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The Sociolinguistic Factors That Influence the Choice of Address Terms in the Spanish Film 'Roma'

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Abstract:

This study examined the address terms performed by characters in the Spanish movie 'Roma' regarding their functions and the social factors that influence the choice of these address terms. A qualitative approach was used, and the findings were presented in narrative and descriptive forms. The data consisted of the entire interactions in Spanish and were studied using a review method. The study is based on the address term framework established by Kroger et al. (1984). The findings suggest nine address terms used by characters in this film, which are informal second-person singular 'tú', formal second-person singular 'usted', formal second person plural 'ustedes', first name, kinship terms, title plus name, title, pet names, and other expressions. The analysis revealed three main functions: the degree of intimacy, differences in power, and the respect shown amongst interlocutors. The results indicated that several social factors influence the choice of the address terms used, such as the context, social relationships, age, family relationships, and social statuses of the speaker and hearer. The results expand our knowledge in sociolinguistic, pragmatics, and language teaching and learning and provide some insights for the scholars interested in these areas about the Spanish address terms used in literary works and media products. By gathering and sorting out the address terms in this study, it will contribute more empirical data on Spanish address terms. Additionally, the current study is a significant practice that will optimize the classification framework of address terms.

Keywords: address terms, culture, Spanish film, linguistic component.

影响西班牙电影“罗马”中地址术语选择的社会语言学因素

摘要:

本研究考察了西班牙电影“罗马”中角色对其功能的地址术语以及影响这些地址术语选择的社会因素。采用了定性方法，并以叙述和描述的形式提出了研究结果。数据由西班牙语的整个相互作用组成，并使用综述

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方法进行研究。该研究基于克罗格等人建立的地址术语框架。(1984)。调查结果表明, 本片角色使用的九个地址术语, 它们是非正式的第二人称单数'tú', 正式的第二人称单数'美国在线', 正式的第二人称复数'乌斯泰德斯', 名字, 亲属关系术语, 头衔加名, 分析揭示了三个主要功能: 亲密程度, 权力差异以及对话者之间表现出的尊重。结果表明, 几个社会因素影响所使用的地址术语的选择, 例如说话者和听众的上下文, 社会关系, 年龄, 家庭关系和社会地位。研究结果扩展了我们在社会语言学、语用学和语言教学方面的知识, 并为对这些领域感兴趣的学者提供了一些关于文学作品和媒体产品中使用的西班牙语地址术语的见解。通过收集和整理本研究中的地址术语, 它将贡献更多关于西班牙语地址术语的经验数据。此外, 目前的研究是一个重要的实践, 将优化地址术语的分类框架。

关键词: 地址术语, 文化, 西班牙语电影, 语言成分。

1. Introduction

Address terms are a component of language that plays a huge role. According to Brown (1965), the forms of address are references used to refer to an individual, depending on their status and social position in society. Another definition provided by Parkinson (1985) is a word or phrase used by other speakers to refer to the listeners during a verbal interaction.

In communication, statuses of and social distance between speakers and listeners are factors affecting the selection of address terms. The cultural practices and the level of politeness in a community also play a role in determining the selection of address terms by the speakers (Brown & Ford, 1961; Brown & Levinson, 1987; Hei et al., 2011; Gan et al., 2015; Mansor, 2018).

Brown and Gilman (1960) in their major studies have focused on the variation of the address terms according to the social characteristics of the language users and the relationship between the interlocutors. In line with the previous studies, Wood and Kroger (1991) stated that in a communication situation, when a speaker selects the address terms, indirectly the speaker establishes the relative power and social distance, whether intimate or not, with the listeners.

To this day, there have been many studies on address terms in various languages in the world, including Spanish, French, English, Malay, Indonesian, and others (García Vizcaíno & Martínez-Cabeza, 2005; Williams-van Klinken & Hajek, 2006; Ismail et al., 2014; Wessing, 2015; Mansor et al., 2016; Jalaluddin et al., 2016). However, there are still many gaps and aspects related to address terms that need to be given attention, for the most part, when involving the interlocutors from different social environments in a range of communication. Thus, this study analyses the forms of address used by characters in *Roma* film involving the interlocutors from different social environments, speakers and listeners of middle and subordinate classes, in various communication situations; and examines the sociolinguistic factors affecting the selection of the address terms in various communication situations.

2. Previous Studies Related to the Address Terms

Address terms are one of the sociolinguistic components that play an important role in maintaining a good relationship between speakers and listeners in a communication situation (Leech, 1999).

