special branch that deals with the words and their formation processes. This linguistic branch is called morphology. Moreover, there are other several essential components that facilitated the communication process, including morphology, syntax, phonology, and semantic.<sup>4</sup> Morphology is one of the field of linguistics that concerned with language's word structure and form. Rosyiidah adds that morphology is the study of word formation, that consist of how new words are created in

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<sup>4</sup> Yulianti, Y., Ambarita, E., & Sitinjak, V. N. (2023). *Morphological Analysis Of Types Of Compound Words In William Shakespeare's Novel Romeo And Juliet*. *Metholangue: Language Teaching and Literature, Linguistics and Literature*, 8(1), 1-13.p.1

various languages and how word forms change based on their usage in sentences.<sup>5</sup>

In one word, there are several different word formation processes that occur in it. These word formation processes such as such as compounding, blending, clipping, back formation, acronyms, and derivation.<sup>6</sup> Compounding is a combination of two or more words formed to create a new meaning. Compounding word in Aryanika's book is the word formation that combine the lexical categories of nouns, adjectives, verbs, or preposition to form a large word.<sup>7</sup> This process is the most common way word-formation used to produce new words, since English language is so adaptable, as a result many compounds are created every year and are still in use nowadays.<sup>8</sup> As instances of compounding words are facebook, bookcase, high chair, good-looking, fingerprint, textbook, ice cream, uptight, and et cetera. Those words are combined together and have the new meanings. The word "uptight" consist of "up" and "tight." Uptight is not closed firmly in the direction of some higher position, but that is feeling tense and anxious. Another example is the word "bookcase" that consist of two words "book" and "case". Bookcase is a set of book cases set in a frame or cabinet.

Compounding words can be divided into eight types. Bauer mentions they comprise a compound adjective, a compound verb, a compound adverb, a compound noun, other form classes, an ablaut-motivated compound, rhyme-motivated compound and neo-classical compound.<sup>9</sup> Compounding words can be found in both in any written and spoken form surrounding the people. For

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<sup>5</sup> Afifah Al Rosyidah, "MORPHOLOGY." (n.d.). (n.p.): (2023). Penerbit Adab, <https://www.google.co.id/books/edition/MORPHOLOGY/5pjhEAAAQBAJ?hl=id>. p.7

<sup>6</sup> Yule, G. (2006). *The study of language*. Cambridge university press. p.53

<sup>7</sup> Septa Aryanika, *Morphology Syntax Course Material*. p.22

<sup>8</sup> Rahayu, S., & Eka, F. (2021). *Introduction to English Morphology*. Samarinda: Repository Universitas Mulawarman. p.73

<sup>9</sup> Bauer, L. (2003). *Introducing linguistic morphology*. Edinburgh university press.

examples, articles, textbooks, novels, magazines, newspaper, dictionaries, reality show, song, speech and movie.

The people can find the compounding word in a movie. Movie is a noun consisting of cinema film that generally or the film industry.<sup>10</sup> It is a collection of sound-assisted moving pictures that convey a story and can be watched in a theater, on television, or on other media. The movie includes one of communication's kinds, namely manipulative conversation, which is the conversation between two or more people that is either based on a playwright's script or is not real. Another kind of communication is real communication, which is the conversation that takes place in daily life, such as dialogue between two students in the class.<sup>11</sup> Numerous conversations from everyday life are depicted in a movie, like those about education, love, music, comedy, culture, religion, friendship, and others.

One of the comedy-drama movie that released in 2023 is *A Man Called Otto*. this film directed by Marc Forster, with a screenplay by David Magee. It is a remake of the 2015 Swedish film "A Man Called Ove," which was adapted from Fredrik Backman's 2012 novel of the same name. The film had a limited theatrical release on December 29, 2022, and was widely released in the United States on January 13, 2023, by Sony Pictures Releasing. This Movie tells about Otto Anderson, a grumpy widower who lives a lonely life after his wife's death. His routine is disrupted when a friendly family moves in next door: the pregnant Marisol, her husband, and their children. As he bonds with them, Otto finds new purpose and begins to heal from his sadness, rediscovering the value of community and friendship. This movie is worth watching because it contains several moral values. According to Uzira, Natsir, et al., their research found that the

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<sup>10</sup> Angus Stevenson, *Oxford Dictionary of English*. (2010). Spanyol: OUP Oxford, accessed June 17, 2024, [https://books.google.com/books/about/Oxford\\_Dictionary\\_of\\_English.html?hl=id&id=anecAQAAQBAJ#v=onepage&q&f=false](https://books.google.com/books/about/Oxford_Dictionary_of_English.html?hl=id&id=anecAQAAQBAJ#v=onepage&q&f=false). p.1159

<sup>11</sup> Fithriyani, L. N. I. (2019). *Compound words in movie conversation "The silver linings playbook"* by David O'russell. UIN Sunan Ampel Surabaya. p.4

movie highlights important moral values such as kindness and friendliness, respect, love and affection, unselfishness and sensitivity, and honesty.<sup>12</sup> Additionally, the movie won the Christopher Award for Best Film and received recognition at the 2023 Bandung Film Festival for Commendable Import Films.

Everyone will usually learn a lot of new words after watching a movie. These words come from communication between the actors. Several words in the movie are either single words or compounds of two or more words. Movies also provide types of compound words that are very helpful for everyone to collect and understand. Additionally, there is a close relationship between word forms, especially compound words, and their meanings. In short, in a film that has compound words, it will be useful for viewers or English language learners to find and understand new words. This helps ensure there is no error in interpreting a word when using it to communicate, as the purpose of communication is that the speaker and listener both clearly understand the information provided through appropriate word structure and process. This is crucial because communication heavily relies on understanding meanings to avoid misunderstandings. However, understanding the meanings of compound words can sometimes be challenging, as their structure can lead to ambiguity.<sup>13</sup> Even if a sentence or word is grammatically correct, it may still give rise to multiple interpretations. Therefore, it is possible for people to interpret a word in numerous ways.

However, some human beings as viewer can give much response to the movie based on conversations' word in it. Formating sentences plays a important part in the communication

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<sup>12</sup> Cut Feby Putri Uzira, Chairina Nasir, and Nira Erdiana, "An Analysis of Moral Values in the Movie 'A Man Called Otto (2022)'," *Research in English and Education (READ)* 8, no. 4 (December 2023): 209-217.

<sup>13</sup> Iskandar, L., Kustatinah, I., & Suwanti, T. S. (2021, March). *A Morphological Analysis of Compound Words Used in Business Column of the Jakarta Post Newspaper Published on January 2019*. In *Proceeding of English Teaching, Literature and Linguistics (Eternal) Conference (Vol. 1, No. 1, pp. 351-388)*. p.352

process. If a word is used incorrectly, the message's meaning will be misinterpreted. In line with that, Vaherni stated many individuals struggle to identify the meaning of a word that has been combined to form a compound word when learning it. She found seven students in XI grade who were wrong in interpreting the meaning of some compound words when they were asked in a random interview.<sup>14</sup> Besides, Fithriyani made the same statement that many university students still do not comprehend the compound word meanings when she asked them.<sup>15</sup> Whereas, as human beings, they can find new, even quirky, English words on a daily basis, but sometimes they do not know the real meaning within them because there are compound words that, depending on how they are manually read, may not have the same meaning as intended. Therefore, this research will be conducted based on this problem and also the researcher's interest and curiosity to analyze more compounding words about their types, how they are processed, and what their meanings are, especially in the movie, which hopes to provide additional knowledge and understanding about compound words.

There have actually been numerous research conducted on analyzing compound words. The first, Vaherni had conducted the research entitled "Morphological Analysis Of Compound Word In English Text Book Grade XI By KEMENDIKBUD RI".<sup>16</sup> The second research entitled "Morphological Analysis of Types of Compound Words in William Shakespeare's Novel Romeo and Juliet" by Yulianti, Ambarita, and Sitinjak.<sup>17</sup> The similarity of these researches was that all of them analyzed the compound words. Whereas, the difference between previous research and this research is shown by the theory used, the research's subject, and

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<sup>14</sup> Vaherni, K. (2021). *A Morphological Analysis Of Compound Word In English Text Book Grade XI By KEMENDIK.BUD RI* (Doctoral dissertation, Universitas Islam Riau).

<sup>15</sup> Laili Nur Inda Fithriyani, *Compound words in movie conversation "The silver linings playbook" by David O'russell* UIN Sunan Ampel p.12

<sup>16</sup> Vaherni, K. *A Morphological Analysis Of Compound Word In English Text Book Grade XI By KEMENDIK.BUD RI*

<sup>17</sup> Yulianti, Ambarita, & Sitinjak. *Morphological Analysis Of Types Of Compound Words In William Shakespeare's Novel Romeo And Juliet*.

the research' objective. The theory that used for the first research based on Delahunty and Garvey also Jimmi theory. For the second research used Booij and Ullman theory. Actually, this research will analyze the compound words by Bauer theory that mentioned eight types of them also Delahunty's theory for semantic relation, and Jimmi's theory for forming of compound word. The second differences can be shown by research subject. Vaherni used English Text Book Grade XI By KEMENDIK.BUD RI, and Yulianti, Ambarita, & Sitinjak research used William Shakespeare's novel entitled "Romeo And Juliet". While, this research will use the subject "A Man Called Otto" Movie. The last difference can be seen based on research's objective. The research's objective of the first research was to identify kinds and the meaning of compound words used in English textbook. The last research had the objective to analyze three types of compound words in the novel.

Referring to the explanation above, this research will explain the compound words process and to describe the type, semantic relation, and form of the compound words in "A Man Called Otto" movie. Therefore, it is conducted research entitled "A Morphological Analysis of Compound Word in A Man Called Otto Movie."

### **C. FOCUS AND SUB-FOCUS OF THE RESEARCH**

Focus of the research is a morphological analysis of compound word. Then the sub-foci of the research is types of compound word. After that, the researcher also focuses on classifying the type based on form, and semantic relation of each compound words. Therefore, The researcher limited the research by focusing on their type theories by Bauer and combine with Delahunty, and Jimmi By limiting the subject, the researcher focused on the main character, Otto, played by Tom Hanks.



#### **D. PROBLEM FORMULATION**

1. What are the types of compound words found in the main character utterances in the movie "A Man Called Otto"?
2. What are the dominant of compound words found in the main character utterances in the movie "A Man Called Otto"?

#### **E. OBJECTIVE OF THE RESEARCH**

1. To identify the types of compound words found in the main character utterances in the movie "A Man Called Otto"
2. To find out dominant of compound words found in the main character utterances in the movie "A Man Called Otto"

#### **F. SIGNIFICANCE OF THE RESEARCH**

##### **1. Theoretically**

This research aims to enrich the existing body of knowledge regarding the type, semantic relation and form of compound words. By providing a detailed analysis and discussion on these aspects, the research will contribute to the theoretical understanding of compound words, building upon previous studies and offering new insights.

##### **2. Practically**

###### **a. For Students**

The research will be particularly beneficial for students in the English Education, Literature, and Linguistics Department. It will offer practical insights and comprehensive explanations about the types, and form of compound words, enhancing their understanding and application of morphological concepts. This will improve their linguistic competence and better prepare them for future careers in teaching and linguistics.

###### **b. For Educator**

The research will also be valuable for educators in the field of morphology. It will provide them with detailed information and teaching strategies regarding compound word

formation and usage, enabling them to deliver more effective and informed instruction. This will help educator foster a deeper understanding of morphological concepts among their students.

c. For the author and researcher,

This research can be used as a reference for those who wish to conduct further studies and can also serve as an additional source for research related to compound words.

## G. RELEVANT STUDY

The researcher reviews previous studies on compound words to identify research gaps. To gain references and enhance understanding of compound words, several relevant prior studies have been identified, which are as follows:

1. Lestari conducted a detailed study titled *An Analysis of Compound Word in the Selected Song Album of Taylor Swift*,<sup>18</sup>The research aimed to explore various types and contextual meanings of compound words across seven songs by Taylor Swift. Employing descriptive qualitative research methods, the study integrated theoretical frameworks proposed by Katamba. The findings highlighted a total of 21 endocentric compound words, 1 exocentric compound word, and 14 copulative compound words.
2. Maharani and Refnaldi conducted a study titled "Morphological Analysis of Compound Words Used in Colleen Hoover's 'It Ends With Us' and Delia Owens' 'Where the Crawdads Sing' Novels."<sup>19</sup> This research focused on identifying and analyzing the types and patterns of compound words in these two novels. The study employed descriptive

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<sup>18</sup> Lestari, F. D. (2019). *An Analysis of Compound Word in the Selected Song Album of Taylor Swift*. Universitas Islam Negeri Raden Intan Lampung

<sup>19</sup> Maharani, S. D., & Refnaldi. (2022). *Morphological Analysis of Compound Words Used in Colleen Hoover's It Ends With Us and Delia Owens' Where the Crawdads Sing Novels*. Universitas Negeri Padang,

quantitative methodology, utilizing McCarthy's theories on types and patterns of compound words. Compound words were identified across 35 chapters of "It Ends With Us" and 57 chapters of "Where the Crawdads Sing." The findings revealed 146 compound words in "It Ends With Us" and 278 in "Where the Crawdads Sing," with compound nouns being the most dominant type.

3. Fithriyani conducted a study titled "Compound Words in the Movie Conversations of 'The Silver Linings Playbook' by David O'Russell."<sup>20</sup> The research aimed to identify the types, functions, and classify the meanings of compound words. Employing qualitative-descriptive methodology and drawing on theories by Haspelmath, Bauer, and Ullmann, the study analyzed conversations from the movie "The Silver Linings Playbook." The findings revealed 60 compound words categorized into 5 types: 22 endocentric compounds, 36 exocentric compounds, 1 affix compound, and 1 coordinative compound. Additionally, the functions were grouped into 5 categories: 37 compound nouns, 3 compound verbs, 7 compound adjectives, 8 compound adverbs, and 5 other form classes. Regarding meanings, the study identified 22 compounds with transparent meanings and 38 with opaque meanings.
  
4. Dahma conducted a study titled "An Analysis of Compound Words in the Novel 'The Land of Five Towers' Translated by Angie Kilbane."<sup>21</sup> The research focused on identifying and analyzing compound words in the first to fifth subtitles of the novel. Using library research and employing the documentation method alongside McCarthy's theory, the study examined 60 sentences containing compound words.

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<sup>20</sup> Fithriyani. (2019). *Compound Words in Movie Conversation The Silver Linings Playbook by David O'Russell*. Universitas Islam Negeri Sunan Ampel Surabaya

<sup>21</sup> Dahma. (2021). *An Analysis of Compound Words in The Land of Five Towers Novel Translated by Angie Kilbane*. Institut Agama Islam Negeri Padang Sidempuan

Compound nouns emerged as the most dominant type, comprising 72% of the identified compound words.

5. Merilliya conducted a study titled "A Morphological Analysis of Compound Words Used in the E-book 'Teaching Reading and Teacher Beliefs 2020'.<sup>22</sup>" The research focused on determining the types and meanings of compound words within the e-book. Employing descriptive qualitative methodology and drawing on McCarthy's and Haspelmath's theories, the study particularly examined Chapter 7 of the e-book. The findings included 25 compound nouns, 9 compound verbs, and 8 compound adjectives. According to Haspelmath's theory, the study identified 8 endocentric and 34 exocentric compounds, totaling 42 instances of compound words, with compound nouns as the most dominant type.

Based on those previous researches, similarities were found in the focus of the research where those studies focused on specific types of compound words, and most used a descriptive qualitative approach, which was also employed in this research. However, there were several differences between those studies. Firstly, the subject of this research analyzed compound words in the dialogue of the movie "A Man Called Otto," whereas previous studies examined compound words in various sources such as song albums in Lestari's research, novels in Maharani & Refnaldi's research, and an E-Book in Merilliya's analysis. Secondly, this research employed Bauer's theory of compound words as the main theory, along with theories from Delahunty, and Jimmi, , whereas previous studies used different theoretical frameworks: Katamba's theories in Lestari's study, McCarthy's theories in Maharani & Refnaldi's study, theories by Haspelmath, Bauer, and Ullmann in Fithriyani's study, and McCarthy's and Haspelmath's theories in Dahma and Merilliya's studies. Lastly, the data source for this research was the dialogue from the movie "A Man Called

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<sup>22</sup> Merilliya, A. (2022). *A Morphological Analysis of Compound Words Used in E-book Teaching Reading and Teacher Beliefs 2020*. Universitas Islam Negeri Raden Intan Lampung

Otto," whereas previous studies used different data sources such as songs by Taylor Swift in Lestari's research, novels by Colleen Hoover and Delia Owens in Maharani & Refnaldi's research, "The Silver Linings Playbook" in Fithriyani's analysis, "The Land of Five Towers" novel in Dahma's research, and an E-Book titled 'Teaching Reading and Teacher Beliefs 2020' in Merilliya's research.

## H. RESEARCH METHODOLOGY

### 1. Research Design

The researcher utilized a descriptive qualitative method to analyze the data in this study. Bogdan, Taylor and DeVault explained that qualitative methodology involves research procedures that produce descriptive data, including both written and oral expressions of people or their behaviors.<sup>23</sup> Additionally, Sugiyono suggested that qualitative research can be considered an interpretative method because the research results are related to the interpretation of data gathered from the field.<sup>24</sup> Creswell noted that qualitative methods are scientifically distinct from quantitative methods, despite their processes being quite similar.<sup>25</sup> Based on these definitions, the research conducted by the researcher focused on analyzing the text of the utterances in the movie to describe the phenomena of compound words

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<sup>23</sup> Bogdan Robert, Steven J. Taylor, & Marjorie L. DeVault, eds., *Introduction to Qualitative Research Methods: A Guidebook and Resource*, Fourth Edition (New York: John Wiley & Sons, 2016), p. 7.

<sup>24</sup> Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, Dan R&D* (Bandung: Alfabeta, 2017), p. 205.

<sup>25</sup> J. David Creswell & W. John Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*, Fifth Edition (Los Angeles: SAGE Publications, Inc., 2018), p. 254.

## 2. Data Source

The primary source of data for this research was the movie "A Man Called Otto," directed by Marc Forster and widely released in the United States on January 13, 2023. The data consisted of the utterances of the main characters, focusing on identifying those that contained different types of compound words. To ensure accuracy and prevent any misinterpretation, the researcher also used the film's manuscript as a supplementary data source. This manuscript helped the researcher better understand and accurately capture the vocabulary, particularly when the dialogue was difficult to comprehend.

## 3. Research Instrument

According to Arikunto, the researcher is the most crucial instrument in qualitative research, as the researcher themselves serve as the instrument<sup>26</sup>. Consequently, the researcher independently collected, watched, and analyzed the data without assistance from participants. To process all conversations related to types of compound words, the researcher used a note-taking sheet. Yin stated that note-taking is commonly used as an instrument in qualitative research<sup>27</sup>. Moleong explained that note-taking is a technique where researchers describe or write down what they hear, see, experience, and think about to collect data in qualitative research<sup>28</sup>. So this is essential for researchers to facilitate easier observations.

## 4. Procedure of Collecting the Data

In qualitative research, data collection often employs methods such as observation, documentation, and interviews.<sup>29</sup> It can also include non-human sources of information, like documents and available records. The data collection process

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<sup>26</sup> Suharsimi Arikunto, *Prosedur Penelitian Suatu Pendekatan Praktik* (Jakarta: Rineka Cipta, 2013), p. 192.

<sup>27</sup> Robert K. Yin, *Qualitative Research from Start to Finish* (New York: The Guilford Press, 2011), p. 156.

