

## Language variation in *Sobat Ambyar* movie: A sociolinguistic review

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Received: June 26, 2025

Revised: October 13, 2025

Accepted: October 17, 2025

| KEYWORDS                                                           | ABSTRACT                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| Language<br>Variation<br>Sociolinguistics<br>Sobat Ambyar<br>Movie | Language variation is an important linguistic phenomenon because it can show the social diversity of speakers and the function of language in social interaction. In the context of film, language variation can be a mirror of existing social and cultural dynamics and provide comprehensive sociolinguistic insights. The purpose of this study is to describe the forms of language variation found in the dialogue of <i>Sobat Ambyar</i> movie in order to understand the relationship between language variation and the social context behind it and its contribution to strengthening local cultural identity and authenticity of the film. This research approach uses a qualitative approach. The data were obtained by using listening and note-taking techniques, content analysis with descriptive presentation. The results of this study obtained six language variations namely acrolek, basilek, vulgar, colloquial, jargon, and ken in Indonesian and Javanese. The dominant findings of this study were vulgar, basilek, and acrolek, with 18, 13, and 14 findings, severally. The use of these language variations enriches the viewing experience and strengthens local cultural identity, making the film more authentic and close to the audience. |

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## Introduction

In sociolinguistic studies, language is part of a social and communication system and is part of a particular society and culture. Language changes with the times and is influenced by the social life of the community (Savitri, 2021). The rapid development of globalization has resulted in significant language growth and various resulting transformations. Language functions as a medium of communication in society, so its existence is very crucial (Rabiah, 2012). Every moment, language is used as a means for us to interact with each other. Through language, we can support our activities by expressing our views, ideas, recommendations, concepts and intentions. In the context of language, there are variations that arise from the diversity of cultures that exist. Language variations are formed as a result of differences in geographical, economic, social, educational, cultural, and linguistic aspects in Indonesia, resulting in different dialects and language variations in each region (Suwondo & Andriyanti, 2023).

Language, as the main communication tool, is not static, but dynamic and continues to develop along with the social and cultural changes of the user community (Wulandari & Heryani, 2022). Interaction between individuals and groups in society is made possible by language, which becomes a bridge and a vehicle for conveying information, ideas, and values (Rahayu & Yustiani, 2022). A person's language development is influenced by various factors such as age and environment (Shofia & Dirgayunita, 2024). In the context of sociolinguistics, language is seen as a social phenomenon whose use is strongly influenced by nonlinguistic factors (Tangdibiri & Tandisau, 2022). The main context that speakers need to pay attention to is that the purpose of language can be achieved (Purwanti, 2021). Understanding language

variation is crucial in analysing how language is used in various social contexts and how social identities are expressed through language (Mailani et al., 2022). Film, as a form of popular media, is a representation of social and cultural life, including language use.

Media, including film, has a significant role in reflecting and even influencing language use in society (Zonyfar et al., 2022). Film, as a cultural product, reflects social reality, including the language variations that exist in it. Films package and frame the news broadcast by selecting certain events and emphasising certain aspects through words, sentence accentuation, images, and other devices (Tambunan, 2022). The sociolinguistic approach offers a comprehensive theoretical framework for analysing language variation in film. Language and society are reflected in the field of film art and explore the reciprocal effects that take place simultaneously (Ruoyu, 2023). *Sobat Ambyar* movie as a popular work of art is interesting to study from a sociolinguistic perspective because the film raises themes that are close to people's lives, especially the younger generation, and uses a distinctive language and context. Understanding language variation in film is not only important for the field of linguistics, but also for media and cultural studies in general (Monika, 2025). This research is relevant to understand how language variation is used in the context of film as a representation of (Noprianti & Padmadewi, 2022). The sociolinguistic analysis of the film "Sobat Ambyar" can provide deep insights into the dynamics of language, social identity, and cultural interaction in contemporary society.

Chaer states that there are two perspectives on language variation. First, language variation can be seen as a result of the social diversity of language users and the various functions that language has. Second, existing language variation is a necessary means to support interaction in diverse communities (Hasanah et al., 2020). Language variation is an aspect of various forms or variants in language that have patterns similar to the general pattern of the original language. Differences in language variation arise as a result of social interactions carried out by societies or groups that are very diverse and are caused by the existence of non-uniform speakers (Nugrawiyati, 2020). The distinction between formal and informal language varieties arises in a diglossic society. Informal varieties refer to the language used in everyday conversation, while formal varieties pertain to higher language. The lower variety is often gathered with non-standard language, while the higher variety is comparable to standard language. The stability in the use of these two varieties is seen because each language has the power to be used equally (Yahya, 2024).