Previous studies relating to vocative address terms focused on the use of second-person pronouns. Among the earliest studies pioneered by Brown and Gilman (1960) (Brown & Ford, 1961; Fasold, 1996) were on the use of *tu* (T) and *vous* (V) in French. The results of the study suggested that the use of T and V was dependent on two factors: power and solidarity. However, T and V did not occur by mutual reciprocity between speakers and listeners. Nevertheless, the selection of T and V forms was influenced by several sociolinguistic factors, such as the distance and social connection between the interlocutors, age, and gender of the speakers and listeners.

As time changes, the studies of address terms continue to evolve. Winchartz (2001) examined the use of vocative address terms in German and analyzed the social significance that influenced the selection of the formal second-person pronoun 'sie' and informal 'du'. This analysis focused on interpreting social significance based on the interpretation of the speakers involved in a communication situation. The data consisted of reflexive interview text transcriptions that required speakers and listeners to neutrally communicate. A reflexive interview incorporates the "engagement of the interviewer and interviewee during the elaboration process and a collective understanding of the interviewee's perspectives and experiences" (Gomes Pessoa et al., 2019, p. 1). The results showed at least 25 types of social significance involved, among which were the age, emotional state of the speakers during the communication, distance and social relations between speakers and listeners, power of the interlocutors, and degree of loyalty.

Jørgensen (2011) compared vocative address terms among adolescents in three different countries: Spain, Argentina, and Chile. Although the geographical positions of the three countries are distant, these countries share the same standard language Spanish.

The data from the study showed that many teenagers in Madrid, Spain widely used the vocative address terms 'tío/tía' (literal translation: uncle/ aunt) when referring to listeners who had a close social relationship with them. Meanwhile, the vocative address terms 'huevo/huevona' (literal translation: child) and boludo/boluda (literal translation: boy/girl) were often used among adolescents in Buenos Aires, Argentina, and Santiago, Chile, respectively. The address terms used in all three countries served to draw the listener's attention, as the identification of the group (the group uses specific address terms in addressing someone) and to maintain the close relationship between speakers in the same group, as Leech (1999) suggested.

3. Methodology

This study applied a descriptive qualitative method. The data consisted of the entire Spanish interaction of interlocutors in the film *Roma*. The data were studied using a review method involving several stages and processes such as recording, analysis, transcription, and writing notes (Mahsun, 2007).

Roma is a Spanish-language fiction film, written and directed by Alfonso Cuarón in 2018. The plot of the story is about family values, with a social background in the context of Mexico City in 1970–1971. The film was nominated for various categories of awards at the *75th Venice International Film Festival* in August 2018, and it won the *Golden Lion Award*. Apart from the popularity, the performance, image, and social value of the various community groups in the film were also the main factors of selecting this film as the data in this study. Image and social value refer to the standards of social behavior projected by the characters in the film.

The original Spanish interaction containing address forms was recorded and translated to the English language to help the readers understand the content. The translation was made using appropriate translation methods, considering the context and context effects, to ensure the translation meanings did not contradict the original meaning. After the translation of the Spanish-speaking dialog into English, the review process was carried out again to ensure the accuracy of the translation meaning.

Data collection was done using the analysis method. There were two stages of analysis. The first stage was the general analysis of the selected film to understand the plot of narration, and the second stage involved selecting interactions containing address terms. The process of selecting the address terms was made using the form of an identification list completed with a structured numbering system. The data were numbered with time, film title, and the character's name. For example, 15/Roma/Cleo referred to the 15th minute, the *Roma* film, and the character named Cleo. The selection of interactions in the film as the primary data of this study is related to speech in films being well-planned discourses. Although the film interaction is a scripted

discourse, the address terms used may be classified as inherent motifs (the address terms are commonly used by the society) and represent their use in natural communicative situations.

The data were analyzed based on Pronoun Classification Framework proposed by Kroger et al. (1984). Based on the sociolinguistic variables of equality and intimacy, the framework divides interpersonal relationships into six categories: (a) the close relationship between two individuals who are not equal: unequal intimate dyads: self-superordinate; (b) unequal intimate dyads: self-subordinate; (c) unequal non-intimate dyads: self-superordinate; (d) unequal non-intimate dyads: self-subordinate; (e) equal intimate dyads; and (f) equal non-intimate dyads. Self-superordinate refers to the speaker with a position superior to the addressee, and self-subordinate is when the speaker is in a lower position than the addressee. Descriptions for all interpersonal relationship categories will be included with related examples taken from the data of the study, along with the context and situations of the interactions, and the factors that encouraged the selection of address terms will also be discussed.