<sup>28</sup> L.J. Moleong, *Metodologi Penelitian Kualitatif*, Edisi Revisi (Bandung: PT. Remaja Rosdakarya, 2011), p. 209.

also involves various supporting activities, such as building rapport, selecting informants, and recording data/information from the results of data collection. Therefore, the researcher utilized non-human sources of information, such as documentation, the manuscript, and the film itself, since no human participants would be involved in collecting the data. The researcher followed several steps to collect the data, as outlined below:

- a. The researcher watched A Man Called Otto movie on Netflix Streaming Platform which had good quality of pictures and audio and the subtitle was downloaded on [www.subscene.com](http://www.subscene.com) which provided complete and accurate subtitles. All of them were chosen by the researcher since those websites were the best compared to others so that it would help the researcher easily to collect the data.
- b. The movie watched by the researcher several times from the beginning till the end and paid close attention to the conversations to find the compound words that emerge from the characters' conversations
- c. The researcher examined the data again to ensure everything was in accordance with the context of the research. The writer analyzes the compound words types, semantic relation and form of each compound words which is found in that Movie. The writer also engaged some English dictionaries, Oxford Advanced Learner's Dictionary 9th edition, Cambridge Learner's Dictionary digital, as the references of every word or term's information, part of speech and meaning of the word that contained in the A man Called Otto Movie
- d. The researcher made the conclusions about the type and meaning in compound words.



## 5. Technique of Analyzing the Data

Huberman outlines a three-step approach to data analysis<sup>30</sup>. The first step, data condensation, involves selecting, focusing, and simplifying the actual transcripts. The second step, data display, entails organizing the information and presenting the findings. The final step, conclusion drawing, aims to provide the research with preliminary results.

- a. The researcher selected relevant conversations uttered by the characters in the movie "A Man Called Otto" that was related to the compound word analysis. This meant excluding data unrelated to the topic of the research.
- b. The researcher classified the identified compound words based on their types according to Bauer and combined Delahunty's theory for semantic relation, and Jimmi theories for form of compound word.
- c. The researcher drew conclusions regarding the types of compound words, identifying which types were the most dominant in the main characters' utterances.

## 6. Trustworthiness of the Data

In this research, emphasizing validity and reliability is crucial to ensure the accuracy of the findings. Validity refers to the degree of accuracy between the data that occurs in the object of research and the results reported by the researcher. Hence, valid data should align with the actual data observed in the research context<sup>31</sup>. According to Stainback in Sugiyono, reliability is defined as the consistency and stability of the data or findings<sup>32</sup>. From a positivistic perspective, reliability typically refers to the consistency of data produced by observations made by different researchers. In qualitative research, there are four criteria to check the validity and reliability of data: credibility, transferability, dependability, and

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<sup>30</sup> B. Matthew Miles & A. Michael Huberman, *Qualitative Data Analysis*, Third Edition (United States of America: SAGE Publications, Inc., 2014), p. 8.

<sup>31</sup> Sugiyono, Op.Cit., p.267

<sup>32</sup> Ibid

confirmability. This research focuses on credibility to ensure the trustworthiness of the data, using triangulation as follows:

a. Investigator Triangulation

Denzin asserts that the used of multiple investigators is known as investigator triangulation. The ability to corroborate findings across investigators without prior discussion or coordination can greatly enhance the credibility of the findings. Investigator triangulation is particularly useful for reducing bias in data collection and analysis. In this study, the researcher asked one of the linguistics lecturers to double-check all the data gathered.

b. Theoretical Triangulation

Theoretical triangulation involves using multiple theoretical perspectives to analyze a phenomenon. The perspectives or hypotheses employed in theoretical triangulation might be similar or have competing viewpoints. For this research, the analysis was based on Bauer's theory of compound words, supplemented by theories from Delahunty, and Jimmi. These multiple theoretical perspectives provided a comprehensive analysis of the compound words identified in the dialogue of "A Man Called Otto."

## **I. SYSTEMATIC OF THE DISCUSSION**

Chapter I. Introduction , this chapter contains title confirmation, background of the problem, identification of the problem, focus and sub-focus of the research, formulation of the problem, objective of the research, significance of the research, relevant study, research method, and system of the discussion.

Chapter II. Literature Review, the explanation of various theories that are used as the research's framework may be found in this chapter. A literature review aims to provide knowledge into a particular topic or research field and present this information in writing form. Those theories assist the researcher in carrying out the research.

Chapter III. Description of the Research Object ,this chapter contains general description of the research and

presentation of the research fact and data. The general description of the research describes the definition and specific information related to the research object. The presentation of the research fact and data describes the data finding presentation and also the procedures of data analysis.

Chapter IV. Research Analysis , this chapter contain the data analysis and research finding. The data analysis describe the analysis of research data by presenting the fact and data found. The research finding describe the result of the analysis that answers the research formulation and conclude the phenomena that occur based on the researcher's reflection.

Chapter V. Closing ,this chapter contain the conclusion and suggestions. The conclusion provide the summary related to all the findings of the research that have a connection to the research problem. The suggestion contains about the recommendation to the next researchers who are interested in this topic.

## CHAPTER II REVIEW OF RELATED LITERATURE

### A. MORPHOLOGY

Morphology is the study of how words are constructed from the smallest units that carry meaning and grammatical function. This definition is supported by Lieber's statement that morphology is the study of the structure of words<sup>1</sup>. It is concerned with the internal structure of words and the rules by which words are formed. The word "morphology" is derived from two Greek words: "morphê", meaning "form" or "shape," and "-logia", meaning "study of" or "branch of knowledge." Thus, "morphology" literally means "the study of form." In the context of linguistics, it specifically refers to the study of the form and structure of words, including their smallest meaningful units and the rules by which they are formed and combined.

Morphology examines how these smallest units, known as morphemes, combine to create the vast array of words in a language, thus playing a crucial role in understanding linguistic patterns and the complexities of language formation. Morphology focuses on the structure of words, illustrating how words like "unhappiness" consist of smaller meaningful elements such as "un," "happy," and "ness." According to Bauer, this area of linguistics is primarily concerned with word structure.<sup>2</sup> Similarly, McCarthy states that morphology is the area of grammar concerned with the structure of words and with relationships between words involving the morphemes that compose them<sup>3</sup>. Each morpheme carries semantic content or grammatical function, and their combination forms the complex structures of words. Understanding morphology involves analyzing how morphemes

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<sup>1</sup> Laurie Bauer, *English Word-Formation* (Cambridge University Press, 1983), p2

<sup>2</sup> *Ibid*

<sup>3</sup> Carstairs-McCarthy, A. (2002). *An Introduction to English Morphology: Words and Their Structure* (pp. 2-3). Edinburgh University Press.

interact to create meaning, how they change form to fit grammatical contexts, and how they evolve within a language.

Based on the explanations above, it can be said that morphology is the linguistic study of words, focusing not only on their meanings but also on their structures. This branch of linguistics examines the basic components of language and grammar, along with their roles in grammatical and semantic changes. Morphology seeks to explore the structure of words and their relationships with one another. By understanding word structures through morphology, the meanings and interactions between words become clearer.

## B. WORD FORMATION PROCESSES

O'Grady and Guzman define word formation as the examination of how new words are constructed in English or other languages<sup>4</sup>. This field explores the methods by which complex words are formed from existing words or morphemes. Adams underscores the fascination with studying the word formation process highlighting its relevance to naming things and ideas in the world outside of language, and its intermediate position between descriptive and historical linguistic studies<sup>5</sup>. Thus, word formation investigates how existing words or morphemes can be modified to convey different meanings or functions within a language system.

Word formation refers to the various ways in which new words are created in a language. Here are some common word formation processes

### 1. Derivation

Derivation is the process of forming new words by adding prefixes or suffixes to a base word, thereby changing its meaning or grammatical function. This process allows for the creation of words like "happiness," where the suffix "-ness" is added to

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<sup>4</sup> O'Grady, William, and John Archibald. *Contemporary Linguistics: An Introduction*. 7th ed., Bedford/St. Martin's, 2017, pp. 132-135.

<sup>5</sup> Adams, Valerie. *An Introduction to Modern English Word Formation*. Longman, 1973, pp. 45-50.

"happy" to denote the state of being happy. Similarly, "unhappy" combines the prefix "un-" with "happy" to indicate the opposite meaning. Derivation often plays a crucial role in expanding vocabulary by modifying existing words to express nuanced meanings or different grammatical contexts.

## 2. Inflection

Inflection involves modifying a word to express different grammatical categories such as tense, number, case, or gender, without changing its fundamental meaning or part of speech. For example, in English, verbs like "walk" change form to "walked" to indicate past tense, and nouns like "cat" become "cats" to denote plural. Inflection helps in conveying precise grammatical information within a sentence structure without altering the core identity of the word itself.

## 3. Compounding

Compounding is the process of combining two or more independent words to create a single new word. This method often results in compound nouns, such as "toothbrush" (tooth + brush) and "sunflower" (sun + flower), where the combined word represents a new concept or entity. Compounding is common across languages and allows speakers to efficiently convey complex ideas or describe novel objects by blending existing words into cohesive units.

## 4. Blending

Blending involves merging parts of two or more words to form a new word that combines elements of the original words' meanings. Examples include "brunch" (breakfast + lunch) and "smog" (smoke + fog), where the blended words create a succinct expression for concepts like a combined meal or a specific type of environmental pollution. Blending is particularly effective in capturing hybrid or transitional concepts that emerge from cultural or technological shifts.

## 5. Clipping

Clipping shortens a word by removing one or more syllables or sounds from its original form. This process results in abbreviated forms that retain the essential meaning of the longer word. For instance, "telephone" becomes "phone" and "advertisement" shortens to "ad." Clipping often occurs in informal speech and writing to streamline communication and create more convenient or colloquial terms.

## 6. Acronyms

Acronyms are formed by taking the initial letters of a series of words and pronouncing them as a single word. Acronyms like "NASA" (National Aeronautics and Space Administration) and "scuba" (self-contained underwater breathing apparatus) are widely used in technical, organizational, and everyday contexts to provide concise and memorable labels for complex entities or systems.

## 7. Abbreviations

Similar to acronyms, abbreviations shorten words or phrases but are pronounced as individual letters rather than as a single word. Examples include "FBI" (Federal Bureau of Investigation) and "ATM" (Automated Teller Machine). Abbreviations are commonly employed in written and spoken language to expedite communication, especially in professional or technical domains where efficiency and clarity are paramount.

## 8. Backformation

Backformation involves creating a new word by removing an affix from an existing word, thereby changing its grammatical category or part of speech. For instance, "editor" becomes "edit" (verb), and "babysitter" transforms into "babysit" (verb). Backformation allows language users to innovate by repurposing existing words to fulfill new linguistic roles or to simplify expressions without losing semantic clarity.

### 9. Conversion (Zero Derivation):

Conversion, also known as zero derivation, changes the grammatical category of a word without altering its form. For example, "to google" (verb) derives from the proper noun "Google," and "to run" (verb) originates from the noun "a run." Conversion is a productive process in English and other languages, facilitating the creation of verbs from nouns or vice versa to adapt to evolving linguistic needs and cultural contexts.

### 10. Coinage (Neologism)

Coinage involves creating entirely new words, often from scratch or by combining elements from existing words or names. Examples include "Kleenex," originally a brand name for tissues, and "Xerox," originally a trademark for photocopy machines. Coinage reflects linguistic creativity and innovation, allowing speakers to introduce novel terms that capture emerging concepts, products, or cultural phenomena.

### 11. Borrowing

Borrowing involves adopting words or phrases from one language into another, often due to cultural exchange, trade, or historical influence. For instance, English has borrowed words like "piano" from Italian and "ballet" from French. Borrowing enriches language by incorporating diverse linguistic elements and reflects interconnectedness between different cultures and societies throughout history.

### 12. Reduplication

Reduplication forms new words by repeating either a whole word or part of it, sometimes with slight modifications. Reduplicated words often convey emphasis, plurality, or a specific quality. Examples include "bye-bye" (farewell) and "zig-zag" (a sharp change in direction), where repetition enhances meaning or creates distinctive lexical forms that contribute to expressive and playful language use.



Based on the explanations above, there are numerous ways to modify or create words in a language to convey different meanings and nuances. These methods include derivation, inflection, compounding, blending, clipping, acronyms, abbreviations, backformation, conversion (zero derivation), coinage (neologism), borrowing, and reduplication. Each of these processes offers distinct ways to expand vocabulary, express new concepts, enhance linguistic efficiency, and adapt to cultural influences. Whether through adding affixes to existing words, combining words to form compounds, shortening words for brevity, or innovating entirely new terms, these processes reflect the dynamic and adaptable nature of language in response to evolving societal needs and communication demands.

### C. COMPOUND WORD

Compound word is a combination of two or more words that function as a single unit of meaning. Similarly, Bauer defines compound words as combinations of two or more words that function as a single unit with a distinct meaning.<sup>6</sup> In other word, Lieber states that compounds are words formed from two (or more) bases, roots, or stems.<sup>7</sup> According to Boij, compound words are formed by combining two or more lexemes (or words) into larger units where one word modifies the meaning of another, known as the head<sup>8</sup>. This binary structure means that compounds consist of two primary elements that together create a new word with a distinct meaning not fully predictable from its parts. Therefore, compound words are a specific type of word formation where the combination of these lexemes results in a cohesive unit that represents a new concept or idea. Based on the definition provided, compound words are formed by combining two or more words to produce a new meaning.

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<sup>6</sup> Laurie Bauer. *Opcit.*, 30.

<sup>7</sup> Rochelle Lieber, *Introducing Morphology* (Cambridge University Press, 2009), p43.

<sup>8</sup> Geert Booij, *The Grammar of Words* (New York: Oxford University, 2005),P 75.

Furthermore, a compound word is created when two words are combined to form a new word. Sometimes, the meaning of a compound word is straightforward, but other times it can be challenging to determine. For example, "blackboard," where "black" refers to a color and "board" refers to a flat piece of material. The meaning is directly related to the board, which is black in color. In contrast, the word "pickpocket" combined "pick," a verb meaning to choose or take, and "pocket," a noun referring to a small pouch sewn into clothing. However, the term "pickpocket" does not directly relate to the literal actions of picking or pocketing<sup>9</sup>. Instead, it refers to a person who stealthily steals items from others' pockets.

Based on the explanation above, compound words can be defined as the combination of two or more words to create a new meaning. The meaning of the compound word can either be similar to the head word or can differ entirely.

#### **D. TYPE OF COMPOUND WORD**

There is many a way to classify the type of compound word. Bauer classified compound words based on process into eight categories: compound nouns, compound verbs, compound adjectives, compound adverbs, other form classes, rhyme-motivated compounds, ablaut-motivated compounds, and neo-classical compounds.

##### **1. Compound Nouns**

Compound noun is formed by combining two or more words to produce a new noun. Noun is A Understanding and recognizing compound words is crucial because a compound noun acts as a single unit and can be modified by adjectives, verbs, other nouns, and more. According to Bauer, there are nine processes involved in forming compound nouns.<sup>10</sup>

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<sup>9</sup> Ibid 49

<sup>10</sup> Laurie Bauer, *Opcit* 206-208

**Table 2.1. Type of Compound Noun**

| No | Process of Compound | Example                 |
|----|---------------------|-------------------------|
| 1  | Noun + Noun         | Girlfriend              |
| 2  | Verb + Noun         | Pickpocket, Breakfast   |
| 3  | Noun + Verb:        | Sunshine, Nosedrive     |
| 4  | Verb + Verb         | Cross-Walk              |
| 5  | Adjective + Noun    | Blackboard, Software    |
| 6  | Particle + Noun     | Overkill, In-Crowd      |
| 7  | Adverb + Noun       | Underground, Underworld |
| 8  | Verb + Particle     | Pray In, Press Down,    |
|    |                     |                         |

Here is example in conversation (Noun+Noun)

A: "Hey, do you have a **girlfriend**?"

B: "No, I dont"

According to example above, the word *girlfriend* in the sentence is a compound noun formed through the word formation process. It consists of *girl* as a **noun** and *friend* as a **noun** as well. The process of compounding occurs when two words are combined into one to create a new word with a new meaning. In this case, the combination of *girl* and *friend* becomes the new word *girlfriend*, meaning a female romantic partner or companion.

Here is another example (Noun+Verb)

A: "Look at the **sunshine** today! Its a perfect day for a picnic."

B: "I agree. Lets go out and enjoy the weather while it lasts."

The word *sunshine* in the sentence is a compound noun formed through the word formation process. It consists of *sun* as a **noun** and *shine* as a **verb**. The process of compounding occurs when two words are combined into one to create a new word with a new meaning. In this case, the combination of *sun* and *shine* becomes the new word *sunshine*, referring to the direct light and warmth emitted by the sun, or used metaphorically to describe brightness and positivity.

## 2. Compound Verb

Compound verb are formed by combining two or more words to create a new verb word. Adams clarified that compound verbs in English do not originate from combining two or more lexemes to create a new verb. Instead, they typically result from back-formation from nouns or adjectives, or from converting compound nouns through zero derivation.<sup>11</sup>

**Table 2.2. Type of Compound Verb**

| No | Process of Compound | Example               |
|----|---------------------|-----------------------|
| 1  | Noun + Verb         | Blockbust             |
| 2  | Verb + Noun         | Shunpiker             |
| 3  | Verb-Verb           | Typewrite             |
| 4  | Adjective + Verb    | Soft-Land             |
| 5  | Particle + Verb     | Overbook, Overeducate |
| 6  | Adjective + Noun    | Brown-Bag , Bad mouth |
| 7  | Noun + Noun         | Breath-Test,          |

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<sup>11</sup> Valerie Adams, Opcit 105.

Here is example in conversation (Verb+Verb)

A: *"I need this report typed up by tomorrow morning."*

B: *"Sure, Ill **typewrite** it right away and get it to you."*

The word of *typewrite* functions as a compound verb formed through the combination of type and write. In this compound verb formation, *type* serves as a **verb** indicating the action of pressing keys on a typewriter or keyboard to produce text, and *write* also **verb** is used in its traditional sense of creating written content. Together, *typewrite* means to produce written text using a typewriter or keyboard."

Another example (Adjective+Noun)

A: *"Why do you always **badmouth** your colleagues behind their backs?"*

B: *"I dont mean any harm. Its just frustrating sometimes."*

Based on the example above, the word *badmouth* functions as a compound verb formed through the combination of *bad* as an **adjective** and *mouth* as a **noun** or verb. In this compound verb formation, bad serves to indicate negativity or disapproval, while mouth is used metaphorically as a verb meaning to speak or express. Together, *badmouth* means to criticize or speak unfavorably about someone or something.

### 3. Compound Adjective

Compound adjectives are formed by combining two or more words to create a new adjectives word. Some compound words are included within compound adjectives below:

**Table 2.3. Type of Compound Adjective**

| No | Process of Compound     | Example                    |
|----|-------------------------|----------------------------|
| 1  | Noun + Adjective        | Childproof, Leadfree       |
| 2  | Verb + Adjective        | Open-minded, Fail safe     |
| 3  | Adjective + Adjective   | Double-helical, Open-ended |
| 4  | Adverb + Adjective      | Cross-modal, Uptight       |
| 5  | Noun + Noun             | Coffee-table, glassteel    |
| 6  | Verb + Noun             | Roll-neck, Turn-key        |
| 7  | Adjective + Noun        | Yellow-collar, Black-brick |
| 8  | Particle + Noun         | In-depth, Before-tax       |
| 9  | Verb-Verb               | Pass-fail, Stop-go         |
| 10 | Adjective/Adverb + Verb | Quick-change, High-rise.   |
| 11 | Verb + Particle         | See-through, Take out,     |

Here is example in conversation ( Noun+Adjective)

A: "Is this paint **lead-free**?"

B: "Yes, its safe for use in childrens rooms."

The word *lead-free* functions as a compound adjective formed through the combination of *lead* as a **noun**, referring to a heavy metal, and *free* as an **adjective** indicating absence or liberation from. In this compound adjective formation, *lead-free* describes something that does not contain lead or has been freed from lead content.

