

REPRESENTING SOCIAL RELATIONS THROUGH ADDRESS TERMS IN *ZOOTOPIA*

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Abstract

This study investigates how terms of address in Disney's *Zootopia* represent social relations, particularly unequal power relations and interpersonal closeness. Terms of address in conversation reflect various aspects of social relationships, including power relations, social distance, frequency of interaction, and emotional closeness. Employing a qualitative discourse analysis approach, the study analyzes address terms used by characters in both formal and informal interactions throughout the film. The study addresses two research questions: (1) How do terms of address reveal unequal power relations in formal settings? And (2) How do terms of address reveal interpersonal closeness in informal situations? The analysis integrates Eggins' theory of tenor within the interpersonal metafunction framework and van Leeuwen's theory of social actor representation. The findings reveal that formal interactions are predominantly characterized by formalization (71.4%) and honorification (87%), indicating the influence of institutional hierarchy and social distance on language choice. In contrast, informal interactions are dominated by appraisement (55.7%) and informalization (68.4%), reflecting familiarity, emotional closeness, and frequent social contact among characters. The findings demonstrate that address terms function not only as linguistic markers of identity but also as indicators of social hierarchy and interpersonal relationships. However, since this study focuses solely on a single animated film as a representation of social relations, future studies are encouraged to compare address-term usage across different films, genres, or cultural contexts.

Keywords: *discourse analysis; social actor; terms of address; Zootopia*

1. Introduction

Discourse refers to language used in social contexts, where meaning is constructed not only through words but also through interaction and social practices (Gee, 2025). Instead of analyzing language as isolated sentences, discourse studies examine communication in everyday life, media, institutions, and communities. Through discourse, people build identities, express opinions, create relationships, and reflect social values. Therefore, discourse analysis has become an important field in linguistics because it helps explain how language influences society and is also influenced by society.

One language phenomenon that is closely related to discourse is the use of terms of address. Terms of address are words or expressions used by speakers to address or refer to other people in communication. They may include personal names, titles, kinship terms, and

nicknames that reflect social relationships and attitudes between speakers. According to Wardhaugh (2010), terms of address are closely related to social identity, power, solidarity, intimacy, and politeness. One common form of terms of address is nicknames. Nicknames are informal labels assigned to individuals or groups, often based on appearance, personality, achievements, habits, or social ties. Unlike official names, nicknames often contain emotional, symbolic, and evaluative meanings. They may express affection, humor, admiration, criticism, or solidarity depending on the context in which they are used (Adams, 2009). Therefore, nicknames are not only simple labels, but also meaningful forms of language that reflect how speakers view and position others in social interaction. Terms of address function as identity markers and facilitate social interaction, particularly in digital communication contexts (Zhou et al., 2021).

Discourse analysis has also been widely used in film studies because films provide examples of language use in meaningful social contexts. Film dialogues exemplify social interaction, identity construction, and contextual communication, making cinema a valuable site for discourse analysis (Wardana & Fauziati, 2025). Films may also represent ideology, social values, and cultural issues through language and narrative choices (Rarasati & Zanawi, 2024). Therefore, films can be useful objects of discourse analysis, especially to examine how language builds identity and social relationships.

Terms of address also show how power dynamics can change in society. As Wardaugh and Fuller (2014) mentioned, the distinguished term for someone may have a particular purpose which shows respect, power and identity. In society, terms of address function to give the particular person with specific terms of address privilege, status, duty and even the expectation from society. On the other hand, terms of address may function as degrading, insulting and threatening someone else (Brook, 2025). Therefore, the terms of address are also closely related to positive and negative politeness (Holmes & Wilson, 2022) although this study focuses on terms of address between characters in *Zootopia* film to represent social relation.

2. Literature Review

2.1 Previous Research

Research on the animated film *Zootopia* has been conducted from various perspectives, including semantics (Simanjuntak & Damanik, 2025) and systemic functional linguistics (Choudry & Chaudhary, 2020), semiotics (Murdiyanti & Prastiwi, 2025) pragmatic (Andries et al, 2025; Budiarta & Gaho, 2021), discourse (Ivchenko, 2021; Naovarattanakorn & Tangkiengsirisin, 2019; Batubara & Nasution, 2020) and social issue and cultural studies (Beaudine et al, 2017; Chew, 2019; Fritz, 2020; Sandlin & Snaza, 2018). These studies show that *Zootopia* functions as a complex multimodal text that reflects social identities, ideological tensions, and communicative practices.