4. Findings

Three categories of interpersonal relationships were found in the 'Roma' film.

4.1. Address Terms Used by Equal Intimate Dyads

The first category is the relationship between two individuals with an intimate social relationship and equal social status, such as the relationship between close friends, married couples, and siblings. The data showed seven types of address terms used that can be classed in the first interpersonal relationship category, namely the family address term 'manita' [short for 'hermanita' that means 'sister'], English second-person pronoun 'you', pronoun 'tú' [you], first names like 'Ramón', 'Fermín', 'Sofía' and 'Antonio', unique expressions such as 'gordita/gorda' [fat], 'ey', 'baboso' [stupid], 'apestosa' [stinking boy], 'pendejo' (stupid), 'imbécil' (stupid), 'mi Cleo' (my Cleo), 'pinche gata' (feral cat), pet name 'honey' and title 'doctor' (male doctor) and 'doctora' (female doctor). Examples of relationships and the selection of address terms are as follows:

Context 1: Colleagues and Good Friends

Adela and Cleo worked as housekeepers at the same place. Although the age difference between Cleo and Adela was not significant, Adela addressed Cleo by the family nickname 'manita' [short for 'hermanita' that means 'sister'].

Dialog 1 (8/Roma/Adela):

Adela: **Manita, manita.** *Ya casi es la 1 p.m [Sister, sister. It is almost 1 p.m.]*

Sociolinguistically, it can be concluded that Adela tried to show respect by using the family nickname 'manita'

(sister) toward Cleo who was a housekeeper trusted by her employer. All of the employer's family members, including the children, were closer and friendlier to Cleo than Adela.

Dialog 2 (48:32/Roma/ Sofia-Margarita):

Margarita: ¡**Sofía!** [**Sofía!**]

Sofía: ¡**Margarita!** ¿**Cómo estás?** [**Margarita!** How are **you?**]

Dialog 2 shows a conversation between two good friends, Sofía and Margarita. Margarita was a female specialist doctor who worked at the same hospital as Antonio, Sofía's husband. Margarita was not only Antonio's partner but also Sofía's best friend. Communication between them occurred in front of the hospital. Sofía took Cleo, her housekeeper, to see Margarita as Cleo suspected that she was carrying her boyfriend, Fermín's child. In their conversation, Sofía addressed Margarita in the second-person singular informal form 'estás' to show a solidarity and equal relationship.

Dialog 3 (1:40:32/Roma/ Vélez-Antonio):

Vélez: **Hola, doctor** [Hi, **doctor**]

Antonio: **Hola, doctora** [Hi, **doctor**]

Vélez and Antonio were colleagues. They were specialist doctors at the same hospital. In a situation, they met at the hospital compound and greeted each other by using 'doctor' (referring to a male doctor) and 'doctora' (referring to a female doctor). The conversation occurred in public in the presence of patients and a few nurses. Address terms of the ranking were seen as a strategy to maintain professionalism among colleagues.

Context 2: Siblings

In the context of siblings, the use of the second-person pronoun 'tú' [you] was regularly used by the characters in the film. However, the data showed there was also use of name-calling such as 'gordita' [literal translation: fat girl] (30:43/Roma/Paco) used by Paco when calling his younger sister, Sofi. Although Paco used the name 'gordita' which was rather rude in translation, the context of interaction did not carry an offensive meaning. The word 'gordita' means fat or chubby little girl is usually used as a term of endearment and affection, and in this case, it showed intimacy and closeness between the siblings. Another example can be seen in the next dialog:

Dialog 4 (53:02/Roma/Paco-Sofi):

Paco: *Es que hueles feo, **gorda.*** [You are smelly, **fat girl.**]

Sofi: *Tú hueles más feo, **baboso*** [You are more than stinking, **stupid**]

Paco: ¡**Apestosa!** [**Stinking!**]

Sofi: ¡**Calláte, baboso!** [Shut up, you idiot!]

Dialog 4 shows the interaction between a brother, Paco, and his younger sister, Sofi. Communication occurred while they were on their way to their uncle's

house to spend their school break. In the interaction, Paco used the name-calling 'gorda' (fat girl) and 'apestosa' [stinking] to his sister, while Sofi also called his brother 'baboso' (stupid). In addition to 'baboso', Sofi called his brother 'pendejo' and 'imbécil' that also carried the meaning of 'stupid.'

Context 3: Family Members

In a communication situation, Paco was found using the second-person pronoun 'you' when talking to his cousin, Ricky, who was a 'British-Mexican.' Ricky's mother was a British citizen who married Paco's uncle. Their marriage was blessed with three children.