Language variation is a difference in language that arises due to social activities carried out by a very diverse community or community group, as well as the existence of non-uniform speakers (Chaer & Agustina, 2010). The main principle of language variation is that speakers do not always communicate in similar ways, situations, or times. This gives speakers the opportunity to have a unique and different style of speaking from others. Thus, language variation itself is the use of diverse languages by speakers, which is heterogeneous because each speaker has different characteristics (Tutik et al., 2020).

In reality, language is not monolithic (single), but has many forms and variations. Certain characteristics of a language produce variations that are used and understood by certain groups. Variation in language is not uniform and single, but consists of various changes. The emergence of language variation is often related to the existence of communities in society. This grouping is generally based on education, age, occupation, social and economic status, regional background, and other factors (Afdhaliyah & Haq, 2021). Every speaker must have a unique or varied way of speaking. Language variation reflects the choice of language or the way language is used that characterizes the character of a particular society and is the focus of sociolinguistic research. This refers to Bell's view that the study of language variation in sociolinguistics is related to the choice and use of language in social groups. This diversity will be more clearly seen when used by many speakers and in a wide area (Rahima, 2021).

Language variation is a manifestation of the use of different languages among speakers due to certain factors. The existence of language variation does not only arise from the unevenness of speakers, but also comes from a number of social interactions that take place diversely in the community. Language can exist in both spoken and written form (Kharisma & Surana, 2023). Language variation arises as a result of social interactions in communities that have diverse backgrounds and non-uniform speakers. There are two main views: variation as a result of social diversity and language functions, and variation that exists to fulfill communicative needs in interaction (Prayudi & Nasution, 2020). Here are some factors that cause language variation:

#### 1. Interference

According to Chaer, interference occurs when elements from another language enter into a language in use, causing deviation from the norms of that language. Local languages are often used in official contexts, thus outshining the national language. Many people consider that the inclusion of English elements is a form of pollution to the Indonesian language, which leads to the tendency of using English terms in daily conversation (Chaer & Agustina, 2010).

## 2. Integration

Integration is the presence of elements from another language that are deemed necessary and adopted into Indonesian. This process takes time to adjust its grammatical form and structure. Examples of words that have been integrated include mechanic and driver.

## 3. Code Switching and Code Mixing

Code switching is described as a change in the use of language codes, while code mixing is the practice of using two codes simultaneously. The use of code-mixing often corrupts the Indonesian language, especially when elements of local languages and English are mixed in.

## 4. Slang

Slang is a branch of the Indonesian language that became widely recognized in the late 1980s. The term was first popularized by street kids and became famous after the release of a slang dictionary by Debby Sahertian in 1999. Some examples are fathers who become *bokap* and mothers who are familiarly called *nyokap*.

There are several types of language variations. Syafyahya defines language variation in terms of users as language differences that are personal and also language variations that come from a group of people who are relatively in one location or area. Language variations related to individuals are known as idiolects, while language variations from certain groups are called dialects (Syafyahya, 2014).

Labov through Chaer categorizes language variations based on social level, status, and class of speakers into: acrolek, basilect, vulgar, slang, colloquial, jargon, argot, and ken. Acrolect is considered the highest and classiest social variety. Basilect is seen as a less prestigious social variety, often used by ordinary people. Vulgar describes the social variety commonly used by individuals without formal education or from less educated circles, and sounds rude. Slang refers to social variation that is specialized and only understood within certain groups. Colloquial is a social variety that is commonly used in everyday interactions. Jargon is a variety that is used in a limited scope but is not kept secret. Argot is a social variety used by certain professional groups with a more closed nature. The characteristic of argot lies in the terms used. Ken is a social variation expressed in a pathetic and pretentious tone, such as whining (Marinda et al., 2022).

Language variations can be distinguished based on the geographical and social background of the speakers, as well as the medium used in communication, and the topic of conversation. There are four recognized categories of speaker variation: dialect, idiolect, chronolect, and sociolect. In addition to social variation, social elements also contribute to language differences, where slang usage is influenced by factors beyond linguistics (Tahe, 2020). Social variation or sociolect refers to differences in language use related to the prestige, group, and social class of the language users. Sociolect language variation can be found in the context of society as well as in works such as short stories, novels, movies, comics, and others. In a novel, sociolect is clearly visible through the dialog written. In comics, sociolect is also seen in the conversations between characters, with the main difference being in the images of the characters and the settings shown. In movies, sociolect describes aspects of real life that are described in detail, both in cartoons and live action films (Cerina & Indrawati, 2021).