Another example (Adjective+Adjective)

A: *"I didnt expect the movie to finish like that. Is there going to be a sequel?"*

B: *"No, the director wanted to leave it **open-ended**, so viewers can interpret the ending for themselves."*

The term *open-ended* functions as a compound adjective formed through the combination of open and ended, both of which are **adjectives**. In this compound adjective formation, *open* means unrestricted or not limited, and *ended* means having an end or conclusion. Together, *open-ended* describes something that does not have a predetermined conclusion or fixed outcome, allowing for flexibility, exploration, or ongoing development.

#### 4. Compound Adverbs

Compound adverbs indeed involve combining an adverb with another word (noun, adjective, or verb) to modify verbs, adjectives, or adverbs. These compounds can be written as one word (e.g., "thereafter"), two words (e.g., "early on"), or hyphenated (e.g., "self-consciously", "in-house"). The following example of compound adverbs: over-large, furthermore, moreover, otherwise, endlong, and others. In other way, Bauer state that Compound adverbs are typically created by adding "-ly" to compound adjectives, such as "uptightly" and "cross-modally." However, He notes that variations exist, like "double-quick," "flat-out," "flat-stick," "off-hand," and "overnight." These formations can also be used in other parts of speech, but their productivity remains uncertain.

Here is example of compound adverb

A: *"How did they manage to convey the emotion of loss so effectively in that scene?"*

B: *"They used music **cross-modally**, combining visuals and sound to amplify the impact."*

"Cross-modally" is a compound adverb formed through the combination of "cross" as an adverbial prefix and "modally"

"The term cross-modally functions as a compound adverb formed through the combination of cross (indicating across or involving different aspects or domains) and modally (relating to modes or methods). Together, cross-modally describes something that occurs or is conducted across different sensory modalities, cognitive processes, or modes of perception."

## 5. Other Form Classes

Compounds of other form classes exist as well, though they are rare and have very low productivity. These compound, other form classes which include, compound preposition, compound pronouns, compound conjunction. Examples of compound prepositions include "into," "onto," and "because of." Compound pronouns include the "-self" forms like "myself" and "yourself," as well as words like "somebody" and "anyone." Compound conjunctions include "whenever," "so that," and "and/or."

## 6. Rhyme-Motivated Compounds

Most compounds in this class are formed by combining two nouns, but other types also exist, justifying a separate category. In these compounds, the rhyme between the two elements (where one element may not independently exist in English) is the main factor driving their formation. Also this compound is identical to rhyme (vowel and consonant) words, namely by repeating the initial word and only changing the first letter but repeating of the last word is unpredictable. Established examples include "*higgledy-piggledy*," and "*roly-poly*." More recent examples include "*brain-drain*," "*culture-vulture*," and "*flower-power*."



Here's an example in conversation:

A: *"What are they doing at the party?"*

B: *"They're teaching everyone the **hokey pokey**. Its hilarious!"*

The word "hokey pokey" is an example of rhyming reduplication, where both elements rhyme with each other, sharing the same long "o" sound and ending with the "-key" consonant sounds, despite the initial consonant changing from "h" to "p". The term *hokey-pokey* is used to describe a type of dance or a children's song and dance game involving movements and actions in a playful or whimsical manner.

## 7. Ablaut-Motivated Compounds

Similar to rhyme-motivated compounds, ablaut involves vowel changes or alternations between the two elements. The most common patterns are /ɪ//æ/ and /ɪ//ɒ/. While Bauer hasn't cited any recent examples, Bauer believes this process remains productive, although not as much as rhyme motivation. It may be particularly effective in creating temporary formations. Established examples include "tick-tock," and "zig-zag."

Here is an example of Ablaut-motivated compound in conversation

A: *"I can't keep track of his opinions. He keeps changing his mind."*

B: *"Yeah, he's always **flip-flop** on issues."*

The compound "flip-flop" demonstrates the vowel change between /ɪ/ in "flip" and /ɒ/ in "flop."

## 8. Neo-Classical Compounds

Neo-classical compounds are composed of bound roots derived from classical languages, specifically ancient Greek and Latin. These compounds involve combining forms, which are meaningful elements from Greek and Latin that can be combined in new ways to form English words such as : *astro-*,

*electro-, hydro-, -crat, -naut, -phile, -phobe* and so on. Examples of neo-classical compounds include words like *Anglophone, Electrophile, Holograph, Astro-Naut, Hydro-Electric Mechano-Phobe Oleophilic, Musical*

Here is an example.

A: *"Why are you so interested in understanding everyones behavior?"*

B: *"I need to be a **psychologist**. Its my passion to help people and understand what makes them tick."*

The term *psychologist* is a neo-classical compound derived from the Greek roots "*psyche*," meaning "soul" or "mind," and "*-logist*," which comes from "*logos*," meaning "study" or "science." Combined, these elements form the word "*psychologist*," referring to a professional who specializes in the scientific study of the human mind and behavior

Based on the explanation above, it can be concluded that Bauer classified compound words into eight types: compound nouns (e.g., "girlfriend"), compound verbs (e.g., "typewrite"), compound adjectives (e.g., "lead-free"), compound adverbs (e.g., "cross-modally"), other form classes (e.g., compound prepositions), rhyme-motivated compounds (e.g., "hokey-pokey"), ablaut-motivated compounds (e.g., "flip-flop"), and neo-classical compounds (e.g., "psychologist").

## **E. SEMANTIC RELATION**

The meanings of compound words are interrelated in such a way that new meanings arise that are different from the meanings of the individual words. Regarding Ullmann, every compound word contains words that are both transparent and opaque, without any connection between sound and meaning, and other words that

are at least to some degree motivated and transparent.<sup>12</sup> In line with Ulman's opinion, Delahunty and Garve also define compound words based on meaning or semantic relationships. They categorize the semantic relationships of compound words based on the heads and modifiers of the compound words.<sup>13</sup> The head of a compound refers to the part that undergoes modification by the constituent elements of other compounds. Delahunty categorizes them into three kinds as follows.<sup>14</sup>

### 1. Endocentric Compounds

These compounds derive their meaning primarily from the head, which represents a subtype of whatever the head signifies. Understanding the head typically elucidates the meaning of the compound.

Examples:

- Windmill : a kind of mill
- Doghouse : a house intended for a dog
- Bookshelf : a type of shelf
- Mailbox : a box for receiving mail

This is an example of a conversation that contains in it

A: "Look over there! Do you see that **blackbird** on the fence?"

B: "Yeah, it's beautiful. I've always loved blackbirds."

"Blackbird" is an *endocentric compound* where the head "*bird*" dictates the basic syntactic category and core meaning of the compound, functioning as a noun representing a type of organism. The modifier "*black*"

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<sup>12</sup> Ullmann, S. (1962). *Semantics: An introduction to the science of meaning*. New York: Barnes & Noble. 81

<sup>13</sup> Gerald P. Delahunty and James J. Garvey, *The English Language from Sound to Sense* (Colorado: Parlor Press, 2010), 135.

<sup>14</sup>Ibid 135.

describes a specific characteristic of the bird, namely its black coloration. Together, "*Blackbird*" denotes a specific type of bird distinguished by its color.

## 2. Exocentric Compounds

These compounds are hyponyms of some unexpressed semantic head. In exocentric compounds, the meaning is not consistently derived from their individual parts. The meaning of these compounds often cannot be inferred from their components alone.

Examples:

- Redhead : a person with red hair, not a type of head
- Redneck : a working-class white person from the southern US, not a kind of neck
- White-collar: relating to office work, not a type of collar or a white object
- Pickpocket : a person who steals from pockets, not a type of pocket
- Hogwash : nonsense or worthless talk, not a type of wash
- Scarecrow : a figure meant to scare birds away from crops, not a type of crow

This is an example of a conversation that contains in

it

A: "*Why did you do that? You completely messed up the plan!*"

B: "*I thought it would work out. I didn't realize—*"

A: "*Didn't realize? You **blockhead!** Now we have to come up with a new strategy.*"

"*Blockhead*" is an exocentric compound where the meaning of the whole compound diverges from the literal interpretations of its parts. *Block* typically denotes a solid piece of material, while *head* refers to the

upper part of the human body containing the brain. However, together as *blockhead* doesn't mean a head made of a block but instead refers to a person who is foolish or stupid, or slow-witted

### 3. Coordinative Compounds

Coordinative compound or copulative compounds feature both elements acting as heads, and the compound meaning is derived from the combination of both. Coordinative compounds typically use "and" between the two heads, and both elements contribute equally to the meaning of the word.

Examples:

- Teacher-researcher : someone who performs both roles of teaching and researching
- Producer-director : someone who fulfills both positions of producing and directing
- Actor-director : someone who acts and directs
- Singer-songwriter : someone who sings and writes songs
- Blue-green : a color that is a combination of blue and green

This is an example of a conversation that contains in it

A: "*How do you feel about moving away?*"

B: "*It's **bittersweet**. I'm excited for the new opportunities, but I'll miss everyone here.*"

A: "*Yeah, change is always a mix of emotions.*"

*Bittersweet* is a coordinative compound where both *bitter* and *sweet* contribute equally to its meaning. *Bitter* functions as an adjective describing a taste or feeling of bitterness, while *sweet* serves similarly for sweetness. Together, *bittersweet* denotes something that encompasses elements of both sensations simultaneously. This compound operates syntactically as

an adjective, describing experiences or objects that evoke mixed emotions or sensations of pleasure and pain, sweetness and bitterness intertwined.

## F. FORM OF COMPOUND WORDS

Jimmi and Sidauruk propose three forms of compound words, which are as follows<sup>15</sup>:

### 1. Hyphenated Compound

This form is the easiest to identify as it uses a hyphen to separate the words.

Examples: Check-up, Check-in, Mother-in-law.

### 2. Closed Compound

This type of compound word is formed by joining two words together without a hyphen or space.

Examples: Baseball, Northwest, Worldwide.

### 3. Open Compound

This form of compound word consists of two separate words that together describe a single thing. Although written as two separate words, they are pronounced together with one meaning.

Examples: Living room, Full moon, Real estate.

## G. MOVIE

Movie is a form of entertainment that tells a story through sound and a series of images, creating the illusion of continuous movement. A movie, also referred to as a film or motion picture, is a medium of visual expression that narrates a story, conveys ideas, or elicits feelings by utilizing dynamic visual sequences. Movies can be of various genres, including drama, comedy, action, horror, documentary, etc., each aiming to evoke specific emotions or convey particular messages to the audience. Movies aim to

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<sup>15</sup> Jimmi and Juniato Sidauruk, "Mastering Compound Word for Teachers and Learners of English," *Wanastra: Jurnal Bahasa dan Sastra* 12 (2020): Universitas Bina Sarana Informatika, <https://doi.org/10.31294/w.v12i1>. P 34

entertain, educate, and inspire audiences by providing an escape from daily life, raising awareness about important issues, and evoking deep emotions. They reflect cultural values and societal trends, and serve as a medium for artistic expression, allowing filmmakers to convey their vision and experiment with storytelling. Through their diverse purposes, films have a lasting impact and significance in enriching human experience and culture.

Movies possess an intellectual and emotional attractiveness that makes them a fascinating field of study. This attraction has made many academic institution or university dedicated to exploring all things related to film.<sup>16</sup>, one example of a film aspect that can be explored is from a linguistic perspective. Linguists are especially interested in elements such as dialogue, dialects, language variation, and the use of slang, which provide rich material for analysis. By examining how language is used in movies, scholars can gain insights into character development, cultural identity, social dynamics, and the evolution of language over time. Additionally, the study of scripts, subtitling, and dubbing processes offers a deeper understanding of how meaning is constructed and conveyed across different languages and cultures. This comprehensive approach to film studies allows for a richer appreciation of both the artistic and communicative power of movies.

Movies can also serve as a powerful educational tool for learning the semantics of morphology, the study of word formation and structure. Through the rich, dynamic content of films, learners can observe how morphemes (the smallest units of meaning) combine to form words in real-life contexts. By analyzing dialogues, learners can understand the application and meaning of prefixes, suffixes, root words, and inflections. Movies provide contextual examples of how different morphological forms change the meaning and function of words, enhancing vocabulary and comprehension. Moreover, films can illustrate the use of compound words, derivational morphemes, and grammatical transformations,

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<sup>16</sup> N. R. Thamrin and B. Wargika, “*The Character Analysis of Glen Hansard in Once Film*,” *English Review: Journal of English Education* 2, no. 1 (2013): 37–48.

offering practical demonstrations of morphological concepts. This immersive experience not only reinforces theoretical knowledge but also aids in the retention and application of morphological rules in everyday language use. Through engaging and relatable content, movies can make the learning of morphology both effective and enjoyable, fostering a deeper understanding of language structure and its semantic implications.

### **1. Genres of Movies**

Genres in movies serve several key purposes for both filmmakers and audiences. They categorize films for marketing purposes, helping studios target specific audience preferences. Genres also set expectations for viewers regarding themes, tone, and style, guiding their movie choices. For filmmakers, genres provide a framework for creative storytelling while reflecting cultural values and societal trends. Critics and scholars use genres to analyze and discuss films within broader cultural contexts. Overall, genres facilitate diverse storytelling, enhance viewer engagement by aligning films with audience interests. Here are examples of commonly known movie genres:

- Drama: This genre focuses on character conflicts during crucial moments in their lives, often revolving around tragic or painful resolutions, and frequently concerns family issues. Examples: *The Pursuit of Happyness* (2006), *Forrest Gump* (1994), *A Beautiful Mind* (2001).
- Action: Action movies showcase events involving violence, fighting, physical feats, and rescues. They often feature a resourceful hero struggling against dangerous villains, culminating in the hero's victory. Examples: *Mad Max: Fury Road* (2015), *Die Hard* (1988), *John Wick* (2014).
- Comedy: Comedy films provide humor and light entertainment, helping viewers relieve stress without needing to delve deeply into the characters' underlying behaviors. Examples: *Superbad* (2007), *The Hangover* (2009), *Step Brothers* (2008).



- Horror: Horror films aim to provoke fear, often featuring supernatural elements, mysticism, death, and mental illness, with the villain as the central figure. Examples: *The Conjuring* (2013), *Get Out* (2017), *A Nightmare on Elm Street* (1984).
- Romance: Romance movies focus on love, exploring themes such as finding, losing, and gaining love, and often addressing the concept of true love. Examples: *The Notebook* (2004), *Pride and Prejudice* (2005), *Titanic* (1997).
- Fantasy: Fantasy films are based on the creator's imagination, featuring impossible events in the real world, such as witches, mythical creatures, and talking animals. Examples: *Harry Potter and the Sorcerer's Stone* (2001), *The Lord of the Rings: The Fellowship of the Ring* (2001), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005).
- Thriller: Thrillers involve main characters thwarting villains' plans with numerous plot twists. The heroes often face off against terrorists, serial killers, or psychopaths. Examples: *Gone Girl* (2014), *Seven* (1995), *The Silence of the Lambs* (1991).
- Sci-fi: Science fiction (sci-fi) films explore imaginative possibilities of advanced technology, often set in the future or outer space and involving aliens. Examples: *Blade Runner 2049* (2017), *The Matrix* (1999), *Inception* (2010).
- Mystery: Mystery films revolve around solving puzzles or conflicts, gradually organizing the pieces to make sense of the plot. Examples: *Sherlock Holmes* (2009), *The Girl with the Dragon Tattoo* (2011), *Knives Out* (2019).

- Documentary: Documentary films present reality with specific purposes, such as education, information dissemination, or propaganda, based on real events and facts. Examples: Free Solo (2018), 13th (2016), The Social Dilemma (2020).
  
- Biography: Biographical films discuss the history, life experiences, or careers of famous figures, cultures, or races. Examples: The Theory of Everything (2014), Bohemian Rhapsody (2018), Schindler's List (1993).
  
- Animation: Animation films, also known as cartoons, feature characters formed like humans, animals, or imaginative beings with superpowers, bringing inanimate objects to life. Examples: Toy Story (1995), Frozen (2013), The Lion King (1994).

## CHAPTER III DESCRIPTION OF THE RESEARCH OBJECT

### A. GENERAL DESCRIPTION OF THE OBJECT

The research focused on analyzing the utterances of main characters containing compound words. A compound word is a combination of two or more words that function as a single unit with a specific meaning. These compound words must be mentioned by the main characters. There are eight types of compound words: compound nouns, compound verbs, compound adjectives, compound adverbs, other form classes, rhyme-motivated compounds, ablaut-motivated compounds, and neo-classical compounds.

In addition, the researcher aims to explore the form and meaning of compound words mentioned in the main characters utterances in the movie. For each type of compound word, both form and meaning were analyzed. Here are some general descriptions of the object of research that were conducted by the researcher as follows:

#### 1. Compound Word

Compound word is a combination of two or more words that function as a single unit of meaning. Furthermore, a compound word is created when two words are combined to form a new word. Sometimes, the meaning of a compound word is straightforward, but other times it can be challenging to determine. For example, "blackboard," where "black" refers to a color and "board" refers to a flat piece of material. The meaning is directly related to the board, which is black in

Type of Compound word:

**Compound Noun** is formed by combining two or more words to produce a new noun. Compound noun can be created from noun + noun, verb + noun, noun + verb, verb + verb, adjective + noun, particle + noun, adverb + noun, and verb + particle

**Compound Verb** is formed by combining two or more words to produce a new verb . Compound verb can be created from verb + noun, verb-verb, adjective + verb, particle + verb, adjective + noun, and noun + noun.

**Compound Adjective** is formed by combining two or more words to produce a new Adjective. Compound adjective can be created from noun + adjective, verb + adjective, adjective + adjective, adverb + adjective, noun + noun, verb + noun, adjective + noun, particle + noun, verb-verb, adjective/adverb + verb, and verb + particle

**Compound Adverbs** involve combining an adverb with another word (noun, adjective, or verb) to modify verbs, adjectives, or adverbs. Examples of compound adverbs include "over-large," "furthermore," "moreover," "otherwise. There are some typically created by adding "-ly" to compound adjectives, such as "uptightly" and "cross-modally."

**Compounds Of Other Form Classes** exist as well, though they are rare and have very low productivity. These compound, other form classes which include, compound preposition, compound pronouns, compound conjunction.

**Rhyme-Motivated Compounds**, These compounds, the rhyme between the two elements (one of which may not even be an independently existing form in English) is the major motivating factor in the formation.

**Ablaut-Motivated Compounds**, Ablaut refers to a vowel change that can occur in the root or stem of a word to indicate grammatical information, such as tense or number

**Neo-Classical Compounds**, These compounds involve combining forms, which are meaningful

elements from Greek and Latin that can be combined in new ways to form English

## 2. Semantic Relation

Three type of Semantic relationships of compound words based on the head and modifier of the compound.

**Endrocentric Compound** . This is a compound word where one part (the head) defines the main meaning and category of the whole word.

**Exocentric Compound**, This is a compound word where the meaning of the entire word is different from the meanings of its individual parts.

**Coordinative/ Copulative Compound**. This is a compound word where both parts equally contribute to the meaning.

## 3. Form of Compound Word

There are three form of compound word

**Open Compound**, This form of compound word consists of two separate words that together describe a single thing.

**Closed Compound**, This type of compound word is formed by joining two words together without a hyphen or space. Examples: Baseball, Northwest

**Hyphenated Compound** , This form is the easiest to identify as it uses a hyphen (-) to separate the words. Examples: Check-in, Mother-in-law.

## 4. Synopsis of "A Man Called Otto" Movie

"A Man Called Otto" is an American comedy-drama film directed by Marc Forster, with a screenplay by David Magee. It is a remake of the 2015 Swedish film "A Man Called Ove," which was adapted from Fredrik Backman's 2012 novel of the same name. Unlike the novel and the previous film, the main character's name in "A Man Called Otto" has been changed from Ove to Otto, as the film is set in the United States, specifically in Pittsburgh, Pennsylvania.

The film was released in limited theaters on December 29, 2022, and had a wide release in the United States on January 13, 2023, by Sony Pictures Releasing. In "A Man Called Otto," Tom Hanks stars as the main character, Otto. Alongside Tom Hanks, Mariana Treviño plays the role of Marisol, and Manuel Garcia-Rulfo portrays Tommy, Marisol's husband.