From a linguistic perspective focusing on semantics and systemic functional linguistics, the research from Simanjuntak and Damanik (2025) demonstrate that idiomatic expressions contribute to social meaning and interaction among characters. Meanwhile, Choudhry and Chaudhary (2020) demonstrate that Judy Hopps is portrayed as an active and empowered character through an analysis of transitivity, although this representation remains influenced by broader ideological structures. From a pragmatic perspective, Andries et al. (2025) analyze violations of the principle of politeness using Leech's framework and find that such violations function as strategies for constructing social conflict and marginalization. Similarly, Budiarta and Gaho (2021) examine deictic expressions and find

that personal deictics dominate, emphasizing the importance of context in interpreting meaning and character interactions.

Within semiotics and cultural studies, research from Murdiyanti and Prastiwi (2025) further reveal how the film represents discrimination and social inequality through semiotic signs. Similarly, Beaudine et al. (2017) apply critical race theory to address how *Zootopia* represents the stereotypes and racism toward Black Americans as marginalized groups. Chew (2019) further interprets the film as a site of systemic conflict, where a utopian narrative coexists with underlying ideological tensions. Elman (2022) critiques the representation of disability in the film within a neoliberal framework. Fritz (2020) argues that the film subtly promotes neoliberal values such as individualism and consumerism, despite the overt message of tolerance it presents. Similarly, (Sandlin and Snaza, 2018) highlight contradictions in the film's portrayal of racism, noting that it simultaneously critiques and reproduces stereotypes.

Within discourse studies approach research from Batubara and Nasution (2020) apply Derrida's theory of deconstruction to reveal that the identities of main characters such as Judy Hopps and Nick Wilde are not fixed but constantly shifting. This finding highlight that meaning in the film is unstable and constructed through discourse rather than innate characteristics. Naovarattanakorn and Tangkiengsirisin (2019) find that female characters tend to employ cooperative linguistic features, reflecting traditional gender norms. Furthermore, Ivchenko (2021) emphasizes the role of humor in revealing hidden ideologies from an ecolinguistic perspective.

Overall, these studies show that language and representation in *Zootopia* are deeply connected to ideology, identity, and social relations. From a critical discourse perspective, several studies examine the ideological dimensions represented in *Zootopia*. These studies demonstrate that the film does not merely function as entertainment, but also reflects broader social ideologies and discursive struggles within society. These studies also show how film helps audiences understand the characters' feelings when they face discrimination and injustice. Therefore, this study addressed *Zootopia* from a slightly different perspective: in terms of address to show how it has a connection to social relations and connections.

2.2 Research Gap

Terms of address in literature and film contribute to characterization and relational dynamics. One example is *Zootopia*, an animated film produced by Walt Disney Animation Studios. The film portrays a modern anthropomorphic society where linguistic interactions reflect social issues such as prejudice, stereotypes, and inequality. In this context, terms of address become important language tools used to express familiarity, humor, sarcasm, or emotional closeness.

For instance, Nick Wilde addresses Judy Hopps as 'Carrots,' while Judy refers to Nick as 'Sly Fox.' These terms of address highlight species identity, personality traits, and evolving relational dynamics. The repeated use of these terms of address illustrates the progression of trust, friendship, and mutual understanding between the characters.

Although many studies have discussed terms of address in social, cultural, and digital contexts, research on terms of address in animated films as discourse phenomena remains limited. Therefore, analyzing terms of address in *Zootopia* reveals how language constructs identity, represents social relations, and conveys social messages in popular media, this

study contributes to discourse analysis by situating term of address within filmic representation of social relations and identity construction.

This study addresses the gap that terms of address are closely related to how speakers and interlocutors construct connections in terms of power, contact, and affective involvement (Eggins, 2004). Therefore, to address this gap, this study employs (van Leeuwen, 2008) social actor theory and how this social actor is called in the particular situations which are known as terms of address which are divided into two different divisions: categorization and nomination. Categorization includes functionalization (roles in society), identification (classification, relational, and physical), and appraisal (positive or negative nicknames). Nomination includes formalization (surname with or without title), semiformalization (given name plus surname), and informalization (given name only), along with honorification, affiliation, and detitulation (van Leeuwen, 2008). Considering the limited discussion about terms of address in animated films, this study focuses on how terms of address in *Zootopia* represent power relations and social closeness between characters. Therefore, this study attempts to answer the following research questions: (1) How do terms of address reveal unequal power in formal settings? (2) How do they express closeness in informal situations?