Movies present various characters with varied traits and personalities. This makes movies a very interesting form of entertainment (Hardiono, 2019). Apart from being a source of entertainment, movies often also contain moral messages, social criticism, and recommendations that can be taken. Therefore, researchers can use movies as a source of learning or research objects. The use of movies as research material will be discussed in this article, where this research will examine the language spoken by the characters in the movie. That way, in addition to enjoying each trailer, people can also understand the use of language by the characters in the film (Nurrahman & Kartini, 2021).

The film to be analyzed is *Sobat Ambyar*, which features strong nuances of Javanese dialect. Java, as the island with the highest population in Indonesia, makes Javanese the most commonly spoken language. This language has many variations, both social and regional. The dialectal variations within each region reflect a person's background and social group. Standard Javanese originates from the Solo-Yogyakarta area (Darihastining et al., 2023). The movie also shows the use of different languages to facilitate communication between the characters so that they can understand each other well. Thus, researchers hope to make the movie *Sobat Ambyar* a work that is rich in knowledge insights.

Previous research on language variation in dialog between film characters has been conducted by Marinda et al. (2022), entitled *Language Variation in the Last Wolf Film: A Sociolinguistic Study*. In this study, the researchers describe (1) the various forms of language variation found in the dialog of the Last Wolf movie; (2) the function of the language variation used in the movie's dialog; and (3) the factors that cause language variation in the dialog. In this movie, the most common forms of language variation are colloquial and vulgar, due to the setting that depicts the lower middle class society and the environment in the suburbs of Jakarta. There are two functions of language variation in the movie, namely ideational

function and interpersonal function. From the results of the study, it can be concluded that the language variations used vary depending on the context of the existing society.

In addition, there is also research conducted by Nurrahman & Kartini (2021) with the title *Language Variations in Conversations Between Characters of the Film Ajari Aku Islam*. In the study, the researchers described the form of dialectal variation and functional variation. In the movie *Ajari Aku Islam*, two dialect variations and three functional variations were identified. The dialect variations are Medan dialect and Hokkien dialect. Meanwhile, the three functional variations consist of business variety, casual variety, and familiar variety. This research prioritizes the focus on dialectal variations as well as functional variations. Each group or region tends to use a variety of dialect variations and functional variations, considering that each region has a different language uniqueness.

Furthermore, another study was conducted by Rista Ayu Cerina and Dianita Indrawati entitled *Sociolect Language Variations in Yowis Ben 2*. This research is oriented towards various types of sociolect as well as factors that influence the formation of sociolect in this film. In *Yowis Ben 2*, the identified sociolect language variations include acrolex, basilect, vulgar, slang, colloquial, and ken. The factors that cause language variation include age, occupation, and economic level.

From all the studies discussed above, the researcher will analyze the language variation in the film *Sobat Ambyar*. The purpose of this study is to describe the forms of language variation that appear in the dialog in the movie *Sobat Ambyar*. The focus of this research will be on the various language variations used. Prior studies have examined language variation in Indonesian films such as *The Last Wolf* (Marinda et al., 2022), *Ajari Aku Islam* (Nurrahman & Kartini, 2021), and *Yowis Ben 2* (Cerina & Indrawati), focusing on forms of language variation (colloquial, vulgar, dialectal, sociolects), their functions, and influencing factors like social class, age, and occupation. However, these studies do not cover the film *Sobat Ambyar*, leaving a gap in understanding the language variation specific to this film and its sociolinguistic context. Existing research tends to focus on specific types of variation (e.g., dialectal, sociolectal) or on sociocultural factors influencing language use, but there is limited exploration of a comprehensive range of language variations within a single film context that reflects contemporary Indonesian society as portrayed in *Sobat Ambyar*. There is also a lack of integration of multimodal or stylistic approaches to analyzing film dialogue variation, as well as limited use of quantitative or computational methods to complement qualitative sociolinguistic analysis in these contexts.