In this film, the main character, Otto, is a 63-year-old retired steel mill worker who becomes depressed after the death of his wife, Sonya. He lives alone and becomes grumpy, rude, and angry, causing his neighbors to avoid him. Depression and loneliness lead Otto to want to end his life to reunite with Sonya. One day, Otto plans to hang himself but recalls his memories with Sonya. At that time, Otto was enlisting in the army and met Sonya when he returned a book she had dropped. These memories strengthen his resolve to commit suicide, but his plan is interrupted by a knock on his door.

It turns out there is a new family that has moved near Otto's house, consisting of Marisol, Tommy, and their two children, Abby and Luna. Otto cancels his plan to kill himself and meets the family. The presence of Marisol's family repeatedly hinders Otto's attempts to end his life. On one occasion, Otto tries to commit suicide with carbon monoxide and remembers his failure to become a soldier due to heart problems and lack of employment. However, Marisol disrupts his plan again, needing Otto's help to take Tommy to the hospital after an accident.

Otto then tries to kill himself by throwing himself in front of a train, but when he reaches the tracks, he sees an old man who has fainted and helps him. His actions are recorded, and the video goes viral, causing Otto to fail in his suicide attempt once again. The presence of Marisol's family brings a positive change in Otto's life. The depression and loneliness that once dominated his life gradually fade away, and Otto's helpful and kind nature reemerges thanks to Marisol and her family.

## **B. PRESENTATION OF RESEARCH FACTS AND DATA**

There are three steps in a presentation of research facts and data. First, data condensation involves selecting, focusing, and simplifying the actual transcripts. Second, data display entails organizing the information and presenting the results. Lastly, conclusion drawing is intended to provide a preliminary outcome for the research.

### **1. Data Condensation**

Data condensation refers the process of selecting, focusing, simplifying, abstract, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials by condensing, the researcher making data stronger. The data in this research is A Man Called Otto Movie. In this step, the researcher began by choosing relevant conversation uttered by A Man Called Otto film's characters related to compound word. Next, the researcher classified the result of utterances, the types of compound word such as: compound nouns, compound verbs, compound adjectives, compound adverbs, other form classes, rhyme-motivated compounds, ablaut-motivated compounds, and neo-classical compounds. Additionally, the researcher determined the semantic relations of the compound words, categorizing them as endocentric, exocentric or coordinative, and also identify the form of the compound words, whether they are open, closed, or hyphenated compounds

### **2. Data Display**

Data display is an organized, compressed assembly of information that facilitates conclusion drawing and action. Data display can take various forms, such as graphics, tables/matrices, or textual displays, allowing researchers to think about the data in new ways. In this research, the researcher displayed data from the main character's utterances in the movie "A Man Called Otto" using tables.

**Table 3.1. Classification of Compound Word**

| No. | Time | Utterance | Compound Word | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |
|-----|------|-----------|---------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|
|     |      |           |               | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |
|     |      |           |               |                        |    |     |     |    |    |     |    |                                    |    |    |                       |    |    |
|     |      |           |               |                        |    |     |     |    |    |     |    |                                    |    |    |                       |    |    |
|     |      |           |               |                        |    |     |     |    |    |     |    |                                    |    |    |                       |    |    |

Note :

|     |                           |    |                          |
|-----|---------------------------|----|--------------------------|
| CN  | : Compound Noun           | NC | : Neo-Classical Compound |
| CV  | : Compound Verb           | EN | : Endocentric            |
| CAJ | : Compound Adjective      | EX | : Exocentric             |
| CAV | : Compound Adverb         | CO | : Coordinative           |
| OC  | : Other of Classes        | OP | : Open                   |
| RC  | : Rhyme-Motived Compound  | CL | : Closed                 |
| AC  | : Ablaut-Motived Compound | HY | : hyphenated             |

After that, the researcher described and explain the data that have been displayed on the table one by one. the researcher determined the types of compound words mentioned in the main character's utterance and explain the reasons why the words mentioned in the main character's utterance are compound words

### 3. Conclusion Drawing

The final step is conclusion drawing. This involves interpreting the meaning of the analyzed data and assessing its impact on the research questions. During this phase, the researcher verifies the answers to the research questions based on the presented data. Specifically, the researcher conclude the results from analyzing the types of compound words in the movie "A Man Called Otto," as well as identify the forms and



semantic relations of these compound words as they occur in the characters' utterances in the film.



**CHAPTER IV**  
**RESEARCH ANALYSIS**

**A. RESEARCH FINDING**

The researcher collected data from the utterances of the main characters in the movie A Man Called Otto, assisted by a downloaded manuscript. First, the researcher watched the movie multiple times to find the utterances from the main character. Then, the researcher paid close attention to every utterance from the main character that contained a compound word. After that, the researcher examined the data again to ensure they were suitable for the research question. The researcher found that there were 107 instances of compound words collected, as follows:

**Table 4.1. Classification Compound Word**

| No. | Time     | Utterance  | Compound Word       | Types of compound word |    |     |     |    |    |    |    |    |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |   |  |
|-----|----------|--|---------------------|------------------------|----|-----|-----|----|----|----|----|----|----|------------------------------------|----|----|-----------------------|---|--|
|     |          |  |                     | CN                     | CV | CAJ | CAV | OC | RC | AC | NC | EN | EX | CO                                 | OP | CL | HY                    |   |  |
| 1   | 02:04:07 | Do you think I'm gonna cut <b>myself</b> and bleed all     | Myself (Pron+N)     |                        |    |     |     | √  |    |    |    |    | √  |                                    |    |    |                       | √ |  |
| 2   | 02:03:00 | What the hell kind of computer can't do <b>simple math</b> | simple math (Adj+N) |                        | √  |     |     |    |    |    |    |    | √  |                                    |    |    | √                     |   |  |

| No. | Time     | Utterance   | Compound Word            | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |   |
|-----|----------|---|--------------------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|---|
|     |          |   |                          | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |   |
| 3   | 02:03:02 | Lunch. All <b>anyone</b> cares about these days is lunch. | Anyone (Pro+Pro)         |                        |    |     |     | √  |    |     |    |                                    | √  |    |                       |    | √  |   |
| 4   | 02:02:55 | Yes, I'd like the <b>assistant manager</b> .              | Assistants Manager (N+N) | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |   |
| 5   | 02:02:40 | Shouldn't you be in <b>gym class</b> ?                    | gym class (N+N)          | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |   |
| 6   | 02:00:14 | it belongs in the <b>bike rack</b>                        | bike rack (N+N)          | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |   |
| 7   | 01:58:40 | Don't you dare let that <b>rat dog</b> piss on .....      | Rat Dog (N+N))           | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |   |
| 8   | 01:58:40 | ..... on my <b>walk way</b> again                         | Walk way (V+N)           | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    |    | √ |
| 9   | 01:58:29 | ...that useless <b>boyfri</b>                             | Boyfriend (N+N))         | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    |    | √ |

| No. | Time     | Utterance  | Compound Word            | Types of compound word |     |       |       |     |     |     |     | Semantic Relation of Compound Word |     |     | Form of Compound Word |     |     |
|-----|----------|--|--------------------------|------------------------|-----|-------|-------|-----|-----|-----|-----|------------------------------------|-----|-----|-----------------------|-----|-----|
|     |          |  |                          | C N                    | C V | C A J | C A V | O C | R C | A C | N C | E N                                | E X | C O | O P                   | C L | H Y |
|     |          | end of your .....                                  |                          |                        |     |       |       |     |     |     |     |                                    |     |     |                       |     |     |
| 10  | 01:58:25 | look like a 14 year-old <b>Romanian Gymnast</b>    | Romanian Gymnast (Adj+N) | √                      |     |       |       |     |     |     |     | √                                  |     |     | √                     |     |     |
| 11  | 01:58:09 | <b>Go on!</b>                                      | Go on (V+Part)           |                        | √   |       |       |     |     |     |     |                                    | √   |     | √                     |     |     |
| 12  | 01:58:08 | <b>Get out</b> of here                             | Get Out (V+Part)         |                        | √   |       |       |     |     |     |     |                                    | √   |     | √                     |     |     |
| 13  | 01:56:52 | you <b>cut back</b> my hours                       | cut back (V+Adv)         |                        | √   |       |       |     |     |     |     | √                                  |     |     | √                     |     |     |
| 14  | 01:56:50 | ...who I trained, My <b>supervisor</b>             | Supervisor (Adj+N)       | √                      |     |       |       |     |     |     |     | √                                  |     |     |                       | √   |     |
| 15  | 01:56:45 | Terry, who can barely <b>figure out</b> what ..... | figure out (N+Adv)       |                        | √   |       |       |     |     |     |     |                                    | √   |     | √                     |     |     |
| 16  | 01:56:44 | ....it is <b>without</b> his phone                 | Without (Part+Adv)       |                        |     |       |       | √   |     |     |     |                                    | √   |     |                       | √   |     |
| 17  | 01:56:40 | .... I took the <b>severance package</b>           | severance package (N+N)  | √                      |     |       |       |     |     |     |     | √                                  |     |     | √                     |     |     |

| No. | Time     | Utterance                                    | Compound Word        | Types of compound word |    |     |     |    |    |     |    |    |    |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |  |  |
|-----|----------|--|----------------------|------------------------|----|-----|-----|----|----|-----|----|----|----|----|------------------------------------|----|----|-----------------------|--|--|
|     |          |  |                      | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN | EX | CO | OP                                 | CL | HY |                       |  |  |
|     |          | ge   |                      |                        |    |     |     |    |    |     |    |    |    |    |                                    |    |    |                       |  |  |
| 18  | 01:55:53 | this is not a <b>through street</b>          | through Street (N+N) | √                      |    |     |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |
| 19  | 01:55:43 | <b>every time</b> you come in here           | Every time (Det+N)   |                        |    | √   |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |
| 20  | 01:55:37 | the guys with the <b>white truck</b>         | White Trucks (Adj+N) | √                      |    |     |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |
| 21  | 01:55:36 | how come its always you <b>brown guys</b>    | brown guys (Adj+N)   | √                      |    |     |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |
| 22  | 01:54:51 | I would like the electricity <b>shut off</b> | shut off (V+Adv)     |                        | √  |     |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |
| 23  | 01:52:06 | can ak trailer up to your <b>front door</b>  | front door (N+N))    | √                      |    |     |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |
| 24  | 01:51:16 | .. A dog with one <b>front paw</b> and...    | front paw (N+N)      | √                      |    |     |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |

| No. | Time     | Utterance                                       | Compound Word        | Types of compound word |     |       |       |     |     |     |     |     | Semantic Relation of Compound Word |     |     | Form of Compound Word |     |   |   |
|-----|----------|---|----------------------|------------------------|-----|-------|-------|-----|-----|-----|-----|-----|------------------------------------|-----|-----|-----------------------|-----|---|---|
|     |          |   |                      | C N                    | C V | C A J | C A V | O C | R C | A C | N C | E N | E X                                | C O | O P | C L                   | H Y |   |   |
| 25  | 01:49:58 | and the permit goes on the <b>rearview</b> .... | Rearview (Adj+N)     |                        |     | √     |       |     |     |     |     |     | √                                  |     |     |                       |     | √ |   |
| 26  | 01:48:24 | then I'll build you another <b>bookcase</b>     | Bookcase (N+N)       | √                      |     |       |       |     |     |     |     |     | √                                  |     |     |                       |     |   | √ |
| 27  | 01:42:17 | Got distracted.                                 | Got distracted (V+V) |                        |     | √     |       |     |     |     |     |     | √                                  |     |     |                       |     | √ |   |
| 28  | 01:42:10 | Nitwit Husband                                  | Nitwit Husband (N+N) | √                      |     |       |       |     |     |     |     |     | √                                  |     |     |                       |     | √ |   |
| 29  | 01:42:08 | Allen wrench from one of the <b>chipmunks</b>   | Chipmunk ((N+N))     | √                      |     |       |       |     |     |     |     |     | √                                  |     |     |                       |     | √ |   |
| 30  | 01:42:00 | no commitment to <b>anything</b>                | Anything (Det+N)     |                        |     |       |       | √   |     |     |     |     | √                                  |     |     |                       |     | √ |   |
| 31  | 01:41:49 | decide to <b>tear down</b> their house          | tear down (V+Adv)    |                        | √   |       |       |     |     |     |     |     | √                                  |     |     |                       |     | √ |   |
| 32  | 01:41:46 | ... and <b>put up</b> more                      | put up (V+Adv)       |                        | √   |       |       |     |     |     |     |     | √                                  |     |     |                       |     | √ |   |

| No. | Time     | Utterance  | Compound Word              | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |
|-----|----------|--|----------------------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|
|     |          |  |                            | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |
|     |          | of those ricky-ticky condos, huh?                            |                            |                        |    |     |     |    |    |     |    |                                    |    |    |                       |    |    |
| 33  | 01:41:46 | ... and put up more of those <b>ricky-ticky</b> condos, huh? | ricky-ticky (Ryhmotivated) |                        |    |     |     |    | √  |     |    |                                    | √  |    |                       |    | √  |
| 34  | 01:41:29 | what idiot thought that was a <b>good name</b>               | good name (Adj+N)          | √                      |    |     |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 35  | 01:41:18 | .. A decent screw hook <b>anymore</b>                        | Any more (Det+Pro)         |                        |    |     | √   |    |    |     |    | √                                  |    |    |                       | √  |    |
| 36  | 01:41:10 | <b>Nothing</b> works when you are not home                   | Nothing (Part+N)           | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |
| 37  | 01:35:46 | it's <b>pure silver</b>                                      | pure silver (Adj+N)        | √                      |    |     |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 38  | 01:34:21 | this is <b>private road</b> ...                              | private road (Adj+N)       | √                      |    |     |     |    |    |     |    | √                                  |    |    | √                     |    |    |



| No. | Time     | Utterance                                   | Compound Word         | Types of compound word |    |     |     |    |    |     |    |    |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |  |  |
|-----|----------|---|-----------------------|------------------------|----|-----|-----|----|----|-----|----|----|----|------------------------------------|----|----|-----------------------|--|--|
|     |          |   |                       | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN | EX | CO                                 | OP | CL | HY                    |  |  |
| 39  | 01:34:18 | these gates are to <b>keep down</b> ....    | keep down (V+Adv)     |                        | √  |     |     |    |    |     |    |    | √  |                                    |    | √  |                       |  |  |
| 40  | 01:34:16 | Not so <b>idiot driver</b> can go...        | idiot driver (N+N)    | √                      |    |     |     |    |    |     |    |    | √  |                                    |    | √  |                       |  |  |
| 41  | 01:34:14 | go around them and <b>tear up</b> the grass | tear up (V+Part)      |                        | √  |     |     |    |    |     |    |    | √  |                                    |    | √  |                       |  |  |
| 42  | 01:33:37 | I'll <b>dropkick</b> that little rat dog    | Dropkick (V+V)        |                        | √  |     |     |    |    |     |    |    |    | √                                  |    |    | √                     |  |  |
| 43  | 01:33:35 | ...of yours <b>right over</b> the roof      | right over (Adj+Part) |                        |    |     |     | √  |    |     |    |    | √  |                                    |    | √  |                       |  |  |
| 44  | 01:32:18 | ..try to open it from the <b>outside</b> ?  | Outside (Adv+N)       |                        |    |     | √   |    |    |     |    |    | √  |                                    |    |    | √                     |  |  |
| 45  | 01:31:54 | <b>try bleeding</b> your radiator           | try bleeding (V+V)    |                        | √  |     |     |    |    |     |    |    |    | √                                  |    | √  |                       |  |  |
| 46  | 01:30:14 | come on                                     | come on (V+Part)      |                        | √  |     |     |    |    |     |    |    | √  |                                    |    | √  |                       |  |  |

| No. | Time     | Utterance                                     | Compound Word           | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |  |
|-----|----------|---|-------------------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|--|
|     |          |   |                         | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |  |
| 47  | 01:30:04 | Let's go!                                     | let go (V+V)            |                        | √  |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 48  | 01:29:46 | Stupid cat!                                   | stupid cat (Adj+N)      | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 49  | 01:29:17 | ...my garden hose last august                 | garden hose (N+N)       | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 50  | 01:29:17 | ...my garden hose last august                 | last august (Adv+Adj)   |                        |    |     | √   |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 51  | 01:27:40 | the whole neighborhood is falling apart       | Neighborhood (V+N)      | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |  |
| 52  | 01:27:36 | ... even have homeowner's association anymore | Homeowner (N+N)         | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |  |
| 53  | 01:27:16 | I still haven't forgiven you                  | Forgiven (Part+V)       |                        | √  |     |     |    |    |     |    |                                    | √  |    |                       |    | √  |  |
| 54  | 01:26:55 | I am not staying around to see..              | staying around (V+Part) |                        | √  |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |

| No. | Time     | Utterance   | Compound Word             | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |  |
|-----|----------|---|---------------------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|--|
|     |          |   |                           | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |  |
| 55  | 01:23:18 | ... pay you back for the <b>train ticket</b>          | train ticket (N+N)        | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 56  | 01:22:26 | ...to make a car <b>run smoothly</b>                  | run smoothly (V+Adv)      |                        |    |     | √   |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 57  | 01:22:21 | in just the <b>right combination</b>                  | right combination (Adj+N) | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 58  | 01:22:19 | and then <b>spark plug</b> has to ignite that mixture | spark plug (V+V)          | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 59  | 01:22:17 | and the <b>drive shaft</b> ...                        | drive shaft (V+N)         | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 60  | 01:22:10 | we <b>really talked</b> about                         | really talked (Adv+V)     |                        | √  |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 61  | 01:22:10 | he was a <b>good dad</b>                              | good dad (Adj+N)          | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |  |
| 62  | 01:21:23 | so you could order <b>whatever</b> you wanted         | Whatever (Pro+Adv)        |                        |    |     |     | √  |    |     |    |                                    | √  |    |                       | √  |    |  |

| No. | Time     | Utterance                                   | Compound Word       | Types of compound word |    |     |     |    |    |     |    |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |  |
|-----|----------|---|---------------------|------------------------|----|-----|-----|----|----|-----|----|----|------------------------------------|----|----|-----------------------|----|--|
|     |          |   |                     | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN | EX                                 | CO | OP | CL                    | HY |  |
| 63  | 01:20:09 | you can drive <b>yours elf</b>              | Yours elf (Pro+N)   |                        |    |     |     | √  |    |     |    |    | √                                  |    |    | √                     |    |  |
| 64  | 01:19:53 | How many <b>other parts</b> are there       | other part (Adj+N)  | √                      |    |     |     |    |    |     |    |    | √                                  |    |    | √                     |    |  |
| 65  | 01:18:53 | are they some kind of <b>super heroes</b>   | Super hero (Adj+N)  | √                      |    |     |     |    |    |     |    |    | √                                  |    |    |                       | √  |  |
| 66  | 01:17:59 | there is <b>nobody</b> here but baby and me | Nobody (Part+N)     | √                      |    |     |     |    |    |     |    |    | √                                  |    |    |                       | √  |  |
| 67  | 01:17:48 | baby bear deep <b>under ground</b>          | Underground (Adv+N) |                        |    |     | √   |    |    |     |    |    | √                                  |    |    |                       | √  |  |
| 68  | 01:13:50 | he got <b>himself</b> in there              | Himself (Pro+N)     |                        |    |     |     | √  |    |     |    |    | √                                  |    |    |                       | √  |  |
| 69  | 01:09:25 | will <b>somebody</b> help me                | Somebody (Pro+N)    |                        |    |     |     | √  |    |     |    |    | √                                  |    |    |                       | √  |  |
| 70  | 01:02:29 | the <b>wrong way</b>                        | wrong way (Adj+N)   | √                      |    |     |     |    |    |     |    |    | √                                  |    |    | √                     |    |  |