3. Research Method

3.1 Data and Source of Data

This study applied qualitative research by using film script as the source of data. Film, including both scenes and scripts, can serve as research data (Mikos, 2018). The source of data of this research is the *Zootopia* film script which was taken from <https://www.scriptsbug.com/script/zootopia-2016> and to validate the accuracy, the researchers cross-checked the script against the film before proceeding to data analysis. After validation, specific parts of the script representing social relations were selected for analysis. This study took terms of address as the point of departure to investigate the power relation between characters and their closeness in *Zootopia* film.

3.2 Data Collecting Technique

The data consists of terms of address obtained from the *Zootopia* film script. A total data of 184 instances of address terms were collected, with 8 data excluded because they were neutral vocatives (e.g., 'hello'. 'hi') lacking social significance. Data collection was manually archived by using word processing software. The first step involved watching the film three to five times and taking notes on address terms. The second step involved reading the script and validating the notes by cross checking address terms. The third step was obtaining the context of the conversation. Repeated viewing ensured that conversational context was not overlooked (Bezemer & Jewitt, 2010). The collected data were then organized in spreadsheet software for analysis. This study applied triangulation between script analysis and repeated film viewing to enhance validity, while systematic coding to ensure reliability. As the study used publicly available film material, no human subjects were involved, and ethical approval was not required.

3.3 Data Analyzing Technique

In the process of analysis, this research applied two theoretical frameworks: interpersonal metafunction theory, especially tenor aspects as context of situations (Eggins,

2004; Martin & Rose, 2007) and the discourse analysis theory about social actor which analyze how social actors are represented through the use of terms of address in the conversation. Step one classified address terms according to social actor representation (categorization and nomination). Step two examined tenor aspects of situational context, based on repeated film viewing. Step three quantified the data using spreadsheet functions (COUNTIF, SUM, and percentage calculations). These figures were used to identify patterns and distributions, providing an overview of discourse in *Zootopia*.

4. Results and Discussion

This research shows that informal tenor realizations include 52 instances of categorization, dominated by appraisal (55.7%) and classification/relational identification (15.3% each). In nomination, the data found are 38 data which are dominated by informalization with 68.4%. This data distribution shows that this *Zootopia* has informal settings to show to the viewer. Informal tenor realizations show that address terms are used among characters who share closeness or appraisal, whether positive or negative. The informal settings in the data can show how the main character and other characters have their private life with friends, family, and colleagues.

Table 1.

Social Actor Representation in Terms of Address and their informal tenor realization

Social Actor Representation	Terms of Address	number	%	Examples in data
Categorization	Appraisal	29	55.7	Honey, Little baby bunny
	Identification:	8	15.3	Fox, rabbit, carrot
	Classification			
	Identification:	8	15.3	Pal, Dad
	Relational			
	Identification:	5	9.6	Little bunny, big guy
	Physical			
	Functionalization	2	3.8	Officer fluff, Chief buffalo butt
Total		52	100	
Nomination	Formalization	6	15.8	Chief Bogo, Clawhauser
	Informalization	26	68.4	Judy, Doug, Emmit
	Semiformalization	6	15.8	Gideon Grey, Benjamin Clawhauser
Total		38	100	

In terms of formal settings in tenor realization shown in table 2, the categorization has 33 data dominated by classification indicating 33.3% of overall data in categorization. Categorization here is about calling someone based on their age, gender, race and ethnicity, class and even wealth (van Leeuwen, 2008). In nomination, data found are 81 data which were dominated by formalization by 71.4% and 87% for honorification. The data indicate that *Zootopia* contains more formal scenes than informal ones. The formal scene shows how the main character performs her duties as a police officer while facing the mysterious case threatening the peaceful society of *Zootopia*.