The study on *Sobat Ambyar* aims to fill the gap by analyzing the forms of language variation specifically in this film, which has not been previously studied, thereby contributing new empirical data to the field. It intends to provide a detailed description of the various language variations used in the film's dialogue, potentially covering a broader or different set of variations compared to previous studies, reflecting the unique sociocultural and linguistic environment depicted in *Sobat Ambyar*. By focusing on a new film, the research may uncover novel patterns of language use influenced by the film's particular setting, character demographics, and social contexts, enriching the understanding of language variation in Indonesian cinematic discourse. The study may also contribute to sociolinguistic theory by illustrating how language variation functions in film dialogue to represent social identities, relationships, and cultural nuances, possibly extending or contrasting findings from earlier research.

The contribution of this research are provides a comprehensive sociolinguistic analysis of language variation in *Sobat Ambyar*, expanding the corpus of Indonesian film studies in language variation. Offers insights into how language variation operates in contemporary Indonesian film dialogue, which can inform broader discussions on language, identity, and society in media. Enhances understanding of the relationship between language variation and social context in film, potentially informing filmmakers, linguists, and cultural scholars. In addition, this research can serve as a foundation for future comparative studies between films or for applying mixed methods (qualitative and quantitative) in analyzing film dialogue variation.

## Method

The research approach used in this research is a qualitative approach. The purpose of the qualitative approach is to provide explanations and investigate in depth, which will then be presented in the form of data (Creswell & Creswell, 2018). This research method uses descriptive explanations. The data obtained will be classified based on language variations. The focus of this research is the language variations found in *Sobat Ambyar* movie.

The data collection technique used in this study involved listening and note-taking techniques. The researcher carefully listened to the dialogue in *Sobat Ambyar* movie and note-taking the language variations that appeared in detail and descriptively without directly involving the objects, thus requiring high concentration to ensure data accuracy and avoid recording errors. Data validity was tested by ensuring the

accuracy and consistency of the data obtained through the listening and note-taking techniques. The researcher rechecked the recorded and noted data to ensure that it was free from bias or error. Validity was enhanced by data triangulation, which involved comparing the findings with other sources or seeking confirmation from language experts regarding the documented language variations. Data analysis in this study uses content analysis techniques consisting of several stages, namely:

- Data Collection: collecting data in the form of notes on language variations found in the dialogue of the *Sobat Ambyar* movie.
- Data Reduction: filtering and summarising data so that it remains relevant to the research focus.
- Data Presentation: organising the summarised data in a descriptive form for easy understanding.
- Drawing Conclusions: interpreting the results of the language variation analysis based on the data presented to gain an in-depth understanding in line with the research objectives.

The subject of this research is *Sobat Ambyar* movie, a comedy drama directed by Bagus Bramanti and Charles Gozali, played by Bhisma Mulia, Denira Wiraguna, Sisca Saras (JKT48), Asri Welas, Erick Estrada, Mo Sidik, Didi Kempot, which was released on January 14, 2021 on Netflix. The film's story focuses on the journey of someone who idolizes Didi Kempot. The research will analyze the language variations that appear in the dialogue.

## Results and Discussion

*Sobat Ambyar* is a comedy drama film. This film tells the story of the journey of someone who idolizes Didi Kempot. In this study, researchers will focus more on researching what language variations are used in dialog. Table 1 are the results and discussions that researchers have obtained.