| No. | Time     | Utterance                                   | Compound Word           | Types of compound word |     |       |       |     |     |     |     |     |     | Semantic Relation of Compound Word |     |     | Form of Compound Word |   |  |
|-----|----------|---|-------------------------|------------------------|-----|-------|-------|-----|-----|-----|-----|-----|-----|------------------------------------|-----|-----|-----------------------|---|--|
|     |          |   |                         | C N                    | C V | C A J | C A V | O C | R C | A C | N C | E N | E X | C O                                | O P | C L | H Y                   |   |  |
| 71  | 01:01:53 | put on your coat, it's <b>lesson time</b>   | lesson time (N+N)       | √                      |     |       |       |     |     |     |     |     | √   |                                    |     | √   |                       |   |  |
| 72  | 01:00:59 | coming up on the <b>red light</b>           | red light (Adj+N)       | √                      |     |       |       |     |     |     |     |     | √   |                                    |     | √   |                       |   |  |
| 73  | 01:00:53 | .. Then <b>press in</b> on the brake        | press in (V+Part)       |                        | √   |       |       |     |     |     |     |     | √   |                                    |     | √   |                       |   |  |
| 74  | 59:53    | and give it a <b>little gas</b>             | little gas (Adj+N)      | √                      |     |       |       |     |     |     |     |     | √   |                                    |     | √   |                       |   |  |
| 75  | 58:56    | you have <b>given birth</b> to two children | given birth (V+V)       |                        | √   |       |       |     |     |     |     |     |     | √                                  |     | √   |                       |   |  |
| 76  | 58:49    | you learned a <b>new language</b>           | new language (Adj+N)    | √                      |     |       |       |     |     |     |     |     | √   |                                    |     | √   |                       |   |  |
| 77  | 58:41    | the world is full of <b>complete idiots</b> | complete idiots (Adj+N) | √                      |     |       |       |     |     |     |     |     | √   |                                    |     | √   |                       |   |  |
| 78  | 57:54    | in line with your <b>side-view mirror</b>   | side-view (N+N)         |                        |     | √     |       |     |     |     |     |     | √   |                                    |     |     |                       | √ |  |
| 7   | 57:51    | now <b>straighten</b>                       | Straighten              |                        | √   |       |       |     |     |     |     |     |     | √                                  |     |     | √                     |   |  |

| No. | Time  | Utterance                         | Compound Word             | Types of compound word |    |     |     |    |    |     |    |    |    |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |  |  |   |
|-----|-------|-----------------------------------|---------------------------|------------------------|----|-----|-----|----|----|-----|----|----|----|----|------------------------------------|----|----|-----------------------|--|--|---|
|     |       |                                   |                           | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN | EX | CO | OP                                 | CL | HY |                       |  |  |   |
| 9   |       | hten out                          | (Adj+N)                   |                        |    |     |     |    |    |     |    |    |    |    |                                    |    |    |                       |  |  |   |
| 80  | 57:42 | little bit                        | little bit (Adj+N)        |                        |    | √   |     |    |    |     |    |    |    |    |                                    | √  | √  |                       |  |  |   |
| 81  | 57:15 | they are little messy             | little messy (Adj+Adj)    |                        |    | √   |     |    |    |     |    |    | √  |    |                                    |    | √  |                       |  |  |   |
| 82  | 56:21 | my life was black-and-white       | black-and-white (Adj+Adj) |                        |    | √   |     |    |    |     |    |    |    | √  |                                    |    |    |                       |  |  | √ |
| 83  | 56:05 | for the kids that need extra help | extra help (Adj+V)        | √                      |    |     |     |    |    |     |    |    |    | √  |                                    |    | √  |                       |  |  |   |
| 84  | 55:27 | we got along fine..               | along fine (Adv + Adj)    |                        |    | √   |     |    |    |     |    |    |    | √  |                                    |    | √  |                       |  |  |   |
| 85  | 55:18 | Sonya and Anita were best friend  | best friend (Adj+N)       | √                      |    |     |     |    |    |     |    |    |    | √  |                                    |    | √  |                       |  |  |   |
| 86  | 55:12 | Ruben and I were alike            | Alike (Adj+V)             |                        |    | √   |     |    |    |     |    |    |    | √  |                                    |    |    |                       |  |  | √ |
| 87  | 55:10 | Hey! Slow down                    | slow down (Adj+Adv)       |                        | √  |     |     |    |    |     |    |    |    | √  |                                    |    | √  |                       |  |  |   |
| 88  | 55:02 | people drift apart                | Apart (Adj+N)             |                        |    |     | √   |    |    |     |    |    |    | √  |                                    |    |    |                       |  |  | √ |
| 89  | 54:48 | .. That drove every body          | Every body (Pro+N)        |                        |    |     |     | √  |    |     |    |    |    | √  |                                    |    |    |                       |  |  | √ |

| No. | Time  | Utterance  | Compound Word        | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |   |
|-----|-------|--|----------------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|---|
|     |       |  |                      | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |   |
|     |       | crazy  |                      |                        |    |     |     |    |    |     |    |                                    |    |    |                       |    |    |   |
| 90  | 54:43 | that's why they call it <b>Birch wood</b>                  | Birch wood (N+N)     | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       |    |    | √ |
| 91  | 54:39 | and <b>cut down</b> all the birches                        | cut down (V+Adv)     |                        | √  |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |   |
| 92  | 53:42 | <b>Anyway</b> , that's when I decided to bury the hatchet. | Anyway (Adv+N)       |                        |    |     | √   |    |    |     |    |                                    |    | √  |                       |    |    | √ |
| 93  | 51:08 | I don't see <b>chocolate milk</b>                          | chocolate milk (N+N) | √                      |    |     |     |    |    |     |    |                                    |    | √  | √                     |    |    |   |
| 94  | 50:18 | I don't think this is a <b>good idea</b>                   | good idea (Adj+N)    | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |   |
| 95  | 46:46 | you have the <b>wrong guy</b>                              | wrong guy (Adj+N)    | √                      |    |     |     |    |    |     |    |                                    | √  |    |                       | √  |    |   |
| 96  | 45:33 | bunch a <b>knothead</b> pointing...                        | Knothead (N+N)       | √                      |    |     |     |    |    |     |    |                                    |    | √  |                       |    |    | √ |

| No. | Time  | Utterance                                       | Compound Word         | Types of compound word |    |     |     |    |    |     |    | Semantic Relation of Compound Word |    |    | Form of Compound Word |    |    |
|-----|-------|---|-----------------------|------------------------|----|-----|-----|----|----|-----|----|------------------------------------|----|----|-----------------------|----|----|
|     |       |   |                       | CN                     | CV | CAJ | CAV | OC | RC | ACC | NC | EN                                 | EX | CO | OP                    | CL | HY |
| 97  | 44:44 | I don't wanna <b>move on</b>                    | move on (Verb +Part)  |                        | √  |     |     |    |    |     |    |                                    | √  |    | √                     |    |    |
| 98  | 44:13 | she was <b>everything</b>                       | Everything (Det+N)    |                        |    |     |     | √  |    |     |    | √                                  |    |    |                       | √  |    |
| 99  | 26:07 | were designed for people in <b>wheel chairs</b> | Wheelchairs (N+N)     | √                      |    |     |     |    |    |     |    | √                                  |    |    |                       | √  |    |
| 100 | 25:08 | six months ago she <b>passed away</b>           | passed away (V+Adv)   |                        | √  |     |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 101 | 21:50 | he just rolled over. <b>Gave up</b>             | gave up (V+Part)      |                        | √  |     |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 102 | 21:28 | it does feel <b>pretty good</b>                 | pretty good (Adj+Adj) |                        |    | √   |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 103 | 15:57 | she loved <b>pink flowers</b>                   | pink flowers (Adj+N)  | √                      |    |     |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 104 | 10:27 | it turns out having a <b>big heart</b>          | big heart (Adj+N)     |                        |    | √   |     |    |    |     |    | √                                  |    |    | √                     |    |    |
| 105 | 10:21 | so I planned <b>ahead</b>                       | Ahead (Adj+N)         |                        |    |     | √   |    |    |     |    | √                                  |    |    |                       | √  |    |



| No. | Time  | Utterance   | Compound Word      | Types of compound word |     |       |       |     |     |     |     | Semantic Relation of Compound Word |     |     | Form of Compound Word |     |     |
|-----|-------|---|--------------------|------------------------|-----|-------|-------|-----|-----|-----|-----|------------------------------------|-----|-----|-----------------------|-----|-----|
|     |       |   |                    | C N                    | C V | C A J | C A V | O C | R C | A C | N C | E N                                | E X | C O | O P                   | C L | H Y |
| 106 | 10:01 | I would like a funeral but nothing <b>overblown</b> | Overblown (Adv+V)  |                        |     | √     |       |     |     |     |     |                                    | √   |     |                       | √   |     |
| 107 | 09:30 | ...give you access to my <b>bank account</b>        | bank account (N+N) | √                      |     |       |       |     |     |     |     | √                                  |     | √   |                       |     |     |

**Table 4.2. The Result of Type of Compound Word Specification**

| Type of Compound Word           | Frequency  |
|---------------------------------|------------|
| Compound Noun                   | 51         |
| Compound Verb                   | 24         |
| Compound Adjective              | 11         |
| Compound Adverbs                | 9          |
| Compounds Of Other Form Classes | 11         |
| Rhyme-Motivated Compounds       | 1          |
| Ablaut-Motivated Compounds      | 0          |
| Neo-Classical Compounds         | 0          |
| <b>Total</b>                    | <b>107</b> |

**Table 4.3. The Result of Semantic of Relation Specification**

| Semantic of relation              | Frequency  |
|-----------------------------------|------------|
| Endocentric Compound              | 78         |
| Exocentric Compound               | 26         |
| Coordinative/ Copulative Compound | 3          |
| <b>Total</b>                      | <b>107</b> |

**Table 4.4 The Result of Form of Compound Specification**

| <b>Form of Compound</b> | <b>Frequency</b> |
|-------------------------|------------------|
| Open Compound           | 71               |
| Closed Compound         | 33               |
| Hyphenated Compound     | 3                |
| <b>Total</b>            | <b>107</b>       |

It could be summarized based on the table above that compound nouns were the most dominant type of compound words found in the movie *A Man Called Otto*, with 51 out of 107 instances. This was followed by 24 compound verbs, 11 compound adjectives, 9 compound adverbs, 11 other form classes, and 1 rhyme-motivated compound. This indicates that compound nouns were most frequently used by the main character, Otto.

Secondly, the analysis of semantic relations, based on Delahunty's Theory, showed that endocentric compounds were the most prevalent, with 78 out of 107 instances. Exocentric compounds accounted for 26 instances, and coordinative compounds for 3. This suggests that endocentric compounds were the primary semantic relation utilized in the movie.

Lastly, using Jimmy's theory to classify the forms of compound words, it was found that open compounds were the most dominant form, with 71 out of 107 instances. Closed compounds were found 33 times, and hyphenated compounds 3 times. This dominance of open compounds highlights their frequent use in the dialogues of the main character.

## B. DATA ANALYSIS

In this section, the researcher analyzed each type of data that had been found. They were elaborated in form of paragraph. As outlined in the previous chapter, the aim of this research is to identify the various types, semantic relations, and forms of compound words in the movie *A Man Called Otto* and to determine the most dominant type. A compound word is a combination of two or more words that function as a single unit of meaning. They can be categorized into eight types: compound nouns, compound verbs, compound adjectives, compound adverbs, other form classes, rhyme-motivated compounds, ablaut-motivated compounds, and neo-classical compounds. The semantic relations of the compound words are categorized as endocentric, exocentric, or coordinative. The forms of the compound words are identified as open, closed, or hyphenated compounds.

### 1. Type of Compound Word

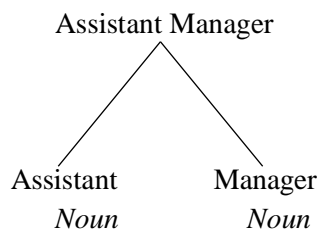
#### a. Compound Noun

The first category of presupposition frequently mentioned by Bauer is Compound Noun. this compound is formed by combining two or more words to produce a new noun. Compound noun can be created from noun + noun, verb + noun, noun + verb, verb + verb, adjective + noun, particle + noun, adverb + noun and verb + particle.

#### **Datum**

**Time: 2:02:55- Otto**

“ Yes, I'd like the assistant manager. ”

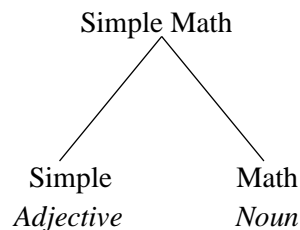


The word *assistant manager* is type of **compound noun** because it is formed through the combination of *assistant* and *manager*, **both of which are nouns** and create a new word *assistant manager*. In this compound noun formation, *assistant* refers to a person who helps or supports another, and *manager* refers to a person responsible for controlling or administering an organization or group of staff. When these two nouns are combined, they create *assistant manager*, which refers to a person who helps a manager in their work.

**Datum**

**Time: 2:03:07- Otto**

“What the hell kind of computer can’t do simple math”

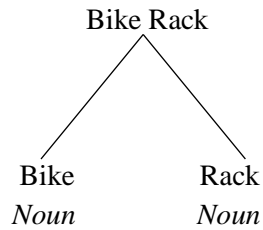


The word *simple math* functions as a compound noun, created by combining *simple* and *math*. In this formation, *simple* is an **adjective** meaning easy to understand or not complicated, and *math* is a **noun** referring to the abstract science of numbers, quantity, and space. Combined, *simple math* describes basic mathematical operations or concepts that are straightforward and easy to comprehend. Typically, it involves fundamental arithmetic such as addition, subtraction, multiplication, and division.

**Datum**

**Time: 2:03:07- Otto**

“It belongs in the bike rack”



The word of *bike rack* functions as a **compound noun** because it is formed through the combination of bike and rack, **both of which are nouns**, then create a new word *bike rack*. In this compound noun formation, *bike* is short for bicycle, which is a two-wheeled vehicle typically propelled by pedals, and *rack* refers to a framework or stand used to hold or support objects. Combined, *bike rack* describes a structure or device specifically designed to securely hold bicycles, often found in public places like parks, schools, or outside buildings for convenient parking and storage of bikes.

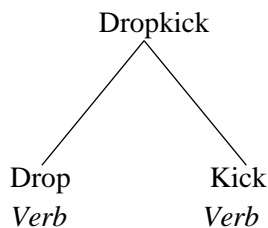
#### b. Compound Verb

Compound verb is formed by combining two or more words to produce a new verb . Compound verb can be created from verb + noun, verb+verb, adjective + verb, particle + verb, adjective + noun, and noun + noun.

##### **Datum**

**Time: 1:33:35- Otto**

“....and I swear I’ll **dropkick** that ...!”

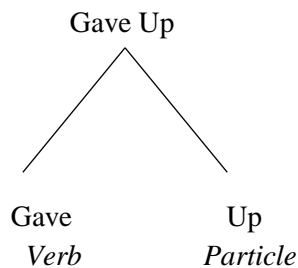


The word *dropkick* is indeed a compound word, specifically a **compound verb** because it combines the **verbs** *drop* and *kick* to form a single verb with a different meaning. *Drop* refers to the act of releasing something from one's grasp or letting it fall, while *kick* denotes the action of striking out with the foot or feet. When combined, *dropkick* describes an action where an object is dropped and then immediately kicked, often seen in sports like football or rugby.

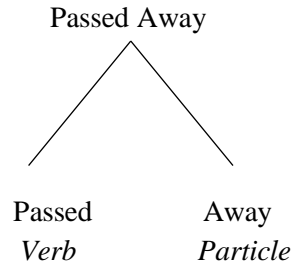
### Datum

**Time: 21:50- Otto**

“...he just rolled over. Gave up”



The word *Gave up* is one of example of compound **verb** , because *gave* acts as the main **verb** and *up* functions as a **particle**. The main verb *gave* denotes the action of voluntarily transferring something to someone else or allowing someone to have or keep something. When combined with *up*, the compound verb *gave up* changes the meaning to signify ceasing or discontinuing an action, effort, or pursuit voluntarily.

**Datum****Time: 25:08-Otto**“...six month ago she *passed away*”

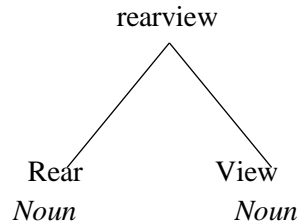
The word *passed away* is example of **compound verb**, because it is combining the **verb** *passed* with the **particle** *away*. *Passed* signifies the action of transitioning or moving from one state to another, often used in the context of someone's life coming to an end. The particle *away* adds a sense of completion or finality to the verb, suggesting that the transition has occurred fully or definitively. Combined, *passed away* is an expression used to refer to someone's death in a respectful and sensitive manner. It is commonly used in formal and informal settings to convey condolences or announce someone's passing without using more direct or harsh language.

**c. Compound Adjective**

Compound Adjective is formed by combining two or more words to produce a new verb. Compound adjective can be created from noun + adjective, verb + adjective, adjective + adjective, adverb + adjective, noun + noun, verb + noun, adjective + noun, particle + noun, verb-verb, adjective/adverb + verb, and verb + particle

**Datum****Time: 1:49:56- Otto**

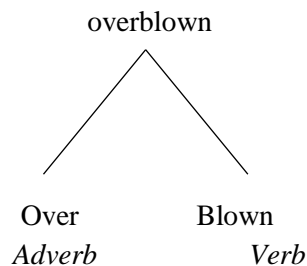
*“And the permit goes on the rearview mirror. Not in your pocket!”*



The word *rearview* functions as a **compound adjective** formed by combining *rear* and *view*, **both originally nouns**. *Rear* refers to the back or behind, while *view* denotes what is seen or observed. Together, *rearview* describes something related to the perspective from the rear or behind. In practical terms, *rearview* commonly refers to a mirror or device that provides a view of what is behind a vehicle, aiding the driver in observing objects or vehicles approaching from the rear. This compound adjective underscores the directional aspect (rear) and the action of seeing or observing (view) specifically from a position looking backward or behind, typically associated with automotive safety and navigation.

**Datum****Time 10: 01- Otto**

*“I would like a funeral but nothing overblown”*





*Overblown* is a **compound adjective** because it is formed by combining the **adverb** *over* with the **verb** *blown*. The adverb *over-* typically indicates excessiveness or exaggeration, while *blown*, derived from the verb *blow*, expel air through pursed lips.. Combined, *overblown* describes something that has been exaggerated, inflated, or made to appear more significant or impressive than it actually

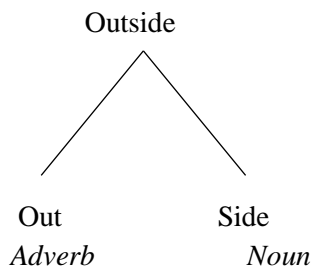
#### d. Compound Adverb

Compound Adverbs involve combining an adverb with another word (noun, adjective, or verb) to modify verbs, adjectives, or adverbs. Examples of compound adverbs include "*over-large*," "*furthermore*," "*moreover*," "*otherwise*." There are some typically of compound adverb is created by adding "-ly" to compound adjectives, such as "*uptightly*" and "*cross-modally*."

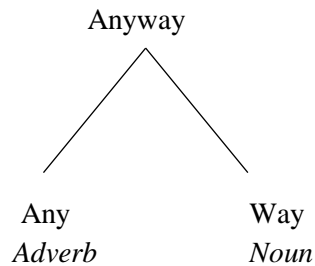
#### Datum

Time 01:32:18- Otto

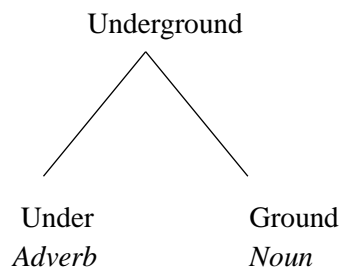
“try to open it from the outside?”