Table 2.*Social Actor Representation in Terms of Address in formal setting and the realization*

Social Actor Representation	Terms of Address	number	%	Examples in data
Categorization	Appraisalment	2	6.06	Stupid carrot, dumb bunny
	Identification:	11	33.3	Fox, Lady, Rabbit
	Classification			
	Identification:	6	18.2	Copper, Buddy, dudes
	Relational			
	Identification:	6	18.2	Little guy, little Toot-toot
	Physical			
	Functionalization	8	24.2	Chief Bogo, Cadets
Total		33	100	
Nomination	Formalization	25	71.4	Chief, Officer Hopps, Hopps
	Informalization	6	17.1	Chief Bogo, Judy,
	Semiformalization	4	11.4	Nicholas Wilde, Assistant Mayor
				Bellwether
Total		35	100	
	Title: Honorification	40	87	Madam, Mr. Big, Sir, Mr. Otterton
	Detitulization	6	13	Clawhauser, Judy, Hopps
Total		46	100	

The data percentage and number in table 1 and table 2 reveal that the discourse of terms of address can be used to show the social relation among characters. The distance between two characters from once acquaintance to becoming closer and becoming best friends is well-represented in the film by using the terms of address. Although in some cases, appraisalment is used by strangers, often to express annoyance. The detailed explanation of this data will be shown in the result section of this paper.

4.1 Results

4.1.1 Informal Situation and Tenor Realization

In this paper, the informal situation and tenor realization as mentioned in the previous part is used to show the private life of the character. In the data analysis, the informal realization found is dominated by high affective involvement followed by frequent contact (Eggins, 2004). The data used for high affective involvement is shown in table 3. Table 3 also shows that the term of address has different types. These types are closely related to the situational context. (Martin & Rose, 2008) in the film.

Table 3.*The example of data informal tenor with high affective involvement*

Data Num	Example of utterance	Terms of Address type
Data 110	I trusted you, Nicky .	Appraisalment
Data 112	Daddy! It's time for our dance!	Relational Identification
Data 113	B: No icing anyone at my wedding! A: I have to, baby . Daddy has to.	Appraisalment
Data 92	And if you want this pen, you're going to help me find this poor, missing otter or the only place you'll be selling popsicles is the prison cafeteria. It's called a hustle, sweetheart	Appraisalment
Data 74	Bon voyage-e, flat foot!	Physical identification

The context of the data can be understood from the scenes in which they appear. In Data 110, Mr. Big addresses Nicholas Wilde as “Nicky,” indicating a sense of trust and familiarity toward him. In Data 112, the term is used by the Mafia boss’s daughter when addressing her father, reflecting a familial or kinship relationship. In Data 113, the term “Baby” is employed by the Mafia boss to refer to his daughter in a wedding scene, expressing affection and emotional closeness.

Furthermore, in Data 92, the term “Sweetheart” is used by Judy Hopps toward Nicholas Wilde after she plays a recording of his voice; this suggests a nuanced interaction, potentially signaling irony or strategic intent. In Data 74, the term “Flatfoot” is used by a thief to address Judy Hopps while she is attempting to catch him. This term is derived from Judy’s identity as a rabbit and functions as mockery directed at Judy’s identity.

Table 4.

The example of data informal situation with frequent contact

Data Num	Example of utterance	Terms of Address type
Data 99	Rabbit , I did what you asked! You can't keep me on the hook forever.	Classification
Data 101	Darling , I've forgotten your name.	Appraisal
Data 100	Flash, Flash, hundred-yard dash . Buddy, it's nice to see you.	Appraisal
Data 105	Second, you're a very sore loser. See you later, Officer Fluff	Functionalization, Physical identification
Data 128	B: I'm not the only one who saw him A: Nick	Informalization

The informal setting with frequent contact data can be understood from the scenes in which they appear. In Data 99, Nicholas Wilde uses the term “Rabbit” to address Judy Hopps, referring to her species. This occurs when he feels frustrated at having to follow Judy’s lead in an investigation. In Data 101, the term “Darling” is used by Nicholas Wilde when addressing Judy Hopps in an effort to create a sense of closeness or soften the interaction. In Data 100, Nicholas Wilde calls out to Flash, “Flash, Flash, run a hundred yards,” which indicates the bond that has already formed between them. Additionally, in Data 105, Nicholas Wilde calls Judy Hopps “Officer Fluff” as he says goodbye. This term stems from Judy’s soft, fluffy appearance. In Data 128, Judy calls Nicholas Wilde “Nick,” using his first name. This occurs when Nicholas Wilde defends his friend.