**Table 1.** Findings of Language Variations

| No. | Data                                           | Acrolect | Basilect | Vulgar | Slang | Kolokial | Jargon | Argot | Ken |
|-----|------------------------------------------------|----------|----------|--------|-------|----------|--------|-------|-----|
| 1   | Bastard ( <i>Bajingan</i> )                    |          |          | √      |       |          |        |       |     |
| 2   | His/her ( <i>Nipun</i> )                       | √        |          |        |       |          |        |       |     |
| 3   | Underwear ( <i>Cawet</i> )                     |          | √        |        |       |          |        |       |     |
| 4   | Year ( <i>Taun</i> )                           |          |          |        |       | √        |        |       |     |
| 5   | No <inpolite> ( <i>Enggak</i> )                | √        |          |        |       |          |        |       |     |
| 6   | Specific; unique ( <i>Has</i> )                |          |          |        |       | √        |        |       |     |
| 7   | Not <inpolite> ( <i>Gak</i> )                  |          |          |        |       | √        |        |       |     |
| 8   | A moment ( <i>Sebentar</i> )                   | √        |          |        |       |          |        |       |     |
| 9   | Bastard ( <i>Bajigur</i> )                     |          |          | √      |       |          |        |       |     |
| 10  | You ( <i>Njenengan</i> )                       | √        |          |        |       |          |        |       |     |
| 11  | Gossip ( <i>Ngrasani</i> )                     |          | √        |        |       |          |        |       |     |
| 12  | Your wife/girl friend<br>( <i>Wedokanmu</i> )  |          | √        |        |       |          |        |       |     |
| 13  | With <inpolite> ( <i>Bek</i> )                 |          | √        |        |       |          |        |       |     |
| 14  | Strange ( <i>Wagu</i> )                        |          | √        |        |       |          |        |       |     |
| 15  | Loose; detached ( <i>Dol</i> )                 |          |          |        |       | √        |        |       |     |
| 16  | Nonsense ( <i>Semprol</i> )                    |          |          | √      |       |          |        |       |     |
| 17  | Duck poop ( <i>Tembelek<br/>bebek</i> )        |          | √        |        |       |          |        |       |     |
| 18  | Prospect ( <i>Prospek</i> )                    | √        |          |        |       |          |        |       |     |
| 19  | Sissy ( <i>Banci</i> )                         |          |          | √      |       |          |        |       |     |
| 20  | Your tongue <curse<br>word> ( <i>Lambemu</i> ) |          |          | √      |       |          |        |       |     |
| 21  | Dog <curse word><br>( <i>Asu</i> )             |          |          | √      |       |          |        |       |     |
| 22  | Your eyes <curse<br>word> ( <i>Matamu</i> )    |          |          | √      |       |          |        |       |     |

| No. | Data                                                       | Acrolect | Basilect | Vulgar | Slang | Kolokial | Jargon | Argot | Ken |
|-----|------------------------------------------------------------|----------|----------|--------|-------|----------|--------|-------|-----|
| 23  | His mouth/words<br>( <i>Cocote</i> )                       |          |          | √      |       |          |        |       |     |
| 24  | Damn ( <i>Jancok</i> )                                     |          |          | √      |       |          |        |       |     |
| 25  | Breastfeed ( <i>Nyusu</i> )                                |          |          | √      |       |          |        |       |     |
| 26  | Asking for favors<br>( <i>Istikoroh</i> )                  |          |          | √      |       |          |        |       |     |
| 27  | Lost ( <i>Ilang</i> )                                      |          |          |        |       | √        |        |       |     |
| 28  | Nothing ( <i>Apa-apa</i> )                                 | √        |          |        |       |          |        |       |     |
| 29  | No problem ( <i>Gak papa</i> )                             |          |          |        |       | √        |        |       |     |
| 30  | No ( <i>Mboten</i> )                                       | √        |          |        |       |          |        |       |     |
| 31  | Friend ( <i>Temen</i> )                                    |          |          |        |       | √        |        |       |     |
| 32  | Suffering ( <i>Penderitaan</i> )                           | √        |          |        |       |          |        |       |     |
| 33  | Crazy ( <i>Gendeng</i> )                                   |          |          | √      |       |          |        |       |     |
| 34  | Broken, damaged,<br>ruined, destroyed<br>( <i>Ambyar</i> ) |          |          |        |       |          | √      |       |     |
| 35  | Plump ( <i>Ginuk ginuk</i> )                               |          | √        |        |       |          |        |       |     |
| 36  | Fucker ( <i>Cok</i> )                                      |          |          | √      |       |          |        |       |     |
| 37  | Drifting ( <i>Kenter</i> )                                 |          |          | √      |       |          |        |       |     |
| 38  | Crazy ( <i>Edan</i> )                                      |          |          | √      |       |          |        |       |     |
| 39  | Very young ( <i>Kinyis-<br/>kinyis</i> )                   |          | √        |        |       |          |        |       |     |
| 40  | Ask for ( <i>Nyuwun</i> )                                  | √        |          |        |       |          |        |       |     |
| 41  | Apologize ( <i>Ngapunten</i> )                             | √        |          |        |       |          |        |       |     |
| 42  | Other or not ( <i>Sanes</i> )                              | √        |          |        |       |          |        |       |     |
| 43  | Really ( <i>Estu</i> )                                     | √        |          |        |       |          |        |       |     |
| 44  | Poor ( <i>Kere</i> )                                       |          | √        |        |       |          |        |       |     |
| 45  | Achieved/granted<br>( <i>Kobol-kobol</i> )                 |          | √        |        |       |          |        |       |     |
| 46  | Goat <insulting><br>( <i>Wedus</i> )                       |          |          | √      |       |          |        |       |     |
| 47  | Traditional alcoholic<br>beverage ( <i>Ciu</i> )           |          | √        |        |       |          |        |       |     |
| 48  | No <inpolite> ( <i>Orak</i> )                              |          |          |        |       | √        |        |       |     |
| 49  | Nonsense/ sweet talk<br>( <i>Gombal mukiyo</i> )           |          | √        |        |       |          |        |       |     |
| 50  | No <polite> ( <i>Tidak</i> )                               | √        |          |        |       |          |        |       |     |
| 51  | I <polite> ( <i>Saya</i> )                                 | √        |          |        |       |          |        |       |     |
| 52  | I'm sorry ( <i>Maaf ya<br/>mas</i> )                       |          |          |        |       |          |        |       | √   |
| 53  | Your head <curse word><br>( <i>Ngampleng ndasmu</i> )      |          | √        |        |       |          |        |       |     |
| 54  | Your eyes <curse<br>word> ( <i>Matamu picek</i> )          |          |          | √      |       |          |        |       |     |
| 55  | You <inpolite> ( <i>Koe</i> )                              |          | √        |        |       |          |        |       |     |