Dialog 5 (53:29/Roma/Paco):

Paco: *Good to see **you.***

Paco communicated in English because his cousin Ricky did not know Spanish. The conversation occurred at his cousin's house when Paco and other family members visited the house and spent their school break there.

Additionally, there was also the use of a pet name among family members. For example, in an interaction between Sofía and Leslie, the wife of his brother, Leslie, who was an American citizen, did not speak Spanish and used English in communication with all family members. When they were all camping in the mountains, Leslie called Sofía using the pet name 'honey' (57:17/Roma/Leslie). The use of this address term showed intimacy and a close social distance between the speakers and listeners.

Context 4: Husband and Wife

In the context of husband and wife, it was found that they used the second person pronoun 'tú' as well as first names such as 'Sofía' and 'Antonio.'

Context 5: Boy and Girlfriend

In the context of boy and girlfriend as a couple, each character in the *Roma* film used the second-person pronoun 'tú' and the first name in the interaction between the speaker and listener. Additionally, in the scene (38:21/Romans/Fermín) of interaction between Cleo and his boyfriend Fermín, the man used a unique expression 'ey', which is equivalent to 'hey' in English, referring to Cleo who was in front of him. The expression used by Cleo's boyfriend described intimacy, and there was no social distance between them. Besides, Fermín also used an expression such as 'mi Cleo' (my Cleo) in interactions between them. These interactions occurred without the presence of others.

In a situation when Cleo confessed in front of Fermín that the baby she was carrying belonged to him, Fermín felt furious and began showing a rude attitude. The context of communication between Fermín and Cleo at the time was rather tense. Fermín used name-calling 'pinche gata' (feral cat) when referring to Cleo and refused to take responsibility for the baby. The

interaction at this time was filled with angry emotions and the address term used by Fermín showed a negative attitude and disrespect for Cleo.

4.2. Address Terms Used by Unequal Non-Intimate Dyads

Among the interpersonal relationships that can be classed in this category is the relationship between two strangers who do not know each other.

Context 6: Strangers

A communication situation occurred on the street when Sofía was driving her car to take Cleo to the hospital. Due to negligence and inattention, Sofía almost hit someone who was crossing the street. The man angrily and screamed toward Sofía.

Dialog 6 (47:33/Roma/Man_1):

Man_1: ¡*Quieta, señorita!* [Be careful, Miss!]

Sofía: *Perdón* [I am sorry]

Man_1: *Señorita, ¿tiene mucha prisa?* [Miss, are you in a hurry?]

In Dialog 6, man_1 (stranger) screamed and was somewhat angry with Sofía's negligence. The subject used the title 'Señorita' (miss). In a typical communication situation, this title is honorific for someone who is not known. However, if analyzed based on other elements, such as the context and environment of the interaction, the title can be seen as transmission of anger and dissatisfaction.

Dialog 7 (48:22/Roma/Nurse_1):

Sofía: *Buenos días* [Good morning]

Nurse_1: *Buenos días, dígame* [Good morning, how can I help you?]

Sofía: *Tenemos una cita con la doctora Vélez* [We have an appointment with Doctor Vélez]

Nurse_1: *Sí, permítame. ¿Cuál es su nombre?* [All right. May I know your name?]

In another situation, at the hospital registration counter, a nurse greeted Sofía by using the formal second-person verb form 'diga' and the formal possessive adjective 'su' (corresponding to the use of 'usted' [you, formal]). This communication situation is categorized as formal communication, as it occurred between a nurse and a patient. To demonstrate respect and politeness, the nurse used the formal form while interacting with Sofía. In Dialog 7, the use of the formal forms was seen as a strategy to create a conflict-free situation, show politeness and keep a social distance from someone she does not know well. A conflict-free situation is critical to ensure that the communication objective is achieved and leads to the success of interaction between the speaker and listener (Zahid & Johari, 2018).

Dialog 8 (50:01/Roma/Nurse_2):

Nurse_2: *Te vas a recostar con cuidado* [You need to lie down carefully]

However, a different situation could be observed in the interaction between the nurse and Cleo. Dialog 8

showed a nurse who used an informal second-person pronoun when speaking to Cleo, asking her to slowly lie down to help the doctor perform a pregnancy test. This was because the nurse wanted to create a 'comfortable' environment during the test. She knew that Cleo was in fear, and the use of informal second-person pronouns helped indicate a 'close' feeling, friendliness, and familiarity.