4.1.2 Formal Situation and Tenor Realization

Table 5.

The example of data formal tenor with hierarchic power

Data Num	Example of utterance	Terms of Address type
Data 39	Officers Grizzoli... Fangmeyer, Delgato. Your teams take missing mammals from the Rainforest District.	Formalization & Honorification
Data 42	Hey, Officer Hopps .	Formalization & Honorification
Data 43	Chief Bogo? Sir, you said there were 14 missing mammal cases	Formalization & Honorification
Data 45	Sir , I'm not just some token bunny	Honorification

Data 76 **Hopps!** Abandoning your post. Inciting a Formalization
scurry. Reckless endangerment of rodents

Table 5 presents data regarding formal titles and hierarchical authority, which can be understood from the context in which the data appears. In Data 39, Chief Bogo addresses his subordinates as “Officers Grizzoli, Fangmeyer, and Delgado” when assigning them tasks. This use of formal titles reflects the institutional hierarchy and respect for their official ranks within the police force. In Data 42, Chief Bogo addresses Judy Hopps as “Officer Hopps” when assigning her a task, indicating recognition of her position as a police officer. Similarly, in Data 43, Judy Hopps addresses Bogo as “Chief Bogo,” which indicates her acknowledgment of Bogo’s higher rank and authority. Additionally, in Data 45, Judy Hopps uses the term “Sir” when addressing Bogo, reinforcing the power dynamic between them and signaling respect for her superior. In Data 76, Chief Bogo refers to Judy Hopps as “Hopps” after learning that she left her post while chasing a thief. The use of her last name without a formal title maintains a professional tone while conveying authority and a slightly reprimanding attitude within that hierarchical relationship.

Table 6.

The example of data formal tenor with infrequent contact

Data Num	Example of utterance	Terms of Address type
Data 152	Officer Hopps! Officer Hopps!	Formalization & Honorification
Data 89	This is important, sir	Honorification
Data 69	Uncool, rabbit . My tax dollars pay your salary	Classification
Data 70	Hey, hey! You, bunny !	Classification
Data 71	Sir . If you have a grievance, you may contest your citation in traffic court.	Honorification

In Data 152, a reporter addresses Judy Hopps as “Officer Hopps” during a press conference when asking her to explain a situation. This form of address is formal and reflects respect for Judy’s institutional role as a police officer. In Data 89, Judy Hopps addresses Nicholas Wilde as “Sir” when asking for information, indicating a polite and formal stance despite the lack of close familiarity between them at that point in the interaction. In Data 69, the term “Rabbit” is used by a car owner to address Judy Hopps after receiving a parking ticket. Although it refers to her species, this term functions as an expression of anger and dissatisfaction. Similarly, in Data 70, a shop owner addresses Judy Hopps as “Bunny,” also referring to her species. This term of address is used in a critical context, as the speaker assumes that Judy has ignored a crime occurring in front of her. Finally, in Data 71, Judy Hopps addresses the shop owner as “Sir” after mistakenly assuming that he is one of the car owners she had ticketed. This form of address signals politeness and respect, reflecting a formal interaction.

4.2 Discussion

4.2.1 Closeness and Affective Involvement

The film *Zootopia* shows the pattern of how Judy Hopps as the main character has a relationship with Nick Wilde. The closeness of these two characters is shown in the scene where both of them have a deeper connection. Their first encounter occurs during Judy’s

investigation of a case threatening *Zootopia*'s peace. In the first encounter, they call each other with particular distance by calling sir and officer and they even call each other based on race, rabbit and fox. However, when they have a deeper understanding, they call each other by using the specific terms of address. This finding confirms the research result from Budiarta and Gaho (2021) which shows that the person deixis 'You' and 'I' which refer to Judy Hopps and Nick Wilde's relationship.

The process of characters becoming closer and having high affective involvement may represent the real social relation. The closer the interpersonal relationship, the more flexible the use of address terms becomes. This also works for people who have negative affective involvement. They also will call with negative terms of address which are more degrading and insulting (Brook, 2025), although close friends and sworn enemies may both use distinctive address terms, friends employ them to reduce distance as positive politeness, while enemies use them to increase distance reflecting the negative politeness (Holmes & Wilson, 2022).