## Forms of Language Variation

Labov (through Chaer & Agustina, 2010) distinguishes language variation with respect to the level of class, status, and social class of speakers over: acrolek, basilect, vulgar, slang, colloquial, jargon, argot, and ken (Marinda et al., 2022). However, this time the researcher will discuss the sociolect language variants found in the dialog of the film *Sobat Ambyar*.

### a. Acrolect

Acrolect is a social variety that is considered the highest and most prestigious variety than other language variations. Each group or region has a language that is considered the highest and most prestigious variety, even though the language branch is considered low by other groups or in other regions. such as the accent of Indonesian is formal or standard language and accent in Javanese is *ngoko* language.

|                              |
|------------------------------|
| His/her ( <i>Nipun</i> )     |
| A moment ( <i>Sebentar</i> ) |
| You ( <i>Njenengan</i> )     |

The word is found in Jatmiko's dialog when meeting Didi Kempot, Jatmiko when asking Saras to wait when buying coffee, and when Jatmiko communicates with Mr. Faris.

Jatmiko : "The story goes, uncle" (*Cerita nipun pakde*)

Jatmiko : "Just a moment, please." (*Sebentar ya mbak*)

Jatmiko : "Well, I'm not willing to close the cafe, because you" (*Lha mboten ikhlas nutup cafe, mergo njenengan*).

Based on the dialogs above, it can be seen that if the use of acrolect in two languages, namely Indonesian and Javanese, Jatmiko uses Indonesian which is more formal and uses Javanese *ngoko* where the language variant has a higher position than other languages. Such as the words *nipun*, *sebentar*, and *njenengan*, these words are classified as common language in written language but are classified as standardized and have a higher position in spoken language. When compared to other dialects, the mention of the word *nipun* becomes *ne*. The word *sebentar* becomes *bentar* and *njenengan* becomes *koe*. In this way, these words are classified as acrolect. Another example of acrolect is found in the Figure 1 dialogue.



Fig. 1. Example of acrolect

|                |                                                                                                                                                   |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| Antique dealer | : "Please, sir... ma'am, it's perfect for a honeymoon souvenir..."<br>( <i>Monggo mas...mbak, cocok itu untuk kenang-kenangan bulan madu...</i> ) |
| Jatmiko        | : "No, sir, no.." ( <i>Mboten, Pak mboten...</i> )                                                                                                |
| Antique dealer | : "Engaged...? Dating? ( <i>Tunangan...? Pacaran?</i> )"                                                                                          |

Based on the dialogue above, the use of the word *mboten* in Javanese means "no". It is the refined or manners form of the word "ora" or "mboten" in Javanese. If someone says "mboten", it means they are saying "no" in a more polite way.

## b. Basilect

Basilect is a social variation that is considered low or less prestigious, usually used by groups of ordinary people. In this movie, the use of basilect in every communication can be said to be a natural thing.

|                                            |
|--------------------------------------------|
| Gossip ( <i>Ngrasani</i> )                 |
| Your wife/girl friend ( <i>Wedokanmu</i> ) |
| With ( <i>Bek</i> )                        |

Anjani : "My ears are burning with gossip about you. You don't understand me at all."