The word *outside* is an example of **compound adverb**. It is derived from the combination of *out* and *side*, where *out* is an **adverb** meaning away from the inside or center, and *side* is a **noun** referring to a surface or area forming the outermost part of something. When combined, *outside* is a single word meaning in or to a place or area beyond a particular boundary or limit.

**Datum****Time 53:42-Otto***“Anyway, that’s when I decided to bury the hatchet.”*

The word *anyway* is a **compound adverb** formed by combining the **adverb** *any* and the **noun** *way*. *Any* functions as an adverb here, modifying *way* to create a new adverbial form. *Any* typically means without limit, restriction, or control, so in the compound *anyway*, it contributes to the meaning of regardless or nevertheless. Thus, *anyway* as a compound adverb means in any case or nevertheless, indicating a shift or continuation in conversation despite previous statements or circumstances.

**Datum****Time 01:17:48- Otto***“baby bear deep underground?”*

The term *underground* is type of a **compound adverb**, formed by combining the **adverb** use of *under* with the **noun** *ground*. *Under* in this context serves as an adverb indicating a position beneath or below something, while *ground* remains a noun referring to the solid surface of the earth. Combined, *underground* forms a compound adverb that describes actions or conditions occurring beneath the ground surface or in a clandestine manner.

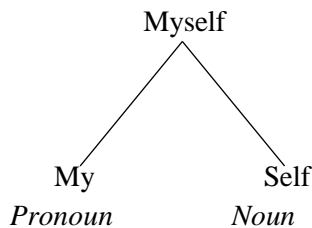
### e. Other Form Classes

Compound of Other Form Classes exist as well, though they are rare and have very low productivity. These compound, other form classes which include, compound preposition, compound pronouns, compound conjunction.

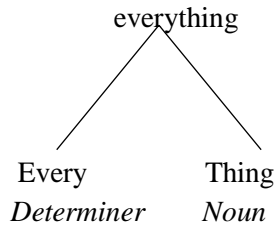
#### **Datum**

**Time: 2:04:07- Otto**

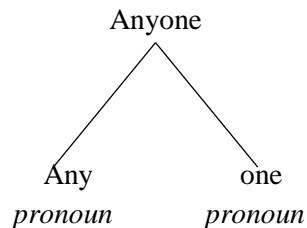
“Do you think I’m gonna cut myself and bleed all...”



The word *myself* is formed by combining *my* and *self*, where *My* is a **Pronoun** and *Self* is a **noun** therefore the words is a type of **compound pronoun**, where the compound pronoun is part of **other from classes**. *My* denotes possession in the first person singular, while *self* means the type of person you are. *Myself* serves as a reflexive pronoun, portraying the speaker or writer as both subject and object within a sentence.

**Datum****Time: 44:13 - Otto***“she was everything”*

The word *everything* is a type of **compound pronoun** because it is formed through the combination of *every* and *thing*, where *every* is a **determiner** and *thing* is a **noun**. In this formation, every means all possible items or instances, and thing refers to an object, matter, or entity. Combined, *everything* describes all things collectively, encompassing the entirety of objects, matters, or entities under consideration.

**Datum****Time: 02:03:02- Otto***“Lunch. All anyone cares about these days is lunch.”*

The word *anyone* functions as a **compound pronoun** formed through the combination of *any* and *one*, **both of which are pronouns**. In this compound pronoun formation, any implies any one person out of a number of people, and one refers to a single person. Combined, *anyone* describes an

indefinite or unspecified person, used to refer to any person at all without specifying who.

## f. Rhyme-Motivated Compounds

Rhyme-Motivated Compounds, These compounds, the rhyme between the two elements (one of which may not even be an independently existing form in English) is the major motivating factor in the formation. Here is the compound word that found in this research.

### **Datum**

**Time: 1:41:44- Otto**

.....put up more of those **ricky-ticky** condos, huh?

The word *ricky-ticky* is an example of **rhyming reduplication**, where both elements rhyme with each other, sharing a similar vowel sound and ending with the *-cky* consonant sounds, despite the initial consonant changing from *r* to *t*. Though *ricky-ticky* may not have a specific dictionary definition, it can be understood in context to convey a lively or energetic connotation. But in this context the term *ricky-ticky* is used pejoratively to describe something considered shoddy or substandard, like the poorly constructed or unattractive condos being criticized. This usage conveys a negative connotation, implying that the condos are undesirable

## 2. Semantic relation

### a. Endocentric Compound

Endocentric Compound . This is a compound word where one part (the head) defines the main meaning and category of the whole word.

**Datum****Time 26:07- Otto***“were designed for people in wheelchairs”*

*Wheelchair* is an **endocentric compound** where chair serves as the head, referring to a piece of furniture designed for sitting. The modifier wheel specifies that this particular chair is equipped with wheels, emphasizing its mobility feature. This compound term succinctly describes a specialized chair designed for individuals who have difficulty walking or standing, enabling them to move around independently. By combining wheel and chair, the compound highlights how modifiers refine and specify the broader category denoted by the head, focusing on the unique function of mobility that distinguishes wheelchairs from traditional chairs.

**Datum****Time: 2:03:07- Otto***“It belongs in the bike rack”.*

*Bike rack* is an **endocentric compound** where rack serves as the head, referring to a structure designed for holding or supporting items. The modifier bike specifies that this particular rack is intended for bicycles. This compound term highlights the specific purpose of the rack, indicating its function in securely storing bicycles. The combination of bike and rack illustrates how modifiers refine and specify the broader category denoted by the head, emphasizing the specialized use of the structure in accommodating bicycles.

**Datum****Time 02:02:40- Otto***“Shouldn’t you be in gym class?”*

*Gym class* is an example of an **endocentric compound** where class serves as the head, denoting a

category or type of organized instruction, while gym acts as the modifier specifying the context, it indicates that the class pertains to physical exercise typically conducted in a gymnasium. This compound structure illustrates how the modifier refines and specifies the meaning conveyed by the head, highlighting the specific type of educational or instructional activity taking place in a gymnasium setting.

## b. Exocentric Compound

Exocentric Compound, This is a compound word where the meaning of the entire word is different from the meanings of its individual parts.

### **Datum**

**Time: 21:50- Otto**

*"....he just rolled over. Gave up"*

The compound verb gave up consists of the verb gave, the past tense of give, which means to transfer possession voluntarily, and up, a preposition or adverb indicating movement in a direction higher than or away from a lower position. Together, gave up conveys the action of ceasing to do or attempting something, typically because it seems impossible to achieve. This is an example of an **exocentric compound** because the compound's meaning does not directly derive from the sum of its parts but is inferred from its usage context. The meaning of gave up, to cease, cannot be straightforwardly deduced from the individual meanings of "gave" and "up."

### **Datum**

**Time: 25:08-Otto**

*"....six month ago she passed away"*

The compound verb passed away consists of passed, the past tense of the verb pass, which generally means to

move past something or to go by, and away, an adverb indicating movement from a place or position. Together, passed away conveys the meaning of someone dying or ceasing to live. This compound is classified as **exocentric** because its meaning, specifically "to die," is not directly derived from the sum of its parts.

### c. Coordinative/ Copulative Compound

Coordinative/ Copulative Compound. This is a compound word where both parts equally contribute to the meaning.

#### **Datum**

**Time: 51:08- Otto**

*"I don't see chocolate milk"*

*Chocolate milk* can be categorized as a **coordinative compound** where both chocolate and milk contribute equally to the overall meaning. In this compound, chocolate and milk both play vital roles in defining the product. Chocolate describes the flavor and ingredient added to milk, while milk denotes the base liquid. Together, chocolate milk refers to a beverage made by mixing milk with chocolate flavoring. Furthermore the word chocolate milk is a coordinative compound because those words contribute equally to overall meaning.

#### **Datum**

**Time: 1:33:35- Otto**

*"...and I swear I'll dropkick that ...!"*

The word *dropkick* is an example of a **coordinative compound** because in dropkick, both drop and kick contribute equally to the overall meaning of the compound. Drop means to let something fall or be released, while kick



means to strike with the foot or feet. Combined together, dropkick describes a specific type of kick where the kicker drops their body to the ground or near the ground before making contact with the target. Furthermore the word dropkick is a coordinative compound because those words contribute equally to overall meaning

### 3. Form of Compound Word

#### a. Open Compound

In this form of compound word consists of two separate words that together describe a single thing. There are three data presented as open compound below:

**Datum**

**Time: 2:02:55- Otto**

“ Yes, I'd like the assistant manager”

**Datum**

**Time: 51:08:00- Otto**

“I don't see chocolate milk.”

**Datum**

**Time: 01:55:36- Otto**

“..how come its always you brown guys”

According to those data above, the compound words *assistant manager*, *chocolate milk*, and *brown guys* are not joined together. Since the words are used together to convey a specific meaning but are not joined by a hyphen or written as one word, they are **open compounds**.

#### b. Closed Compound

This type of compound word is formed by joining two words together without a hyphen or space. Here are some examples of hyphenated compounds found in this movie:

**Datum****Time: 1:33:35- Otto***“....and I swear I’ll dropkick that ...!”***Datum****Time: 01:49:58- Otto***“....and the permit goes on the rearview mirror.....”***Datum****Time: 01:48:24- Otto***“....then I’ll build you another bookcase”*

According to that data above, the compound words *dropkick*, *rearview* and *bookcase* are joined together. Since the words are written as a single word without spaces or hyphens, they are **closed compounds**.

**c. Hyphenated Compound**

This form is the easiest to identify as it uses a hyphen (-) to separate the words. Here are some examples of hyphenated compounds found in this movie:

**Datum****Time: 1:41:44- Otto***“.....put up more of those ricky-ticky condos, huh?”***Datum****Time: 56:21:00- Otto***“.....my life was black-and-white?”*

Based on data above, the compound words *ricky-ticky* and *black-and-white* are connected by hyphens. Since the words are written with hyphens, the hyphens link the words together, making them **hyphenated compounds**.

## **CHAPTER V CONCLUSION AND RECOMMENDATION**

### **A. CONCLUSION**

. This research analyzed the types of compound words, the semantic relations of compound words, and the forms of compound words. The data for this research was collected from the movie "A Man Called Otto," focusing on the main character, Otto. The duration of the movie is 2 hours and 6 minutes, and a total of 107 instances of compound words were identified. The following paragraphs explain the conclusions drawn from this analysis.

Firstly, this research identified the types of compound words based on Bauer's Theory, which classifies compound words into eight types. However, the results of this research found only six types of compound words in the movie "A Man Called Otto." These included 51 compound nouns, 24 compound verbs, 11 compound adjectives, 9 compound adverbs, 11 other form classes, and 1 rhyme-motivated compounds. Based on this analysis, compound nouns were the most dominant type of compound word found.

Secondly, the theory used in this research to identify the semantic relations of compound words was Delahunty's Theory. This theory describes three types of semantic relations in compound words: endocentric compounds, exocentric compounds, and coordinative compounds. This research found all three types of semantic relations in the movie "A Man Called Otto," with 78 endocentric compounds, 26 exocentric compounds, and 3 coordinative compounds. The most dominant semantic relation of compound words was endocentric compounds.

Thirdly, this research classified the forms of compound words using Jimmy's theory. The results showed that the compound words in the movie "A Man Called Otto" consisted of 71 open compounds, 33 closed compounds, and 3 hyphenated compounds, with open compounds being the most dominant form.

Based on the overall results of the above findings, it has been shown that many compound words were found in the movie "A

Man Called Otto." This indicates that people frequently use compound words in communication, whether they are aware of it or not. Through this research, it is evident that compound words are important for improving students' language knowledge in morphological studies, especially the compounding process

## **B. RECOMMENDATION**

This research provided several recommendations related to the topic of compound words. It acknowledges the need for further improvement and development. These recommendations are intended for students, English teachers, and researchers.

### **1. For Student**

This research recommends that students in English Education, Literature, and Linguistics Departments study compound words. Understanding the word formation process and word classes can improve vocabulary related to learning materials. This enhances linguistic competence and better prepares students for future careers in teaching and linguistics.

### **2. Educator**

Educators in the field of morphology need to incorporate the teaching of compound words into English lessons. They should also use engaging teaching media, such as various videos and movies, to make learning more enjoyable and encourage student enthusiasm.

### **3. For the future researcher**

This research recommends that future researchers further develop studies related to compound words for future advancements. They can achieve this by exploring differences, whether in data sources or by applying newer theories. This approach will contribute to the continued evolution and refinement of research on compound word

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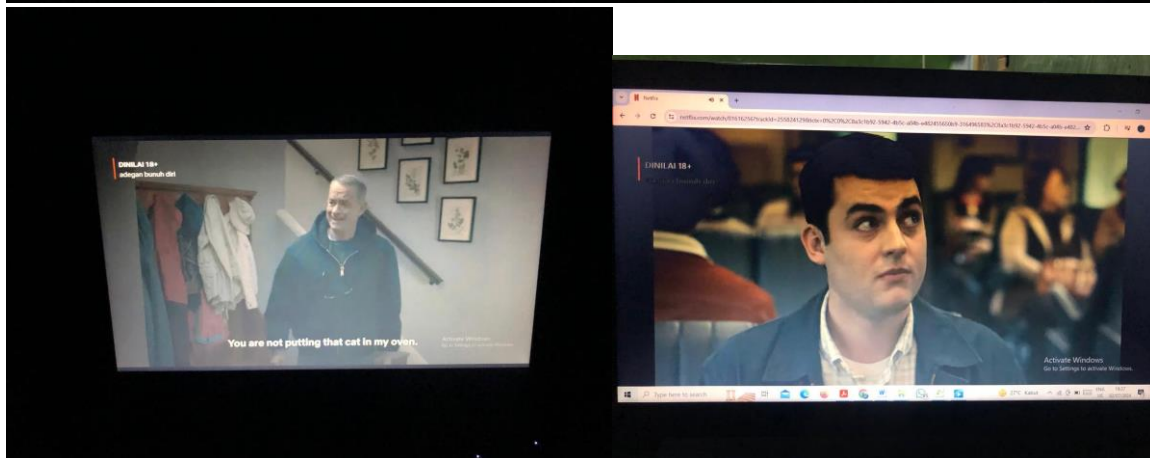
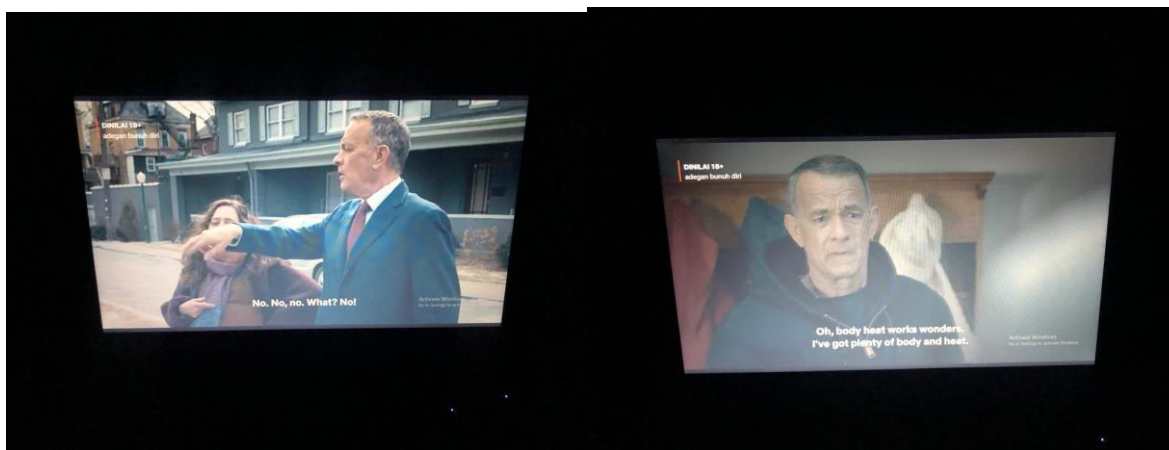
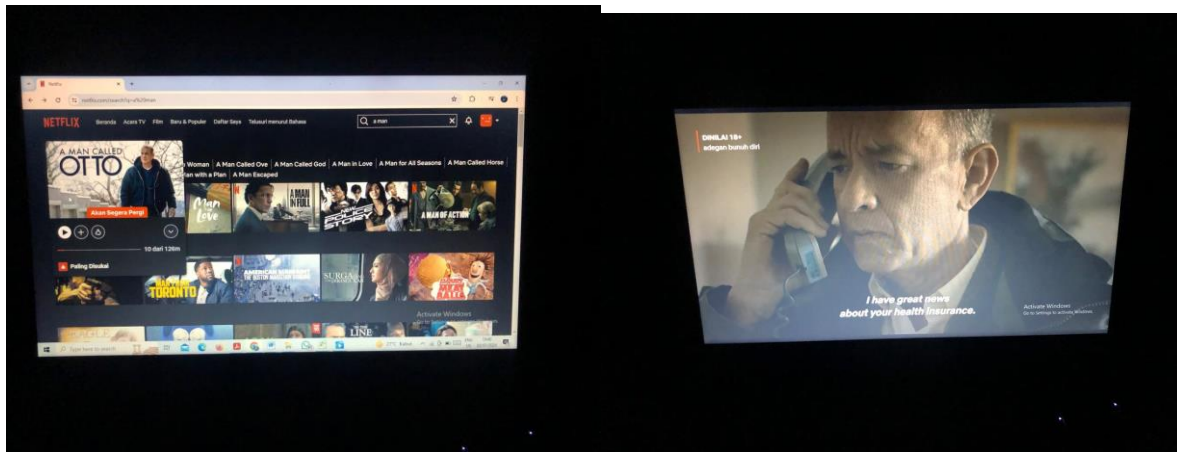
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# **APPENDICES**





