

## Language Variation in *Agak Laen 1*; A Sociolinguistic Analysis of Regional and Social Dialects in Indonesian Film

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### ABSTRACT

THIS study examines language variation in the Indonesian film *Agak Laen 1* by focusing on the use of regional and social dialects from a sociolinguistic perspective. The research aims to identify the types of dialects used by the characters and to explain how these language variations function in representing social identity and cultural background. This study employs a qualitative descriptive method, with data collected from dialogues spoken by the characters in the film. The data were analyzed by classifying utterances into regional dialects and social dialects based on linguistic features such as vocabulary, particles, kinship terms, and levels of formality, using theories proposed by Wardhaugh, Holmes, and Trudgill. The findings show that regional dialects in *Agak Laen 1* are strongly influenced by Batak, Malay, and Sumatran speech, which appear through distinctive words, expressions, and sentence patterns. Social dialects are reflected in the use of informal language, slang, and casual expressions that indicate social relationships and group membership. The study concludes that the use of regional and social dialects makes the film more natural, realistic, and relatable, while also highlighting the cultural and linguistic diversity of Indonesian society. Therefore, *Agak Laen 1* proves to be an effective medium for sociolinguistic analysis.

**Keywords:** sociolinguistics; language variation; regional dialect; social dialect; Indonesian film

## 1. INTRODUCTION

Language is an important tool of communication in society. People use language differently depending on where they come from and their social background. These differences are known as language variation. In sociolinguistics, language variation includes regional dialects, which are influenced by geographical area, and social dialects, which are related to social factors such as age, occupation, and social group.

A regional dialect refers to language variation that is influenced by geographical location. People from different regions may speak the same language but use different accents, pronunciation, vocabulary, or expressions. In Indonesia, regional dialects are often influenced by local languages such as Batak, Javanese, or Sundanese, which appear when speakers use Indonesian with regional features. This study analyzes the use of regional and social dialects in *Agak Laen 1*. The purpose of this article is to identify the types of dialects used by the characters and to explain how language variation functions in Indonesian film.

A social dialect is language variation related to social factors such as age, education, occupation, and social class. This type of dialect can be seen in the choice of words, level of formality, and speech style. For example, informal language, slang, or casual expressions are often used by certain social groups to show identity and solidarity.

Indonesian films often reflect real social life, including the way people speak in daily interactions. One example is the film *Agak Laen 1*, which presents various characters with different backgrounds. The characters use different accents, vocabulary, and speech styles that show regional and social dialects. These language variations make the film sound more natural and relatable to Indonesian audiences.

*Agak Laen* is an Indonesian comedy film that was released in 2024. The film was directed by Muhadkly Acho and stars Bene Dion, Oki Rengga, Indra Jegel, and Boris Bokir. The film was first shown in Indonesian cinemas on 1 February 2024 and became very popular among audiences.

Although language variation is a common phenomenon in everyday communication, it is often not consciously recognized by speakers or audiences when it appears in popular media such as films. Indonesian films, especially comedy films, frequently use non-standard language forms, regional expressions, and informal speech to create realism and humor. However, these language choices are not random; they reflect the speakers' geographical backgrounds and social relationships. The film *Agak Laen 1* provides rich linguistic data because its characters come from different social and regional backgrounds and interact in various informal situations. Therefore, this study is conducted to address the following research questions: (1) What types of regional and social dialects are used by the characters in *Agak Laen 1*? and (2) How do regional and social dialects function in representing social identity and cultural diversity in the film? By answering these questions, this study aims to deepen understanding of how language variation is portrayed in Indonesian films and how it reflects real social life.

The story of *Agak Laen* is about four close friends who work together to run a haunted house attraction at a night market. At first, the haunted house is not popular because it is not scary. To attract more visitors, they change the concept and make it more extreme. Unexpectedly, the haunted house becomes famous, but a serious problem happens when a visitor dies inside the attraction. This situation leads to many funny and chaotic events.

The film shows many daily conversations between the characters. Each character has a different background and way of speaking. Because of this, *Agak Laen* is suitable for sociolinguistic study, especially to analyze language variation, including regional and social dialects, as they appear naturally in the film dialogue.

This study focuses on analyzing regional and social dialects found in *Agak Laen 1*. By examining the dialogues of the characters, this article aims to identify the types of dialects used and explain how language variation is represented in Indonesian film. This analysis is expected to help readers understand the role of language variation in reflecting social identity and cultural diversity in Indonesia.