(*Kupengku panas **ngrasani** koe dhurung ngerti aku koyo ngopo*).

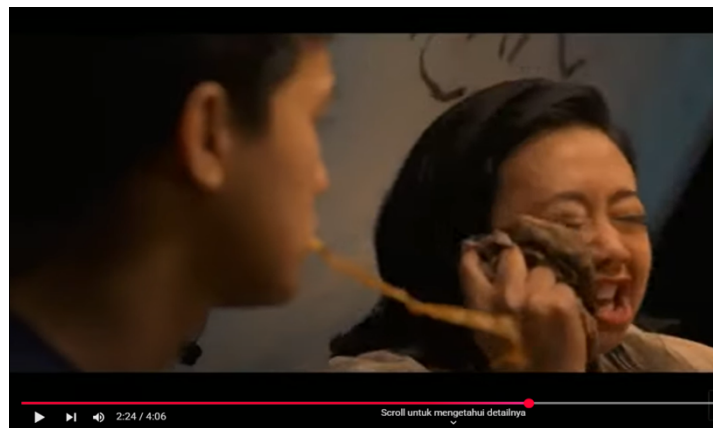
Kopet : "Hurry up, it's taking too long, your woman is already gone."

(*Cepet cepet kesuwen, **wedokanmu** wis lungu*).

Kopet : "This was my move when I met your sister."

(*Iki jurusku mbiyen kenalan **bek** adikmu*).

The words *ngrasani*, *wedokanmu*, and *bek* are said to be basilect because the pronunciation of the above words is included in impolite language. Another example of basilect is found in the Figure 2 dialogue.



**Fig. 2.** Example of bassilect

Wulan : "All men are nonsense." (*Kabeh laki-laki **gombal mukiyo**...*)

## c. Vulgar

Vulgar is a social variation commonly used by uneducated people or from among people who are not educated and impolite. The word vulgarity itself can be divided into three, namely profanity, cursing, and obscenity.

## 1) Profanity

Profanity is a vulgar word whose expression reflects the holy words.

asking for favors (*Istikhoroh*)

The word above includes vulgar word because it is reflect the holy word, spoken in a tone of warning customers who come but are played with. The word in Figure 3 was uttered by Kopet who said *sek sek sabar istikoroh* where Kopet should have said *istighfar*.



Fig. 3. Example of vulgar (profanity)

Kopet : "Wait... wait, bro, be patient... asking for favors..."  
 (Sek...sek mas, sing sabar...Istikhoroh...)  
 Anton & Toni : "Asking for forgiveness from Allah (together)"  
 (*Istighfar....*) (*bersamaan*)

## 2) Cursing

Cursing is a vulgar word that swears at people with bad words such as curse, savage, bastard, and other words.

Bastard, Dog, Damn It, Fucking Asshole (*Bajingan, Asu, Jancok, Bajigur*)

The words in Figure 4, 5, and 6 are included in the vulgar language variation of Cursing. Asshole and asshole are swear words that have a bad meaning. The word is found in the dialog between Jatmiko, Toni, and Anton. The word comes out when they feel angry and upset.

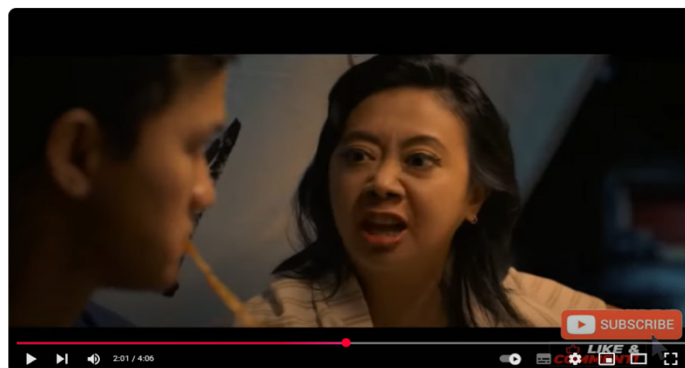


Fig. 4. Example of vulgar (cursing)

Wulan : "Bastards like that aren't worth crying over... no... no..."  
 (*Bajingan koyok ngono ora pantes ditangisi...iyo ora...iyo ora...*)  
 Jatmiko : (nodding) (*mengangguk*)



Fig. 5. Example of vulgar (cursing)

Anton : "Damn you!" (*Jancuk arek iki...*)  
 Toni : "Answered correctly..." (*Dijawab sing nggenah...*)