Dialog 9 (48:32/Roma/Margarita-Cleo):

Margarita: *Cleo, ¿cómo estás?* [Cleo, how are you?]

Cleo : *Bien, doctora, gracias* [Fine, doctor, thank you]

Dialog 9 took place between a doctor, Margarita, and a patient, Cleo. In this interaction, Cleo used the title 'doctora' (doctor) and Margarita used the informal second-person pronoun 'tú' [you]. This was because the speaker and listener had a significant social distance. Cleo, who was a housekeeper, used a title that showed great respect for a medical specialist. Margarita, meanwhile, used the first name 'Cleo' and the informal second-person pronoun to create a more comfortable and friendly communication situation with her patient.

Dialog 10 (1:20:25/Roma/Profesor Zovek):

Profesor Zovek: *Ustedes también pueden desarrollar ese potencial. ¡Pero no esperen milagros! [You all can achieve the same potential. But you should never expect miracles!]*

Dialog 10 was uttered by Professor Zovek, a martial arts trainer. Cleo's boyfriend, Fermín, was Professor Zovek's student. During an opening speech in a monthly assembly, Professor Zovek used the formal plural second-person pronoun 'ustedes' (you all) when referring to the students in general. In Spanish, there are two forms of plural second-person pronoun: 'Vosotros' (you-all) used to refer to a group of listeners in an informal situation, and 'ustedes' (you-all) used in a formal situation. The social status of listeners and communication situations are one of the defining factors in the selection of plural second-person pronoun 'ustedes' or 'vosotros.' In this situation, Professor Zovek appeared to have a higher social status than the students. However, he still used the formal plural second-person pronoun 'ustedes' in the interaction to maintain social distances and at the same time creating respect and courtesy between the speaker and listeners. On the hand, this movie was filmed in Mexico. Even though there are two Spanish address terms in referring to 'you all' which 'vosotros' and 'ustedes' as explained, in Latin America including Mexico 'ustedes' is always used.

4.3. Address Terms Used by Unequal Intimate Dyads

The third interpersonal relationship category is between individuals without equal social status but with an intimate social relationship. There were two situations in this interpersonal relationship: 1) the speaker has a higher social status than the listener (superordinate to subordinate), and 2) the speaker has a

lower social status than the listener (superordinate to subordinate). Among the examples of the address terms used by superordinates to subordinates were the second-person pronoun 'tú', first name 'Cleo', 'niños' [small children], 'mi amor [my dear], 'pepón', 'hija' (daughter), 'honey', 'chamacos' (kids), and unique expressions of 'carajo' (stupid).

The address terms used by subordinates to superordinate were 'señor' [mister], 'señora' [madam], 'doctor', 'mi niña' [my little girl], first name 'Sofi', 'princesa' [princess], 'abue' [short form of 'abuela' that means 'grandmother'], 'Paco', 'mi niño' [my little boy], 'mama' (mother), 'papa' (father), 'señora Sofía' (Madam Sofia), and 'comadre' [aunt].

4.4. Superordinate to Subordinate

Context 7: Employer/Worker

In daily communication situations, Sofia, who was Cleo's employer, used the informal second-person pronoun 'tú' [literal translation: you] when talking to Cleo, a housekeeper who was given full trust by all of her family members. Other than the second-person pronoun, Sofia also called the housekeeper using her first name 'Cleo.' The relationship between Cleo and her employer, including their children, was very close. The closeness of this relationship between employers/workers could be seen in the dialog below:

Dialog 11 (18:15/Roma/Sofia-Cleo-Pepe):

Sofía: **Cleo**, ¿le **traerías** un tecito de manzanilla al señor? [**Cleo**, can you bring a cup of chamomile tea to the man?]

Pepe: *No, porque está conmigo* [No, because she is with me.]

Cleo : *Sí, señora*. [Yes, Madam.]

Sofía: *Ahorita vuelve*. [She will be right back.]

Pepe: *Al menos unos minutos...* [At least a few minutes. . .]

Dialog 11 shows the closeness between the housekeeper and the employer. Cleo sat down to watch a television show with the rest of her employer's family after dinner. When Sofia asked Cleo to take a cup of tea for her husband, Cleo obeyed and went to the kitchen. However, Pepe, Sofia's son, restrained Cleo from leaving. Sofia persuaded Pepe by saying that Cleo would return to watch the television show with them, but Pepe still seemed reluctant to allow Cleo to go to the kitchen.

Dialog 12 (1:27:13/Roma/Sofía):

Sofía: ¿Y tú, por qué lo dejas? ¡**Carajo!** ¿Por qué lo dejas? ¿Qué haces ahí parada? ¿No tienes algo mejor que hacer? [Why did you let him hear? **Stupid!** Why did you let him? Why are you still standing there? Don't you have any other work to do?]