## **2. LITERATURE REVIEW**

### **2.1. Sociolinguistics**

Sociolinguistics is a branch of linguistics that studies the relationship between language and society. This field focuses on how language is used in social interaction and how social factors influence the way people speak. According to Wardhaugh (2006), sociolinguistics examines language in its social context and explains that language use is closely related to social identity, culture, and group membership. Language is not only a system of rules, but also a social practice shaped by the community of its speakers.

Sociolinguistic studies show that speakers choose different language forms depending on social situations, relationships, and backgrounds. These choices reflect who the speakers are and how they want to be perceived in society. Therefore, sociolinguistics helps explain why language varies across different social and cultural contexts.

### **2.2. Language Variation**

Language variation is one of the main concepts in sociolinguistics. It refers to differences in language use among speakers of the same language. Holmes (2013) states that language variation occurs because speakers differ in terms of region, social class, age, gender, and situation. These differences cause variations in pronunciation, vocabulary, and grammar.

Language variation shows that language is flexible and dynamic. Speakers adjust their language based on who they are talking to and where the interaction takes place. As a result, variation is considered a natural and essential part of language use in society, rather than a problem or error in language.

### **2.3. Regional Dialect**

Regional dialect is a type of language variation that is influenced by geographical location. According to Trudgill (2000), regional dialects involve differences in pronunciation, vocabulary, and grammatical features that indicate a speaker's regional origin. These dialects develop because speakers in different regions interact more frequently with people from the same area.

In multilingual countries such as Indonesia, regional dialects often appear when Indonesian is influenced by local languages, including Javanese, Batak, Sundanese, and others. This influence can be seen in accent, intonation, and the use of regional expressions. Regional dialects function as markers of regional identity and help listeners recognize where speakers come from.

#### 2.4. Social Dialect

Social dialect refers to language variation that is influenced by social factors rather than geographical location. Wardhaugh (2006) explains that social dialects are related to social class, education, occupation, age, and social group. This type of variation can be observed in word choice, level of formality, and speech style.

Social dialects play an important role in expressing social identity and group membership. For example, informal language and slang are often used among close friends to show solidarity, while more formal language is used in formal situations or when speaking to people of higher status. This shows that speakers consciously or unconsciously adjust their language based on social relationships and contexts.

#### 2.5. Language Variation in Film

Language variation is not only found in everyday conversation but also represented in media, especially films. Films often reflect real social life, including natural language use. According to Holmes (2013), film dialogues can represent different social relationships, situations, and identities through language.

Film dialogue provides rich data for sociolinguistic analysis because it shows how regional and social dialects are used in various contexts. By analyzing film dialogues, researchers can observe how language variation functions in communication and how it reflects cultural and social diversity. Therefore, films are considered effective and relevant sources for studying sociolinguistic phenomena such as regional and social dialects.

#### 2.6. Previous Studies on Sociolinguistics and Film

Previous studies have shown that films are useful objects for sociolinguistic research. Many researchers have analyzed language variation in films to identify regional dialects, social dialects, and speech styles used by characters. These studies suggest that films can represent real language use and social interaction in society.

Based on these studies, analyzing language variation in film helps deepen understanding of how sociolinguistic concepts are applied in real-life-like contexts. Therefore, this study uses sociolinguistic theories proposed by Wardhaugh, Holmes, and Trudgill to analyze regional and

social dialects in the Indonesian film *Agak Laen 1*.

### **3. METHODOLOGY**

This study uses a qualitative descriptive approach. This approach is used because the data are in the form of words and dialogues, not numbers. Qualitative research helps the researcher understand language use and meaning in social contexts, especially in analyzing language variation in film.

The data source of this study is the Indonesian film *Agak Laen 1*. The data consist of dialogues spoken by the characters that contain regional and social dialect features. The film was chosen because it presents characters from different backgrounds and uses various language styles in daily conversations.

The data collection technique includes several steps. First, the researcher watched the film *Agak Laen 1* carefully. Second, the researcher listened to the dialogues and selected utterances that show language variation. Third, the selected dialogues were transcribed and categorized based on regional dialect and social dialect.

The data analysis technique was conducted by classifying the collected data into two main categories: regional dialect and social dialect. Each dialogue was analyzed based on its linguistic features, such as accent, vocabulary, and level of formality. The analysis was then interpreted using sociolinguistic theories proposed by experts such as Wardhaugh, Holmes, and Trudgill.