4.2.2 Social Hierarchy based on Skepticism

This research also shows that the data distribution forms a pattern that the formal and informal tenor realizations have slightly different. The analysis identified 114 formal tenor instances and 90 informal tenor instances. This pattern shows that the *Zootopia* film has more context in formal settings rather than in informal settings. The formal settings have more data than the informal one, meaning that the unequal power plays a significant role in understanding the film. The film has more formal scenes than the informal one because the main character's story is to become the best police although she has physical weakness despite her small physical stature. However, she could become one because she maximizes her agility to win over the criminals. Her efforts show how she fights against discrimination on an institutional level (Ivanchenko, 2021; Murdiyanti & Prastiwi, 2025; Naovarathanakorn & Tangkiengsirisin, 2019).

Because the story is about her career as the police officer, the use of address terms signifying the power relation is apparent. The use of honorification and also formalization is dominating the findings. It means that the use of honorification and formalization is the representation of the social relation in real communication. The more distant the relationship, the more formal the terms of address used and the higher the power in social relation, the more flexible the way someone calls the others who have lower position in terms of power (Holmes & Wilson, 2022). This film also shows how the main character builds trust so that her working environment does not see her with skepticism in asymmetric social hierarchy when military ranks are the symbol of authority (van Wietmarschen, 2022). This also works for the second main character, Nick Wilde, who is perceived as deceptive. Nick Wilde is helping Judy to reveal the mysterious criminal case and he changed from deceptive to trusted individuals, building his esteem and standing before authority comes as he is appointed as police officer (Anderson, 2017).

4.2.3 Institutional and Cultural Racism Metaphor

The practice of institutional and cultural racism is apparent through the film, and this confirms Bowser's discussion (2017) about Racism by applying three levels of racism by James Jones. At an institutional level, racism in *Zootopia* is noticeable by the existence of bigger mammals such as buffalo, rhinoceros, and hippopotamus while the rest are the predators. Judy Hopps and Nick Wilde, who are considered small mammals and deceptive

animals, are the evidence of how institutional racism is represented. This institutional level of racism is also unconscious racism (Bowser, 2017) because the environment was created that way, therefore the way other police officers in *Zootopia* perceive rabbit and fox seems normal and unquestioned.

This racism representation also confirms the findings from Beaudine et al (2017) which make Judy Hopps the example of how people expect to have better life regardless of their physical appearance. However, Judy Hopps as a rabbit has given the example of how racism both institutional and cultural racism can shatter every dream. Cultural racism is also represented by job-based identity which is obviously mentioned in address terms where Judy Hopps is called closely to physical appearance and race. This confirms the findings from Murdiyanti and Pratiwi (2025). In addition, this racism in the *Zootopia* film represents the latent racial issue which brought more devastating consequences (Sandlin & Snaza, 2018).

5. Conclusion

This study demonstrates that terms of address in *Zootopia* operate within two primary contexts: formal and informal settings. In formal settings, tenor realizations in formal settings are dominated by formalization (71.4%) and honorification (87%). Within categorization, classification (33.3%) and functionalization (24.2%) appear most frequently. These data reveal that formalization and honorification are used to address someone who has higher power or addressing someone unfamiliar often involves occupational roles to convey respect. The use of functionalization and classification, on the other hand, shows that calling someone who has never been met before can use the occupational role to show respect but, in some cases, classification is used by someone who insult and disrespect the main character in the film. The main character is sometimes addressed with derogatory racialized terms such as 'rabbit' or 'bunny.' In the film, 'rabbit' symbolizes marginalized groups, while 'fox' reflects stereotypical associations with criminality. Both characters, Judy and Nick, receive injustice and discrimination since they face institutional and cultural racism within the social hierarchy.

In informal settings, the most predominant terms of address are informalization and appraisal by 68.4% and 55.7%. Findings indicate that greater closeness leads to more flexible address terms. Informalization typically involves given names, signaling closeness between characters. Appraisal demonstrates that closer relationships foster unique, personalized address terms. This shows that the characters who have close relations in this film can have their own terms of address which only they possess by them, not the other characters. The film illustrates how social relations can be revealed through address terms. The analysis of *Zootopia* provides significant findings that may inform future research into whether the social relationship between two people can be indicated by the way they call each other. Although this claim requires further validation through future research, future studies should investigate other films with complex social and personal relations, as well as real-world contexts.

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