In Dialogue 12, Sofia used a unique expression 'carajo,' which can be translated as 'stupid' when referring to Cleo. In this situation, Sofia was mad

because she had just found out that her husband Antonio was not in Quebec as she had been told. Instead, Antonio was in the same town and never attended any seminar in Quebec. Antonio had left Sofia and their children with a younger woman. When Sofia learned about the secret, she felt furious. His anger became worse when she saw his son Paco eavesdropping behind the door. At the same time, Cleo tried to prevent Paco from eavesdropping on his mother's conversation over the phone, but it was too late. Sofia, who had just walked out of the room, was surprised to see Paco standing behind his room door. Sofia scolded Cleo for not hindering Paco from listening to the conversation. In the rage, Sofia had unintentionally screamed and used the unique expression 'carajo' in a rather high tone. Normally, unstable emotions and extreme anger will lead to the utterance of certain phrases that are not used in normal interactions (Rashidin, 2015). The selection of the word call also coincided, as Yang (2010) suggested in the study of the factors that cause language variation. Among the factors listed in the study was the emotional state of the speaker at the time of the interaction. In normal communication situations, Sofia used her first name when interacting with her housekeeper. However, in infuriating and distressing situations, Sofia used 'carajo', an address term that is improper if used in normal communication situations.

Context 8: Employer's Child/Worker

Sofia's children were very close to their housekeepers, especially Cleo. In their daily communication, at home or outside of the home, whether their parents were there or not, they were more comfortable calling Cleo with the second-person pronoun 'tú.'

Dialog 13 (13/Roma/Pepe-Cleo):

Pepe: ¿**Qué haces?** *Ya dime* [What are you up to? Tell me.]

Cleo : *No puedo, estoy muerto*. [No, I'm dead.]

Dialog 13 occurred in an informal situation, while Cleo was playing with Pepe at the back of their house. Cleo pretended to be dead and did not want to talk to Pepe.

Context 9: Parents/Children and Grandmother/Grandchildren

The next interpersonal relationship was between the parents and children. In the interaction between parents and children, the parents in the *Roma* film used the personal pronoun 'tú' as well as first names such as 'Paco' and 'Sofi' and title such as 'mi amor' [my dear/my love] when interacting with their children. Additionally, Theresa, Sofia's mother, used the family title when communicating with her child. The use of the family title 'hija' (my daughter) occurred while Theresa was persuading Sofia, who was grieving because her

husband Antonio had left them. Antonio used the seminar in Quebec as his reason and would return home after the seminar ended. In the scene (42:45/Roma/Theresa), Theresa said 'tranquila, **hija**' (be patient, **my daughter**) and showed sympathy and understanding of her daughter's situation. Additionally, the titles such as 'niños' (small children) and 'chamacos' (kids) were also used by parents when interacting with their children.

In another communication situation between a father and his son, (33:52/Roma/Antonio), Antonio summoned his son Pepe using the pet name 'Pepón' (the invented endearment pet name derived from his real name 'Pepe'), which gave an idea of a friendly and intimate relationship between a father and his son.

Dialog 14 (34:22/Roma/Antonio):

Antonio: *Adiós, **Pepón*** [Good bye, **Pepón**]

Pepe: *Adiós, papá* [Good bye, papa]

There was another pet name such as 'honey' used by the mother to her child. An example could be seen in the dialog between Leslie (Sofia's sister-in-law) and her son, Lola.

Dialog 15 (57:17/Roma/Leslie):

Leslie: *Come on, Lola. Are you really going to wear a mini skirt and flat shoes? **Honey**, we're in the woods!*

The above speech occurred in an informal environment. All family members were gathering in a mountain area for camping and spending the school break.

Meanwhile, in the other interaction between the grandmother and grandchildren, Theresa, who was Paco and Sofi's grandmother, sometimes used the friendly title 'Niños' [small children] when calling her grandchildren (28:42/Roma/Theresa).