### Appendix 1.2 Picture of A Man Called Otto Movie





## Appendix 1.2 Transcript of A Man Called Otto Movie

|  |   |   |
|--|---|---|
| 00:01:03,188 --> 00:01:05,725<br>- Yo, Tommy!<br>- Hey, taxi!  | J the same old witchcraft<br>when your eyes meet mine &                         | two and a half years ago in south<br>Philly.  |
| 00:01:12,739 --> 00:01:15,401<br>Cigars. Cigarettes.   | 1800:02:03,749 --><br>00:02:04,784<br>j /Ilove 'emsoj                           | 00:02:43,580 --> 00:02:45,070<br>Nobody knew who he was.                              |
| 00:01:18,245 --> 00:01:19,405<br>Great idea.   | 00:02:04,875 --> 00:02:07,708<br>- &' well, that same old tingle j<br>- Cigars? | 00:02:45,165 --> 00:02:46,285<br>They know him now.                                   |
| 00:01:22,249 --> 00:01:26,083<br>Hello, New York.<br>I'm Bobby Rydell, and I'm glad<br>to be here.             | 00:02:07,794 --> 00:02:10,001<br>J that I feel inside j                         | 00:02:47,084 --> 00:02:49,245<br>Hey, give me loscudo's hat.                          |
| 00:01:29,423 --> 00:01:31,103<br>Thank you all<br>for coming to see us tonight.                                | 00:02:10,088 --> 00:02:14,707<br>j and then that elevator<br>starts its ride j  | 00:02:49,670 --> 00:02:51,501<br>- But he said to guard it.<br>- I know. I heard.     |
| 00:01:31,174 --> 00:01:33,756<br>It's Saturday night at the copa.  | 00:02:14,801 --> 00:02:15,801<br>j darling... j                                 | 00:02:52,506 --> 00:02:53,506<br>Give it to me, all right?                            |
| 00:01:34,261 --> 00:01:36,422<br>We think you're gonna have<br>a great time tonight.                           | 00:02:16,345 --> 00:02:17,460<br>hello, sweetheart.                             | 00:02:54,007 --> 00:02:54,917<br>Come on.   |
| 00:01:36,513 --> 00:01:38,424<br>We're gonna do our best<br>to make sure of that.                              | 00:02:17,971 --> 00:02:20,838<br>Here's my coat. And you see this<br>here hat?  | 00:02:55,008 --> 00:02:56,748<br>J yeah, I should stay away j&                        |
| 00:01:38,932 --> 00:01:43,221<br>As always, a very special thanks<br>to Mr. Jules podell for having us<br>out. | 00:02:20,932 --> 00:02:23,173<br>I want you to guard it with your<br>life.      | 00:02:56,843 --> 00:02:59,459<br>j but what can I do? &                               |
| 00:01:43,729 --> 00:01:44,935<br>Let's get started.  | 00:02:23,727 --> 00:02:25,137<br>It was a gift from my mother.                  | 00:02:59,554 --> 00:03:01,715<br>j I hear your name... j                              |
| 00:01:47,024 --> 00:01:49,811<br>J that old black magic has me j   | 00:02:25,228 --> 00:02:27,059<br>Yes, Mr. loscudo.                              | 00:03:01,807 --> 00:03:03,547<br>hey, be respectful and watch<br>your mouth.          |
| 00:01:50,193 --> 00:01:51,273<br>j in its spell j  | 00:02:27,773 --> 00:02:30,810<br>- Here, that's for you.<br>- Thank you, sir.   | 00:03:03,642 --> 00:03:05,598<br>Shut up.<br>She works here, all right, tough<br>guy? |
| 00:01:51,695 --> 00:01:53,435<br>j that old black magic j  | 00:02:31,818 --> 00:02:33,683<br>- Gio!<br>- Hey, carmine.                      | 00:03:05,686 --> 00:03:06,892<br>Yeah, what are you gonna do?                         |
| 00:01:53,530 --> 00:01:56,021<br>j that you, uh, weave so well j   | 00:02:33,779 --> 00:02:35,440<br>- How are you, pally?<br>- Good to see you     | 00:03:10,357 --> 00:03:11,642<br>Tony lip!  |
| 00:01:56,116 --> 00:01:58,573<br>- I' those icy fingers &<br>- Cigars? Cigarettes?                             | 00:02:36,573 --> 00:02:37,983<br>Oh, thank you. That's<br>unnecessary.          | 00:03:13,568 --> 00:03:16,150<br>J well, now you're the lover j                       |
| 00:01:58,660 --> 00:02:00,616<br>- & up and down my spine &<br>- Thanks, doll.                                 | 00:02:38,325 --> 00:02:39,940<br>Come on, let's go. Andiamo.                    | 00:03:16,238 --> 00:03:18,729<br>j' I have waited for &                               |
| 00:02:00,704 --> 00:02:03,662  | 00:02:40,035 --> 00:02:43,493<br>I saw this kid Bobby Rydell                    | 00:03:18,824 --> 00:03:23,284<br>j you're the mate that fate<br>had me created for j  |
|  |   | 00:03:23,370 --> 00:03:27,579   |

|   |  |   |
|---|--|---|
| j and every time<br>your lips meet mine, yeow... j  | 00:04:26,433 --> 00:04:29,095<br>I'm gonna have to go back<br>to driving garbage trucks.                 | I wanted to kill that broad.  |
| 00:03:35,173 --> 00:03:36,663<br>You put your hands on me, you<br>punk?                         | 00:04:29,895 --> 00:04:31,510<br>Jesus Christ.   | 00:05:17,484 --> 00:05:19,224<br>No, no. It wasn't her fault.                                       |
| 00:03:36,758 --> 00:03:38,965<br>Do yourself a favor,<br>go home with your friends.             | 00:04:32,230 --> 00:04:34,016<br>Loscudo's out of his mind.  | 00:05:19,319 --> 00:05:21,651<br>Who had the balls to clip gio's<br>hat?                            |
| 00:03:39,052 --> 00:03:41,464<br>You don't tell me where to go.<br>You know who I am?           | 00:04:36,359 --> 00:04:37,769<br>We earned our money tonight.  | 00:05:22,155 --> 00:05:23,755<br>Don't worry about it. I took care<br>of it.                        |
| 00:03:41,555 --> 00:03:42,886<br>I'm going back in there.                                       | 00:04:38,528 --> 00:04:40,006<br>Lip,<br>I thought you were gonna kill<br>that guy.                      | 00:05:23,824 --> 00:05:25,485<br>Yeah, I hope you gave him some<br>beating.                         |
| 00:03:50,480 --> 00:03:52,516<br>J keep talking about<br>that black old magic &                 | 00:04:40,030 --> 00:04:42,112<br>- Yeah.<br>- Better him than me.  | 00:05:26,701 --> 00:05:29,659<br>Here. Take this. Put it in your<br>kick.                           |
| 00:03:52,607 --> 00:03:54,814<br>j yeah, baby<br>'cause I love, oh, yeah I                      | 00:04:44,367 --> 00:04:46,127<br>So, what are you gonna do<br>while we're closed?                        | 00:05:30,247 --> 00:05:33,580<br>No. No, thanks.<br>It was a pleasure, Mr. loscudo,<br>really.      |
| 00:03:54,901 --> 00:03:56,061<br>j love that thing &  | 00:04:46,787 --> 00:04:49,950<br>I don't know.<br>Maybe go work at my uncle's<br>pizza joint.            | 00:05:33,667 --> 00:05:35,282<br>Bullshit. Take it.   |
| 00:03:56,153 --> 00:04:00,112<br>j old black magic  | 00:04:51,458 --> 00:04:52,664<br>You?  | 00:05:36,169 --> 00:05:39,161<br>And from now on,<br>you don't call me "Mr. loscudo."               |
| 00:04:00,198 --> 00:04:06,489<br>j yeah, I love &   | 00:04:52,751 --> 00:04:53,991<br>I'm gonna drink for two months.   | 00:05:39,256 --> 00:05:40,086<br>You hear me?   |
| 00:04:10,083 --> 00:04:12,620<br>you tell juley podell<br>if I don't get my hat,                | 00:05:00,509 --> 00:05:01,749<br>Take me home, lip.  | 00:05:40,173 --> 00:05:41,504<br>I'm your pal gio.  |
| 00:04:12,711 --> 00:04:14,431<br>I'm gonna burn this joint down!<br>You hear me?                | 00:05:01,843 --> 00:05:03,708<br>- Hey, good luck.<br>- You, too.  | 00:07:06,217 --> 00:07:07,252<br>Morning.   |
| 00:04:14,504 --> 00:04:16,482<br>Joe, it's gonna turn up.<br>I swear to god it's gonna turn up. | 00:05:03,804 --> 00:05:04,839<br>See you, carmine.   | 00:07:08,178 --> 00:07:09,839<br>Good night.  |
| 00:04:16,506 --> 00:04:17,370<br>- Really?<br>- It'll turn up.                                  | 00:05:04,930 --> 00:05:06,532<br>No, you shouldn't...<br>That should not happen.                         | 00:07:11,056 --> 00:07:13,034<br>One down,<br>and the batter will be Roger<br>maris.                |
| 00:04:17,466 --> 00:04:18,922<br>You tell that fat Jew bastard,                                 | 00:05:06,556 --> 00:05:07,636<br>No, I don't want to be a...<br>00:05:09,643 --> 00:05:10,643<br>My hat. | 00:07:13,058 --> 00:07:15,328<br>- We need to get back in this.<br>- The pitch to maris. Curveball. |
| 00:04:19,009 --> 00:04:21,250<br>I don't get my hat,<br>I'll burn the copa down.                | 00:05:12,103 --> 00:05:15,061<br>Heard it was missing, so I<br>looked into it.                           | 00:07:15,352 --> 00:07:17,308<br>Come on, Roger. Come on.   |
|   | 00:05:15,982 --> 00:05:17,392  | 00:07:18,063 --> 00:07:20,019<br>Come on, Roger, hit one out!                                       |
|   |  | 00:07:20,106 --> 00:07:21,250   |

|                                  |                                  |                                   |
|----------------------------------|----------------------------------|-----------------------------------|
| - Let's do it!                   |                                  |                                   |
| - Johnny, quiet.                 | 00:08:22,085 --> 00:08:23,245    | 133                               |
|                                  | - Yeah!                          | 00:09:08,131 --> 00:09:09,587     |
| 00:07:21,274 --> 00:07:22,793    | - There it is!                   | Oat                               |
| - You're gonna jinx it.          |                                  |                                   |
| - Come on, Roger.                | 00:08:23,336 --> 00:08:24,371    | 134                               |
|                                  | Whooh!                           | 00:09:09,674 --> 00:09:11,005     |
| 00:07:22,817 --> 00:07:25,183    |                                  | the copa's closing for repairs,   |
| Hey, Johnny.                     | 00:08:24,462 --> 00:08:26,293    |                                   |
| Think you could yell a little    | - All right.                     | 135                               |
| louder?                          | - 3-1, baby. 3-1.                | 00:09:11,092 --> 00:09:13,052     |
| - Maris is up.                   |                                  | so he just needs something        |
| - Yeah, so am I now.             | 00:08:26,381 --> 00:08:28,918    | for a couple of months.           |
|                                  | - Coming back.                   |                                   |
| 00:07:29,115 --> 00:07:30,795    | - Roger, baby, way to go!        | 136                               |
| What the hell are all you guys   |                                  | 00:09:21,478 --> 00:09:23,969     |
| doing here?                      | 00:08:29,009 --> 00:08:30,294    | All the people he knows,          |
| 00:07:31,159 --> 00:07:33,366    | - 3-1.                           | he'll find something in no time.  |
| - All right.                     | - Way to go!                     |                                   |
| - We came over to keep Dolores   |                                  | 137                               |
| company.                         | 00:08:31,678 --> 00:08:33,589    | 00:09:24,481 --> 00:09:26,972     |
|                                  | Do it again. Let's do it again.  | Well, he had a great job          |
| 00:07:37,123 --> 00:07:38,363    |                                  | at the sanitation department.     |
| - Come on.                       | 00:08:33,680 --> 00:08:34,680    |                                   |
| - Tony!                          | Come on, baby.                   | 138                               |
|                                  |                                  | 00:09:27,734 --> 00:09:29,414     |
| 00:07:52,138 --> 00:07:53,138    |                                  | You shouldn't have punched out    |
| Thank you, ma'am.                | 00:08:35,098 --> 00:08:37,760    | the foreman.                      |
|                                  | No, Tony. Go get dressed. We're  |                                   |
| 00:07:58,812 --> 00:08:01,519    | gonna eat.                       | 139                               |
| - Come on, Roger, please.        |                                  | 00:09:30,487 --> 00:09:31,647     |
| - Let's do it, baby.             | All right.                       | He shouldn't have woke me up.     |
|                                  |                                  |                                   |
| 00:08:01,982 --> 00:08:03,643    | 00:08:40,895 --> 00:08:43,102    | 140                               |
| - I'll walk you out.             | No game seven, no game seven.    | 00:09:33,323 --> 00:09:34,438     |
| - Sure.                          |                                  | That's Tony.                      |
|                                  | 00:08:54,034 --> 00:08:56,650    |                                   |
| 00:08:04,651 --> 00:08:06,642    | From thy bounty, through Christ  | 141                               |
| We need to get back in this ball | our lord.                        | 00:09:35,658 --> 00:09:37,553     |
| game.                            |                                  | I can't believe they lost.        |
|                                  | 00:08:56,745 --> 00:08:58,656    |                                   |
|                                  | - Amen.                          | 142                               |
| 00:08:06,736 --> 00:08:08,005    | - Amen.                          | 00:09:37,577 --> 00:09:39,067     |
| - Come on.                       |                                  | - Don't worry, don't worry.       |
| - Thank you so much.             | 129                              | - Relax.                          |
|                                  | 00:09:00,331 --> 00:09:02,913    |                                   |
| 00:08:08,029 --> 00:08:09,189    | And if anyone hears of a job for | 143                               |
| Any problems, give us a call.    | Tony,                            | 00:09:43,249 --> 00:09:44,785     |
|                                  | let us know.                     | That never happened before.       |
| 00:08:09,280 --> 00:08:11,066    |                                  |                                   |
| Come on, come on, Roger.         | 130                              | 144                               |
|                                  | 00:09:03,001 --> 00:09:04,787    | 00:09:44,876 --> 00:09:46,556     |
| 00:08:11,157 --> 00:08:12,259    | Dolor. "What?"                   | They're gonna win the world       |
| - The 1-2 pitch.                 |                                  | series.                           |
| - Come on, baby.                 | 131                              |                                   |
|                                  | 00:09:04,878 --> 00:09:05,878    | 145                               |
| 00:08:12,283 --> 00:08:13,843    | Please.                          | 00:09:55,095 --> 00:09:58,462     |
| The curve is hit deep into right |                                  | I'm telling you, this is gonna be |
| field.                           | 132                              | the                               |
|                                  | 00:09:06,212 --> 00:09:08,043    | easiest 50 bucks you're ever      |
| 00:08:18,915 --> 00:08:21,998    | What happened? Did you get       | gonna make.                       |
| We did it! We got it!            | fired?                           |                                   |

146  
00:09:58,556 --> 00:09:59,716  
Yeah, we'll see.

147  
00:10:00,391 --> 00:10:02,382  
Hey, there they are.

148  
00:10:02,477 --> 00:10:03,477  
Hi, Johnny.

149  
00:10:03,770 --> 00:10:05,498  
- Tony, how are you?  
- Hey, Paulie. How you doing?

150  
00:10:05,522 --> 00:10:08,059  
I'm good, I'm good.  
So, uh, Johnny here tells me

151  
00:10:08,149 --> 00:10:11,107  
you ate 48 white castle burgers  
all in one sitting.

152  
00:10:11,569 --> 00:10:12,979  
Cheeseburgers.

153  
00:10:13,071 --> 00:10:14,356  
You tell him, Frankie.

154  
00:10:14,447 --> 00:10:15,447  
I don't believe it.

155  
00:10:16,157 --> 00:10:17,647  
What do we care if you believe  
it?

156  
00:10:18,535 --> 00:10:21,197  
Hey, gorman.  
What's the record here for hot  
dogs?

157  
00:10:21,287 --> 00:10:23,243  
Eighteen. Fat Paulie.

158  
00:10:23,790 --> 00:10:25,101  
Why wasn't lip in on that  
contest?

159  
00:10:25,125 --> 00:10:27,036  
What contest? I was hungry.

160  
00:10:27,877 --> 00:10:29,833  
Well, the bet's simple.

161  
00:10:29,921 --> 00:10:32,378  
Half a c-note.  
Most hot dogs in an hour wins.

162  
00:10:32,465 --> 00:10:33,955  
With toppings.

163  
00:10:35,802 --> 00:10:37,884  
- What the hell you weigh?  
- 260.

164  
00:10:37,971 --> 00:10:40,053  
Hey, 2... your left ass weighs  
260.

165  
00:10:40,140 --> 00:10:42,677  
May my mother-in-law drop  
dead  
on the spot if I'm lying.

166  
00:10:46,146 --> 00:10:47,727  
- All right. You're on.  
- Good.

167  
00:10:50,150 --> 00:10:54,234  
Pick it up, lip!  
The baby elephant just hit 19!

168  
00:10:54,320 --> 00:10:56,231  
Let's go, lip! Let's go!

169  
00:10:56,322 --> 00:10:58,404  
Come on, let's go, lip!  
Let's get this going!

170  
00:10:58,491 --> 00:11:00,447  
You're embarrassing!

171  
00:11:01,536 --> 00:11:02,638  
You're embarrassing your son!

172  
00:11:02,662 --> 00:11:04,573  
He is killing you!

173

00:11:12,422 --> 00:11:14,003  
Hey, Nicky, you doing your  
homework?

174  
00:11:14,090 --> 00:11:15,421  
- Yep.  
- Good.

175  
00:11:17,552 --> 00:11:18,552  
Where you been?

176  
00:11:19,470 --> 00:11:20,470  
Gorman's.

177  
00:11:20,847 --> 00:11:21,847  
I'm making dinner.

178  
00:11:24,934 --> 00:11:27,926  
Fat Paulie bet me 50 bucks  
he could eat more hot dogs than  
me.

179  
00:11:28,354 --> 00:11:31,096  
He knocked off 24. Guy's an  
animal.

180  
00:11:31,191 --> 00:11:34,103  
Are you crazy? You lost \$507?

181  
00:11:34,194 --> 00:11:36,105  
Dolores, please.

182  
00:11:38,198 --> 00:11:39,608  
I ate 20.

183  
00:11:44,913 --> 00:11:46,198  
You are so lucky.

184  
00:11:46,831 --> 00:11:48,446  
You know that?

185  
00:11:48,541 --> 00:11:49,951  
Rent is due on Monday.

186  
00:11:55,423 --> 00:11:56,538  
You gonna get that?

187  
00:11:59,093 --> 00:12:01,129

|  |   |  |
|--|---|--|
| - Yeah?  | 00:12:52,105 --> 00:12:53,123               | 215  |
| - Hey, lip.  | You have the correct address.               | 00:14:33,164 --> 00:14:36,076              |
| 188  | 201   | Mr. vallelonga. Sorry to keep you waiting. |
| 00:12:01,221 --> 00:12:04,759                                    | 00:12:53,147 --> 00:12:55,103               | 216  |
| Some guy called over here, a doctor.                             | Dr. Shirley lives upstairs, above the hall. | 00:14:36,376 --> 00:14:37,376              |
| He's looking for a driver.                                       | 202   | On.  |
| 189  | 00:13:01,572 --> 00:13:02,572               | 217  |
| 00:12:05,183 --> 00:12:06,798                                    | How you doing?                              | 00:14:39,420 --> 00:14:40,626              |
| - You interested?  | 203   | I'm Dr. Donald Shirley.                    |
| - Yeah.  | 00:13:14,043 --> 00:13:15,374               | 218  |
| 190  | I'm here for the driver job.                | 00:14:41,422 --> 00:14:42,422              |
| 00:12:06,893 --> 00:12:09,384                                    | 204   | Tony.                                      |
| They're interviewing guys tomorrow afternoon.                    | 00:13:16,629 --> 00:13:17,629               | 219  |
| 191  | Tony lip.                                   | 00:14:42,715 --> 00:14:44,251              |
| 00:12:09,979 --> 00:12:14,939                                    | 205   | Yes. Please sit down.                      |
| The address is, uh, 881 seventh Avenue.                          | 00:13:19,549 --> 00:13:20,914               | 220  |
| 192  | No "Tony lip."                              | 00:14:48,513 --> 00:14:50,219              |
| 00:12:15,026 --> 00:12:16,026                                    | 206   | Some place you got here.                   |
| 2:15.  | 00:13:22,135 --> 00:13:23,466               | 221  |
| 193  | No, I should be on there.                   | 00:14:51,265 --> 00:14:52,550              |
| 00:12:36,339 --> 00:12:38,330                                    | 207   | Are them horns real?                       |
| Hey. Excuse me.  | 00:13:24,053 --> 00:13:25,384               | 222  |
| 194  | Uh...                                       | 00:14:53,267 --> 00:14:54,723              |
| 00:12:38,424 --> 00:12:39,424                                    | 208   | Elephant tusks, yes.                       |
| We're not open right now,  | 00:13:26,597 --> 00:13:27,382               | 223  |
| 195  | No.   | 00:14:56,604 --> 00:14:57,604              |
| 00:12:39,509 --> 00:12:41,904                                    | 209   | What about that?                           |
| but you're welcome to purchase tickets to tonight's performance. | 00:13:27,473 --> 00:13:30,590               | 224  |
| 196  | Um, I have a Tony val... valle-la-la...     | 00:14:58,064 --> 00:14:59,304              |
| 00:12:41,928 --> 00:12:45,512                                    | 210   | Is that a molar?                           |
| Nah, that's all right.   | 00:13:30,685 --> 00:13:32,641               | 225  |
| Uh, I think I got the wrong address.                             | Vallelonga. Yeah. That's me.                | 00:15:01,317 --> 00:15:04,480              |
| 197  | 211   | - A what?                                  |
| 00:12:45,598 --> 00:12:48,180                                    | 00:13:35,106 --> 00:13:36,892               | - A molar, like a shark tooth.             |
| But, uh,   | Fill it out while you wait.                 | 226  |
| is there a doctor's office in here?                              | "What?"                                     | 00:15:05,071 --> 00:15:06,857              |
| 198  | 212   | Or a tiger's maybe.                        |
| 00:12:48,268 --> 00:12:49,849                                    | 00:13:37,900 --> 00:13:39,561               | 227  |
| A doctor's office?   | Fill it out while you wait.                 | 00:15:07,490 --> 00:15:08,650              |
| 199  | 213   | It was a gift.                             |
| 00:12:50,228 --> 00:12:51,388                                    | 00:13:39,652 --> 00:13:40,983               | 228  |
| Dr. Shirley?   | Oh. Yeah.                                   | 00:15:09,575 --> 00:15:12,237              |
| 200  | 214   | I thought, uh...                           |
|  | 00:14:04,218 --> 00:14:05,218               | I thought I was going to an office.        |
|  | Have a seat.                                | 229  |
|  |   | 00:15:12,787 --> 00:15:15,073              |



They said a doctor needed a  
01:41:46,601 --> 01:41:48,761  
You know what,  
maybe that other place is better  
anyway.