### **4. FINDINGS/RESULTS**

This section presents the findings and discussion of regional and social dialects found in the film *Agak Laen 1*. The data were taken from the dialogues spoken by the main characters. The analysis focuses on how language variation appears through regional background and social factors.

#### **4.1. Regional Dialects in *Agak Laen 1***

The findings show that regional dialects appear in the film through the use of accent, intonation, and regional vocabulary. Some characters speak Indonesian with strong regional influence, especially from local languages. These regional features can be identified through pronunciation and specific words that are commonly used in certain regions. The use of regional dialect in *Agak Laen 1* also supports the comedic aspect of the film. The regional accents and expressions create humorous effects while still representing real language use in Indonesian society.

For example, some dialogues show pronunciation patterns and expressions that reflect the speaker's regional background. According to Trudgill (2000), regional dialects function as markers of geographical identity. In the film, the use of regional dialect helps the audience

recognize the origin of the characters and adds authenticity to the story.

NO	Dialogue Example	Region Dialect	Explanation
1.	“Kek setan berarti dia bang?” (So that means he’s a devil or what, bro?)	Makassar	The word “ <b>kek</b> ” is a regional expression commonly used in Sumatra or Malay dialects, not in standard Indonesian. But in the movie shows dialects Makkasar.
2.	“Kau kalo mau mecat, mecat aja.” (If you want to fire me, just do it.)	Sumatra	The use of “ <b>kau</b> ” is typical of regional speech, especially outside Java, such as in Sumatra.
3.	“Tolong lah woy, bekawan lho kita.” (Come on, man, we’re friends.)	Medan	The word “ <b>bekawan</b> ” means “friends” and comes from a Malay regional dialect.
4.	“Tetap aja kau gas kan.” (You still went ahead and did it anyway.)	Medan	The sentence structure and the pronoun “ <b>kau</b> ” and “ <b>Gas kan</b> ” indicate regional language influence.
5.	“Gak usah kau atur-atur aku.” (Don’t try to boss me around.)	Medan	The pronoun “ <b>kau</b> ,” “ <b>Atur atur</b> ” shows a non-standard, regionally influenced form of Indonesian.
6.	“Sanggup, Tulang.” (I can handle it, Uncle.)	Batak Toba	“ <b>Tulang</b> ” is a Batak kinship term for uncle, showing strong regional and cultural identity.
7.	“Gak sangka aku.” (I didn’t expect that.)	Medan	The sentence order reflects a regional speech pattern rather than standard Indonesian.
8.	“Pantes lah rumah hantu kelen sepi.” (1. I didn’t expect that.)	Medan	The word “ <b>kelen</b> ” is typical of Batak or Sumatran regional dialects.
9.	“Trus, kekmana lagi?” (So, what do we do next?)	Medan	“ <b>Kekmana</b> ” is a regional form of showing local language influence.
10.	“Mamak gak usah ngomong kayak gitu.” (Mom, please don’t say things like that.)	Batak	“ <b>Mamak</b> ” is a regional kinship term commonly used in Sumatran dialects.
11.	“Nyicil kek, atau apa kek.” (Pay it in installments or something.)	Medan	Repetition of “ <b>apa kek</b> ” reflects a regional speech style rather than standard Indonesian.
12.	“Ko bikin apa disini?” (What are you doing here?)	Ambon	The word “ <b>ko</b> ” is frequently found in Malay or Medan regional dialects.
13.	“Cemana?” (How?)	Medan	“ <b>Cemana</b> ” is a regional variation of “ <i>bagaimana</i> ” (how), commonly used in Sumatran dialects.