4.5. Subordinate to Superordinate

Context 10: Worker/Employer

Despite being given full trust by her employer, Cleo still maintained the social distance that should be between a worker and an employer. This could be seen in the use of address terms used by Cleo when talking to the employer. Cleo used the title 'señor' (mister) when speaking to the male employer and 'señora' (madam) to the female employer. Additionally, Cleo's attitude while she was among her employer's family members also showed that she had high respect for her employer. This could be seen when all of her employer's family members were gathering in the living room to watch a television show together after dinner, Cleo came to send dessert to her male employer. Afterwards, Cleo sat (on the floor) next to one of her employer's children (who was sitting on a sofa). While watching the television show, all of her employer's family members sat on a comfortable sofa, and Cleo sat on the floor. His employer's son placed his hand on Cleo's shoulder, indicating that he was comfortable with Cleo's presence there. An example of dialog between Cleo and

his employer is as follows:

Dialog 16 (15/Roma/Cleo):

Cleo : ***Señor**, sus fresas* [**Sir**, your strawberries]

Cleo used the words 'señor' (mister/sir) and 'señora' (madam) when interacting with her male and female employers. This 'señora' rank title was also used when interacting with Theresa, the mother of her employer (31:03/Roma/Cleo). In addition to the use of the rank title 'señora', Cleo used the title + first name to refer to her female employer. This address term was used when they were at home. In this communication situation, Sofía was talking to her mother, Theresa, in the living room. Cleo approached her two employers and politely asked for permission to speak briefly with them. Cleo desired to tell her employer that she was pregnant and to ask for consideration so that she would not be laid off.

Dialog 17 (42:26/Roma/Cleo-Sofía):

Cleo : ***Señora Sofía**, cuando tenga un momento, ¿podría platicar conmigo?* [**Madam Sofia**, when you have a moment, can you talk to me?]

Sofía: *Claro, nada más llámame a los niños. Tengo que hablar con ellos unas cosas y ahorita platicamos, ¿sí?* [Sure, just call the kids. I have to talk to them about a few things, and, then, we will talk, okay?]

Cleo : *Sí* [Alright]

The situation and the selection of address terms such as 'tenga' and 'podría' gave an idea of the high respect shown by Cleo toward her employer.

Additionally, Cleo also used the title 'doctor' while communicating with his male employer, who was a medical specialist in a hospital close to the place that they lived (33:04/Roma/Cleo). In this situation, Cleo's politeness toward her employers could be seen. Politeness not only can be seen through behavior, but the way of interacting also reflects the level of politeness of an individual toward another individual (Ibrahim & Kamaruzaman, 2017).

Dialog 18 (18:26/Roma/Cleo-Sofi):

Cleo : *Ahora sí, **mi niña**, a dormir* [All right, **my little girl**, it's time to sleep]

Sofi: *Buenas noches, Cleo* [Good night, Cleo]

Cleo : *Buenas noches, **Sofi*** [Good night, **Sofi**]

Dialog 18 was an interaction between Cleo and Sofi, her employer's youngest child. Cleo accompanied Sofi in the bedroom and while saying good night, Cleo used the nickname 'mi niña' which means 'my little girl' and the first name 'Sofi.' In another situation, Cleo called Sofi 'princesa' [princess] (29:03/Roma/Cleo). Although the age gap between Cleo and Sofi was very significant, Sofi was more comfortable calling Cleo by using her first name. This showed their intimate and friendly relationship, and there was no distance between the housekeeper and the employer's child. Cleo also used the first names 'Paco' and 'mi niño' [my little boy] when speaking with Paco, Sofia's son.

Dialog 19 (1:38:43):

Nurse: ***Doctora**, ya está aquí su paciente* [**Doctor**,

your patient has arrived.]

Doctor: **Paty**, ¿les tomas los datos? Va a pasar al area de labor [**Paty**, have you taken all the patient's personal details? She will be admitted to the labor room now.]

Nurse: *Sí, doctora* [Alright, doctor]

Dialog 19 took place between a nurse and a specialist doctor. In this dialog, the nurse used the title 'doctora' (doctor) and the formal second-person possessive pronoun 'su' [you] to show the social distance and respect toward the speaker who had higher social status. In the same communication situation, the doctor called the nurse using the first name 'Paty.'

Context 11: Child/Parents and Grandchildren/Grandmother

As a common practice, children in the *Roma* film used the family title when interacting with their parents. For example, the family titles 'Mama' and 'Papa.' Further, the kids also used the second-person pronoun 'tú' while communicating with their parents.

Dialog 20 (34:42/Roma/Pepe):

Antonio: *Te cuidas* [Take care of yourself]

Pepe: **Tú también**. [**You** too]

Dialog 20 occurred at the doorstep when Antonio wanted to leave for an international conference in Quebec. Antonio said goodbye to his son Pepe and asked him to take care of himself. Pepe also said the same thing, so that his father would take care of himself when he was out of the country.