1502  
01:41:48,811 --> 01:41:50,597  
I mean,  
the dinner rolls here are like  
rocks.

1503  
01:41:50,688 --> 01:41:53,225  
You just go over and...  
You go over and come back.

1504  
01:41:58,237 --> 01:41:59,852  
It's the last show.

1505  
01:41:59,947 --> 01:42:01,107  
It's the bottom of the ninth.

1506  
01:42:01,198 --> 01:42:03,038  
Let's just get it over with  
and we can go home,

1507  
01:42:03,117 --> 01:42:04,573  
get away from these pricks.

1508  
01:42:05,578 --> 01:42:06,578  
Huh?

1509  
01:42:07,288 --> 01:42:08,528  
Ah, there you go.

1510  
01:42:08,623 --> 01:42:10,534  
The fish is wonderful tonight.

1511  
01:42:16,464 --> 01:42:17,954  
Either I eat in this room...

1512  
01:42:19,383 --> 01:42:21,123  
Or I'm not performing tonight.

1513  
01:42:25,723 --> 01:42:27,463  
May I have a word with you?

1514  
01:42:41,405 --> 01:42:44,693  
Mr. villanueva,

you have to talk sense to Mr.  
Shirley.

1515  
01:42:44,784 --> 01:42:47,742  
Please make him understand.  
We're not insulting him  
personally.

1516  
01:42:47,828 --> 01:42:49,668  
This is just the way  
things are done down here.

1517  
01:42:49,747 --> 01:42:51,703  
Yeah, well, he's not from down  
here.

1518  
01:42:51,791 --> 01:42:54,077  
Yeah, just... just ask him  
to be reasonable.

1519  
01:42:54,168 --> 01:42:56,647  
I've got 400 guests in there  
expecting to be entertained  
tonight.

1520  
01:42:56,671 --> 01:42:58,753  
And Dr. Shirley expects to eat  
tonight.

1521  
01:42:59,173 --> 01:43:01,630  
Why can't you just make an  
exception  
this one time?

1522  
01:43:03,219 --> 01:43:04,299  
Let me tell you a story.

1523  
01:43:05,846 --> 01:43:09,009  
You ever hear of the Boston  
celtics  
basketball club?

1524  
01:43:09,100 --> 01:43:09,930  
Yeah.

1525  
01:43:10,017 --> 01:43:13,726  
Well, those boys came through  
here  
couple years ago on a  
barnstorming tour.

1526  
01:43:13,813 --> 01:43:15,916  
Seeing as they was the world  
champions  
of the league and all,

1527  
01:43:15,940 --> 01:43:19,728  
we were tickled to have them  
here,  
and we rolled out the welcome  
wagon.

1528  
01:43:19,819 --> 01:43:22,856  
So, do you know what table  
their big coon ate at that night?

1529  
01:43:24,699 --> 01:43:25,484  
No.

1530  
01:43:25,533 --> 01:43:28,366  
I don't, either,  
but it wasn't one of ours.

1531  
01:43:28,828 --> 01:43:30,409  
Now, let's cut the bullshit.

1532  
01:43:31,038 --> 01:43:32,398  
Tell me what it's gonna take,  
huh?

1533  
01:43:32,790 --> 01:43:35,452  
Say, uh, a hundred dollars,  
you get your boy to play?

1534  
01:43:37,712 --> 01:43:39,293  
You think you can buy me?

1535  
01:43:39,380 --> 01:43:41,416  
With all due respect, sir,

1536  
01:43:41,507 --> 01:43:44,169  
you wouldn't be in a job like this  
if you couldn't be bought.

1537  
01:43:44,719 --> 01:43:46,084  
- You...  
- Stop.

1538  
01:43:46,178 --> 01:43:47,178  
Tony.

|  |  |  |
|--|--|--|
| 1539<br>01:43:49,348 --> 01:43:50,633<br>It's all right.   | don't work down here.  | 1566<br>01:46:17,204 --> 01:46:19,320<br>It's like what your friend,<br>the president, said.     |
| 1540<br>01:43:52,685 --> 01:43:53,891<br>I'll play...  | 1552<br>01:44:34,226 --> 01:44:36,091<br>'Cause you're unreliable. You<br>hear me?                   | 1567<br>01:46:20,040 --> 01:46:21,120<br>"Ask not...   |
| 1541<br>01:43:55,563 --> 01:43:56,894<br>If you want me to.  | 1553<br>01:44:36,187 --> 01:44:39,270<br>I shipped that goddamn steinway<br>in from Atlanta for you! | 1568<br>01:46:22,710 --> 01:46:24,792<br>Your country, what you can do<br>for it.                |
| 1542<br>01:44:11,370 --> 01:44:13,736<br>All right. Let's get the fuck out<br>of here.                   | 1554<br>01:44:46,614 --> 01:44:49,276<br>Tony, are you hungry?                                       | 1569<br>01:46:25,629 --> 01:46:27,369<br>Ask what you do for yourself."                          |
| 1543<br>01:44:14,999 --> 01:44:16,739<br>What do you mean "let's get out<br>of here"?                    | 1555<br>01:44:49,909 --> 01:44:52,525<br>Does Betty like butta... er?                                | 1570<br>01:46:29,216 --> 01:46:30,216<br>You know?   |
| 1544<br>01:44:17,418 --> 01:44:19,329<br>Where the hell do you think<br>you're going?                    | 1556<br>01:44:56,081 --> 01:44:59,289<br>One, two...   | 1571<br>01:46:32,720 --> 01:46:36,884<br>So, darling, what you do,<br>all dressed up like that?  |
| 1545<br>01:44:19,795 --> 01:44:21,982<br>Don, don't do this.<br>Now, you signed a contract, and<br>I...  | 1557<br>01:45:37,164 --> 01:45:38,164<br>You a cop?  | 1572<br>01:46:37,433 --> 01:46:38,798<br>Nothing particularly important.                         |
| 1546<br>01:44:22,006 --> 01:44:24,122<br>I know you're the kind of man<br>who honors a contract.         | 1558<br>01:45:38,916 --> 01:45:40,247<br>Do I look Irish?  | 1573<br>01:46:40,853 --> 01:46:43,435<br>Shouldn't judge a man by his<br>clothes.                |
| 1547<br>01:44:24,216 --> 01:44:26,236<br>Connie, bill, everything's gonna<br>be fine.<br>It's all right. | 1559<br>01:45:41,460 --> 01:45:42,620<br>What you want, baby?  | 1574<br>01:46:43,522 --> 01:46:46,685<br>He's only the greatest piano<br>player<br>in the world. |
| 1548<br>01:44:26,260 --> 01:44:27,591<br>You got a show to do, mister!                                   | 1560<br>01:45:43,003 --> 01:45:44,539<br>Two cutty sarks, neat.                                      | 1575<br>01:46:46,775 --> 01:46:49,482<br>That right? You good?                                   |
| 1549<br>01:44:27,678 --> 01:44:30,135<br>You turn yourself around right<br>now,<br>goddamn it!           | 1561<br>01:45:44,630 --> 01:45:45,630<br>Coming up.  | 1576<br>01:46:50,821 --> 01:46:53,563<br>Don't be shy, doc. Tell her who<br>you are.             |
| 1550<br>01:44:30,222 --> 01:44:31,222<br>Right now!  | 1562<br>01:45:52,596 --> 01:45:55,463<br>Mm. Whatever your specialty is,<br>we'll take it.           | 1577<br>01:46:53,657 --> 01:46:54,897<br>Don't tell me nothing.                                  |
| 1551<br>01:44:32,016 --> 01:44:34,132<br>This is why you people  | 1563<br>01:45:56,684 --> 01:45:58,140<br>Two orange birds!   | 1578<br>01:46:55,659 --> 01:46:56,659<br>Show me.  |
|  | 1564<br>01:46:11,031 --> 01:46:12,817<br>I like what you did back there,<br>doc.                     | 1579<br>01:47:03,334 --> 01:47:04,334<br>Come on.  |
|  | 1565<br>01:46:13,534 --> 01:46:14,865<br>You stood up for yourself.                                  |  |

1664  
01:57:41,763 --> 01:57:43,674  
Anything left?

1665  
01:57:43,765 --> 01:57:44,765  
Let's go!

1666  
01:57:56,987 --> 01:57:59,603  
- Welcome home, Dr. Shirley.  
- Thank you, amit.

1667  
01:58:00,156 --> 01:58:01,487  
I turned down your bed, sir.

1668  
01:58:01,575 --> 01:58:03,486  
Uh, shall I unpack your luggage  
now?

1669  
01:58:03,577 --> 01:58:06,660  
No, no. Please, go home to your  
family.

1670  
01:58:07,747 --> 01:58:08,827  
Thank you, sir.

1671  
01:58:14,421 --> 01:58:15,752  
Merry Christmas, sir.

1672  
01:58:16,131 --> 01:58:17,291  
Merry Christmas.

1673  
01:59:08,475 --> 01:59:10,453  
The holidays are just starting.

1674  
01:59:10,477 --> 01:59:13,469  
I love everything in white.

1675  
01:59:13,563 --> 01:59:16,225  
Always. Always with the  
kissing.

1676  
01:59:16,316 --> 01:59:18,557  
What?  
You never kiss me like that at  
the table.

1677  
01:59:18,652 --> 01:59:20,132

Why don't you ever kiss me like  
that?

1678  
01:59:21,321 --> 01:59:24,063  
All right, all right, all right.  
Relax, relax.

1679  
01:59:27,243 --> 01:59:29,985  
So, Tony, you all right?  
You seem a little quiet.

1680  
01:59:31,581 --> 01:59:34,368  
Yeah. Nah, I'm just tired, you  
know?

1681  
01:59:35,669 --> 01:59:36,829  
Long trip.

1682  
01:59:40,799 --> 01:59:42,209  
You take care of that thing?

1683  
01:59:42,300 --> 01:59:43,300  
On.

1684  
01:59:48,348 --> 01:59:49,178  
Thanks.

1685  
01:59:49,265 --> 01:59:50,596  
Yeah, you owe me 75 bucks.

1686  
01:59:51,434 --> 01:59:52,514  
Seventy-five?

1687  
01:59:53,144 --> 01:59:54,144  
Charlie said 60.

1688  
01:59:54,187 --> 01:59:56,519  
Oh. I'm doing this for free?

1689  
01:59:59,109 --> 02:00:00,440  
Hey, Tony.

1690  
02:00:00,527 --> 02:00:02,438  
Tony, tell us about the trip.

1691  
02:00:02,529 --> 02:00:03,689  
You've been gone two months.

1692  
02:00:03,780 --> 02:00:05,270  
Yeah, how was he, the tutsoon?

1693  
02:00:05,365 --> 02:00:06,571  
He get on your nerves?

1694  
02:00:07,367 --> 02:00:08,527  
Don't call him that.

1695  
02:00:13,164 --> 02:00:14,164  
All right.

1696  
02:00:17,544 --> 02:00:19,830  
Tony,  
you should have seen the day  
last week

1697  
02:00:19,921 --> 02:00:22,287  
little Frankie climbed up onto  
the TV.

1698  
02:00:22,382 --> 02:00:24,293  
I took a picture of him. It was so  
cute.

1699  
02:00:24,384 --> 02:00:25,965  
He was so funny up there.

1700  
02:00:26,052 --> 02:00:28,384  
What are you, nuts, Dee?  
With all the tubes back there?

1701  
02:00:28,471 --> 02:00:30,032  
- He could've got electrocuted.  
- Oh, no.

1702  
02:00:30,056 --> 02:00:31,534  
- What, he break it?  
- What are you talking about?

1703  
02:00:31,558 --> 02:00:33,014  
You're thinking of toasters.

1704  
02:00:33,101 --> 02:00:35,717  
You can't get electrocuted  
from the TV set.

1705  
02:00:35,812 --> 02:00:38,929

|                                     |                                       |                                   |
|-------------------------------------|---------------------------------------|-----------------------------------|
| She's not thinking about a toaster. | 1715                                  | On.                               |
| She's thinking about a TV.          | 02:01:06,885 --> 02:01:08,841         | 1725                              |
| 1706                                | - Merry Christmas.                    | 02:01:33,453 --> 02:01:35,785     |
| 02:00:39,023 --> 02:00:40,979       | - Merry Christmas.                    | Hey, everybody.                   |
| Is he taking it into the bathtub?   | 2:01:08,928 --> 02:01:10,281          | 1726                              |
| 1707                                | - Hello! What a surprise.             | 02:01:36,372 --> 02:01:37,532     |
| 02:00:44,320 --> 02:00:46,561       | - Merry Christmas.                    | Stop it, stop it.                 |
| You're not gonna get electrocuted.  | 02:01:10,305 --> 02:01:11,511         | 1727                              |
| 1708                                | Nice to see you.                      | 02:01:37,624 --> 02:01:39,584     |
| 02:00:51,661 --> 02:00:52,992       | 02:01:11,931 --> 02:01:13,242         | This is Dr. Donald Shirley.       |
| Charlie.                            | Everybody, Charlie from the pawnshop. | 1728                              |
| 1709                                | 1719                                  | 02:01:42,295 --> 02:01:43,375     |
| 02:00:53,079 --> 02:00:55,195       | 02:01:13,266 --> 02:01:14,744         | Merry Christmas.                  |
| Hey, lip. Johnny invited me.        | - Hey!                                | 1729                              |
| 1710                                | - Didn't bring nothing.               | 02:01:47,467 --> 02:01:50,334     |
| 02:00:55,707 --> 02:00:57,288       | 1720                                  | Well, come on. Make some room.    |
| Oh. Well, come on in.               | 02:01:14,768 --> 02:01:16,370         | Get this man a plate!             |
| 1711                                | - Christmas. Can you believe it?      | 02:01:56,309 --> 02:01:57,309     |
| 02:00:57,375 --> 02:00:59,991       | - Come here, come here.               | On.                               |
| All right. Oh. You remember Marie?  | 1721                                  | 02:01:59,479 --> 02:02:01,720     |
| 1712                                | 02:01:16,394 --> 02:01:18,931         | Hello. You must be Dolores.       |
| 02:01:00,086 --> 02:01:02,623       | - Sit down.                           | 02:02:02,649 --> 02:02:03,729     |
| - Hey, Marie.                       | - Sit down, sit down.                 | Welcome.                          |
| - Charlie, you actually came?       | 1722                                  | 02:02:03,817 --> 02:02:05,808     |
| 1713                                | 02:01:24,611 --> 02:01:25,691         | Buon natale.                      |
| 02:01:02,714 --> 02:01:05,000       | Doc.                                  | 02:02:07,362 --> 02:02:09,478     |
| I was kidding.                      | 1723                                  | Thank you                         |
| 1714                                | 02:01:28,406 --> 02:01:30,271         | for sharing your husband with me. |
| 02:01:05,091 --> 02:01:06,797       | Ah. Welcome.                          |                                   |
| With the wife, too? Jeez.           | 1724                                  |                                   |
|                                     | 02:01:31,034 --> 02:01:32,034         |                                   |

## Appendix 1.3 The Result of Validation Form



**KEMENTERIAN AGAMA**  
**UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG**  
**FAKULTAS TARBIYAH DAN KEGURUAN**

Alamat: Jl. Letkol H. Endro Suratmin Sukarame, Bandar Lampung 35131 Telp. (0721) 703260

**SURAT PERMOHONAN VALIDASI**

Hal : Permohonan Validasi Hasil Data Analisis  
 Lampiran : Satu Berkas

Kepada Yth.  
 Ms. Fatma Yuniarti, M.Pd.B.I  
 Dosen Program Studi Pendidikan Bahasa Inggris  
 Universitas Muhammadiyah Pringsewu  
 Di-  
 Tempat

*Assalammu'alaikum Warrahmatullahi Wabarakatuh.*

Sehubungan dengan pelaksanaan tugas akhir skripsi, dengan ini saya:

Nama : Akbar Repanji  
 NPM. : 1811040192  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Skripsi : A Morphological Analysis of Compound Word in A  
 Man Called Otto Movie

Dengan hormat memohon Bapak berkenan memberikan validasi terhadap data hasil analisis penelitian skripsi saya. Sebagai bahan pertimbangan, bersama ini saya lampirkan berkas skripsi

Demikian permohonan ini saya sampaikan, atas bantuan dan perhatian Bapak saya ucapkan terima kasih.

*Wassalammu'alaikum Warrahmatullahi Wabarakatuh.*

Bandar Lampung, 2 Juli 2024  
 Mahasiswa,

Akbar Repanji  
 NPM. 1811040192



**KEMENTERIAN AGAMA**  
**UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG**  
**FAKULTAS TARBIYAH DAN KEGURUAN**

Alamat: Jl. Letkol H. Endro Suratmin Sukarame, Bandar Lampung 35131 Telp. (0721) 703260

**SURAT KETERANGAN VALIDASI**

Yang bertanda tangan di bawah ini :

Nama : Fatma Yuniarti, M.Pd. B.I  
 Instansi : Universitas Muhammadiyah Pringsewu  
 Jabatan : Dosen  
 Bidang : Linguistik

Telah membaca hasil penelitian yang telah dianalisis dalam skripsi yang berjudul "A Morphological Analysis of Compound Word in A Man Called Otto Movie" oleh peneliti :

Nama : Akbar Repanji  
 NPM. : 1811040192  
 Program Studi : Pendidikan Bahasa Inggris

Setelah memperhatikan hasil penelitian yang telah dianalisis, maka masukan untuk penelitian tersebut adalah :

1. Konsistensi Data : Semua kata majemuk (Compound word) yang diidentifikasi dalam film dikategorikan dengan tepat
2. Keakuratan analisis morfologis : secara analisis struktur morfologis pada setiap kata majemuk sudah tepat dan sesuai dengan teori morfologi yang digunakan
3. Representasi sampel : dari 107 compound word yang digunakan sampel cukup representatif untuk menggambarkan penggunaan kata majemuk dalam keseluruhan film tersebut
4. Kesesuaian dari tujuan penelitian : Berdasarkan hasil analisis dapat disimpulkan bahwa tujuan penelitian tersebut telah menjawab dan mencapai tujuan penelitian tersebut
5. Validitas interpretasi : Secara infer partasi hasil analisis logis oleh peneliti oleh data yang ada





**KEMENTERIAN AGAMA**  
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Alamat: Jl. Letkol H. Endro Suratmin Sukarame, Bandar Lampung 35131 Telp. (0721) 703260

6. Konstruksi klasifikasi: Secara kontekstual klarifikasi kata Majemuk (Compound Word) (menit 01:58:25) "Book Love a 19 Year-old Romantic Gymnast" ditunjukkan secara kontekstual di seluruh penelitian
7. Keunggulan contoh (sangat) pada materi tersebut cukup mendukung setiap teman / kelompok yang dibuat
8. Kelengkapan Kontesnal: Secara kontekstual penggunaan kata majemuk dalam film, karakternya sesuai / situasi sudah tepat
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