NO	Dialogue Example	Region Dialect	Explanation
14.	“Ish, gila kali kau ki.” (Man, you’re really crazy.)	Sumatra	The phrase “ <b>kali</b> ” as an intensifier and “ <b>kau</b> ” reflect Sumatran regional speech.
15.	“Gak kasihan kau sama mamakmu?” (Don’t you feel sorry for your mother?)	Batak	The pronoun “ <b>kau</b> ” and the kinship term “ <b>mamak</b> ” indicate regional language use.
16.	“Gak nampak pulak mak, jatuh kayaknya.” (I can’t see it, Mom—looks like it fell.)	Medan,Batak	Words like “ <b>pulak</b> ” and “ <b>mak</b> ” are typical features of Malay/Sumatran dialects.
17.	“Mantap kali ini bang.” (This is really awesome, bro.)	Sumatra	The intensifier “ <b>kali</b> ” is commonly used in Sumatran dialects to emphasize meaning.
18.	“Kekmana ini?” (What are we supposed to do now?)	Sumatra	“ <b>Kekmana</b> ” is a regional form of “ <i>bagaimana</i> ”, showing local linguistic influence.
19.	“Ambil apa kek, kain.” (Grab something, like a cloth or whatever.)	Sumatra	The word “ <b>apa kek</b> ” functions as a regional filler meaning “or” or “whatever.”
20.	“Ndak ada.” (There’s nothing.)	Melayu	The word “ <b>ndak</b> ” is a regional variant of “ <i>tidak</i> ”.
21.	“Diam kali.” (It’s really quiet.)	Medan	The use of “ <b>kali</b> ” as emphasis is characteristic of Sumatran regional speech. The movie shows accent Medan.
22.	“Paok.” (Idiot.)	Medan	“ <b>Paok</b> ” is a regional slang word meaning “stupid,” specific to certain local dialects.
23.	“Masuk pulak.” (It went in again.)	Sumatra	The word “ <b>pulak</b> ” is a regional particle frequently used in Malay and Sumatran dialects.
24.	“Kelen ngapaen sih.” (What the hell are you guys doing?)	Medan	“ <b>Kelen</b> ” is a plural pronoun typical of Batak or Sumatran regional dialects.
25.	“Kapan kau jadi datang nengok mamak.” (When are you finally going to come visit your mother?)	Sumatra	The pronoun and the verb “ <b>nengok</b> ” reflect regional language use.

NO	Dialogue Example	Region Dialect	Explanation
26.	“Dah 2 tahun lho kau tak pulang, mang.” (It’s been two years since you came home, my child.)	Batak toba	The use of “ <b>mang</b> ” are strong markers of regional dialect.
27.	“Tinggian aku lah mak.” (My position is higher now, Mom.)	Medan	The sentence structure and the particle “ <b>Tinggian</b> ”, “ <b>lah</b> ” show regional speech patterns.
28.	“Bangga kali mamak sama kau mang.” (Your mother is very proud of you, my child.)	Batak Toba	Kinship terms and the intensifier “ <b>kali</b> ” reflect strong regional influence.
30.	“Udah sering dia ngurus-ngurus kek gini.” (He has often taken care of things like this)	Sumatra	The phrase “ <b>kek gini</b> ” reflects regional language habits, especially in Sumatran speech.

#### 4.2. Social Dialects in Agak Laen 1

Social dialects are also clearly found in the film. The characters use different language styles based on social factors such as age, friendship, and social group. Informal language, slang, and casual expressions are frequently used in conversations between close friends.

These language choices show social relationships among the characters. According to Wardhaugh (2006), social dialect reflects social identity and group membership. In *Agak Laen 1*, the use of informal speech and slang shows solidarity and closeness between characters.

In addition, some characters change their language style depending on the situation. More polite or neutral language is used in formal situations, while casual language is used in relaxed settings. This supports Holmes’ (2013) idea that social context strongly influences language use

NO	Dialogue Example	Language Style	Explanation
1.	“Ya suka-suka gua, duit-duit gua.” (It’s up to me, it’s my money.)	Slang in Jakarta	The pronoun “ <b>gua</b> ” reflects informal urban slang used in certain social groups.
2.	“Ternyata lu ngumpet disini.” (Turns out you were hiding here.)	Slang in Jakarta	The pronoun “ <b>lu</b> ” is Jakarta slang and represents an informal social dialect.
3.	“Tadi udah gue hitungin ya, ada kali 17.” (I already counted it earlier—there were about seventeen.)	Slang in Jakarta	The use of “ <b>gue</b> ” and casual phrasing reflects informal speech of a specific social group.