The other character featured in the film was the character of a grandmother (mother to Sofía) named Theresa, who lived in the same house. The relationship between Theresa and her grandchildren was very close and friendly. In the scene (28:53/Romans/Sofi), Sofí called his grandmother with the family title 'abue' [short for 'abuela' that means 'grandmother']. The shortened form 'abue' is a family title commonly used by family members.

Another context of communication in *subordinate to the superordinate* interpersonal relationship was between a nephew and his aunt. In the interaction (53:29/Roma/Ricky), Ricky, who was Sofia's nephew, used the family title 'comadre' [aunt] in the interaction. Generally, every family title used by children to their parents is determined by the parents themselves (Ibrahim & Ghani, 2016).

5. Discussion

The findings showed that the factors such as the social distance between the speaker and listener, the age, the place where the interpersonal interactions occurred and interpersonal relationships between interlocutors that influenced the choice of address terms in *Roma* film agree with previous selected studies.

For instance, in the interpersonal relationship

between the employer and worker, although the degree of intimacy was not significant, or in other words, the employer and the worker had a close relationship, the worker still chose the formal address term 'usted' to be used when interacting with the employer. Here, the concept of respect and politeness was practiced preferably by the speakers. Meanwhile, for the employers, the commonly used address terms in interactions with the employees were the first names. There were situations where the employer used the other address terms and a unique expression of 'carajo' (stupid) toward the worker, but the selection of that address term was not a normal practice. The address terms were used in an unusual communication situation when the employer was in a state of anger and panic.

Furthermore, the speakers used the kinship terms according to their respective ranks in addressing their family members. The younger generation used common family titles such as 'abue' (grandmother), 'mamá' (mother), 'papá' (father), etc. when interacting with the older generation. The older generation normally used first names when referring to the younger generation. However, in certain situations such as when consoling and explaining phenomena, the older generation chose a more intimate and friendly form of address such as 'niños/chamacos' (children/kids), 'mi amor' (my dear/my love), and so on. Speakers and listeners who have equal social status and intimate relationships like colleagues would normally use first names in interactions between them. The family title was also used with colleagues, for example, in the interaction between Adela and Cleo. In some communication situations, Adela used the word 'manita' (short for 'hermanita,' which carries the meaning 'sister') when referring to Cleo. The use of this address term indicates respect and intimacy between them.

The use of address terms between professional colleagues, between two specialist doctors at a hospital, for example, was quite different from what happened between workers from the working-class like Adela and Cleo. Antonio, who was a doctor, greeted his colleague, Margarita, using the title 'doctora.' Margarita also used the same title when interacting with Antonio. The context of the communication that occurred between them was in the hospital, the place where they both worked.

The last interpersonal relationship was between the siblings. The kinship between them was very close. In normal situations, they interacted using their first name. However, there were also communication situations where they used other address terms or unique expressions such as 'baboso' and 'apestoso.' Based on the communication situation and close relationship between them, the address terms did not lead to insulting intent, instead just as a joke. The address terms also signaled a close relationship between them.

6. Conclusion

This study aimed to identify the forms of address used by characters in the Spanish film *Roma* involving the interlocutors from different social environments in a range of communication situations and to examine the sociolinguistic factors affecting the selection of the address terms in various communication situations. Based on the findings, the address terms used in the selected movie mirror the address terms used in daily conversation. This study emphasized the previous reviews on the study of address terms for example by Fasold (1996), Maloth (2014), Ismail et al. (2014), Hulya Oscan (2016), and Rahman et al. (2020). However, this study provides some important insights regarding the usage of the address terms among a range of Spanish speakers in a range of communication settings. One of the main implications of this study is that it aids Spanish language learners with limited resources to further understand the pattern and the actual usage of Spanish address terms in a range of contexts. It also gave the students chance to reflect on the actual usage of Spanish address terms and can better understand the kinds of addressing terms and in which contexts they are used in naturalistic speech and in real world environments. The findings also contribute to a deep understanding of the Spanish address terms and produce better cross-cultural communication.

7. Limitations and Further Study

In terms of the limitations, since only one film is examined to collect the data, it can be argued that more forms of address are actually used in daily conversation. Thus, expansive cross-cultural research from additional films or series, including real-life situations among people of diverse Spanish-speaking backgrounds, is warranted.

Authors' Contributions

All the authors carried out the research, wrote and revised the article. The corresponding author conceptualized the central research idea, analysed the data and provided the theoretical framework. The co-author compiled the previous studies related to the address terms and translated an English abstract into Chinese. All the authors agree that this research was conducted in the absence of any self-benefits, commercial, or financial conflicts.

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