NO	Dialogue Example	Language Style	Explanation
4.	“Abang bukannya dihukum pancung?” ( Weren’t you sentenced to beheading?)	Accent Melayu	The word “ <b>abang</b> ” is an informal social address that shows familiarity and social closeness.
6.	“Kaki pengkor bang? Ke Haji Naim sono.” (Bow-legged, bro? Go see Haji Naim over there.)	Slang in Jakarta	Casual wording and the address “ <b>bang</b> ”, “ <b>sono</b> ” indicate an informal social dialect.
7.	“Eh, malah kamu nobar disitu.” (uh, You’re actually there)	Slang word	The slang word “ <b>nobar</b> ” (watching together) is a marker of contemporary social dialect.
8.	“Saya agak gimana sama Oki bang.” (I feel a bit awkward about Oki, bro.)	Informal jakarta	The vague phrase “ <b>agak gimana</b> ” shows informal spoken language in social settings.
9.	“Kok gak.” (Why not?)	Informal Jakarta	This short expression is typical of informal spoken Indonesian in social interaction.
10.	“Kok nanyanya gitu?” (Why would you ask something like that?)	Accent medanl	Informal phrasing reflects casual social conversation rather than formal language.
11.	“Gak akan bisa lah.” (That won’t be possible.)	Informal Medan	The particle “ <b>lah</b> ” here functions as a conversational marker in informal social speech.
12.	“Syukurlah kalau gitu.” (Thank goodness, then.)	Accent Medan	This sentence uses polite, everyday spoken Indonesian common in social interaction.
13.	“Sebenarnya aku juga pengen pulang.” (Actually, I also want to go home.)	Informal	Casual phrasing such as “ <b>pengen</b> ” indicates informal social speech.
14.	“Oalah, gak boleh gitu.” (Hey, you’re not supposed to do that.)	Slang in Medan	The interjection “ <b>oalah</b> ” and casual wording represent informal social interaction.
15.	“Mantap kali ini bang.” (This is really awesome, bro.)	Informal Sumatra	The intensifier “ <b>kali</b> ” is commonly used in Sumatran dialects to emphasize meaning.

NO	Dialogue Example	Language Style	Explanation
16.	“ <i>Tinggian mana sama pangkat mu.</i> ” (Which rank is higher, yours?)	Medan	This sentence reflects informal spoken Indonesian used in everyday family conversation.
17.	“Tuh, lihat tuh mak.” (There, look at that, Mom.)	Slang in Jakarta	Repetition of “ <b>tuh</b> ” is typical of casual spoken language in social interaction.
18	“Ya maaf, aku kan gak enak sama mamaku.” (Sorry, I just feel bad for my mom.)	Informal Medan	Informal wording such as “ <b>maaf</b> ” and “ <b>gak enak</b> ” reflects casual social speech.
19.	“Pada ngapain bang?” (What are you guys doing, bro?)	Informal Jakarta	Informal phrasing and the address “ <b>bang</b> ” indicate casual social interaction.
20.	“Ngajakin meeting.” (He was invited to a meeting.)	Slang Indoensian (Mix)	The mix of Indonesian and English reflects modern social and professional speech style.

## 5. DISCUSSION

The findings indicate that *Agak Laen 1* represents both regional and social dialects in a natural way. Regional dialects show the geographical background of the characters, while social dialects reflect their social relationships and group identity. These language variations make the dialogues more realistic and relatable to the audience.

The analysis also shows that film can be an effective medium for sociolinguistic study. Through film dialogues, language variation can be observed clearly in real-life-like situations. Therefore, the use of regional and social dialects in *Agak Laen 1* supports sociolinguistic theories proposed by Wardhaugh, Holmes, and Trudgill.

## 6. CONCLUSION

From our analyze, This study has examined language variation in *Agak Laen 1* by focusing on the use of regional and social dialects in the film’s dialogues. The findings show that regional dialects appear frequently through distinctive vocabulary, kinship terms, particles, and sentence patterns influenced by local languages, particularly Batak, Malay, and Sumatran speech. These regional features function as markers of geographical identity and help audiences recognize the characters’ backgrounds. At the same time, social dialects are reflected in the use of informal language, slang, and casual expressions that indicate social relationships, group membership,

and levels of familiarity among the characters.

The analysis also demonstrates that the use of regional and social dialects makes the film more natural, realistic, and relatable to Indonesian audiences. Language variation in *Agak Laen I* not only supports character development and humor but also represents social identity and cultural diversity in Indonesian society. Therefore, this study confirms that film is an effective medium for sociolinguistic analysis. The findings support sociolinguistic theories proposed by Wardhaugh, Holmes, and Trudgill, showing that language use is strongly influenced by both geographical and social factors. Future studies may explore other sociolinguistic aspects, such as code-switching or language attitudes, in Ind

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