Fig. 6. Example of vulgar (cursing)

Pak Faris : "You really are a dog, Jat...why didn't you tell me this coffee tastes like this all along...it's delicious." (*Kowe ki pancen asu, Jat...Kenapa nggak dari dulu ini kopinya rasanya gini....Uenakk.*)  
 Jatmiko : "Thank you very much, Sir. (shaking hands)" (*Matur suwun, Pak...*)  
*(bersalaman)*

*Bajigur* is a typical Sundanese drink, but in the context of the dialog in *Sobat Ambyar* movie, *bajigur* becomes a vulgar word because it is used as a swear word spoken by Jatmiko who says Damn it... watch out! (*bajigur, awas koe*).

### 3) Obscenity

Obscenity is vulgar language whose expression uses sexual connotations or ridicule.

### d. Slang

Slang is a social variation that is secret or special and is only known to be used by a minority. It is usually owned by teenagers, but it does not rule out the possibility that other groups also have it. In the movie *Sobat Ambyar* there are no slang words.

### e. Colloquial

Colloquial is a social variation that is usually used in daily conversation. Film is one of the audio-visual communication media that uses spoken language, so it is natural that colloquial variations dominate. In the movie *Sobat Ambyar*, the form of colloquial language variation is found in almost all data.

|                       |
|-----------------------|
| No ( <i>Gak</i> )     |
| Lost ( <i>Ilang</i> ) |
| Year ( <i>Taun</i> )  |

The colloquial form in the dialect is found in the words *gak* and *taun* because it is only used in oral communication. The word in Figure 7 is found in the dialog spoken by Jatmiko and Saras.

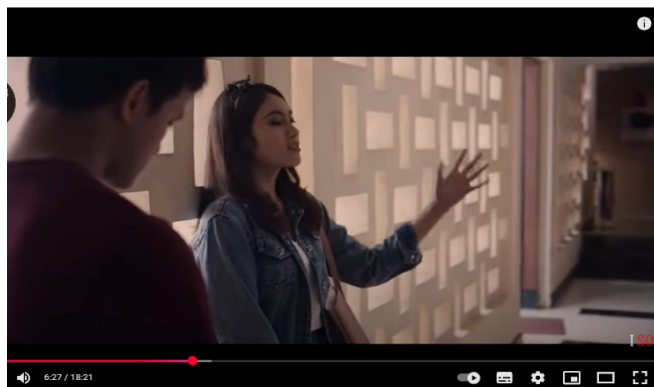


Fig. 7. Example of colloquial

- Jatmiko : "Come on... if your decision is wrong, this franchise is wrong, you're not wrong".  
(*Wes lah...nek keputusanmu juga franchise iki keliru kowe **gak** keliru*).
- Saras : "My thesis deadline is fast approaching, and I lost all my interview data. I only have three weeks left to find new subjects, and changing the title is not an option. Meanwhile, I have to find local products that are decades old, not to mention finding their contacts and obtaining permission."  
(*Deadline skripsiku udah mepet lho, data interviu **ilang** semua waktu aku tinggal 3 minggu lagi buat nyari subjek baru, ganti judul nggak mungkin sementara aku tuh mesti nyari produk lokal yang umurnya puluhan **taun** itu juga belum lagi cari kontaknya, izinnya*).

*Gak* comes from the word *enggak* which experiences the release of several letters, namely /e/n/g/. The use of the word *gak* is also found in other dialogs. Removal also occurs in the word *ilang* which comes from the word *hilang* experiencing the release of the letter /h/ and the word *taun* which comes from the word *tahun* experiencing the release of the letter /h/.

#### f. Jargon

Jargon is a social variation that is used limitedly but not confidentially and is used in certain groups. Jargon is a social variation that is used on a limited basis but is not confidential and is used in certain groups.

#### *Ambyar*

The word *ambyar* in the data includes a form of jargon. In the dialogue, the word *ambyar* is said by Faris:

- Pak Faris : "This is my story. I was approached by those girls to take advantage of me as their driver, treating me to breakfast, lunch, and dinner, telling me to carry their shopping bags, my left hand already full, my right hand already full, and still being told to carry their cell phones. I asked where they wanted me to put the cell phones, and they said, "In your stomach." Then they took the cell phones and pulled my stomach to put them there, and they disappeared into my stomach. I was humiliated. Ambyarr (broken, damaged, ruined, destroyed)..."  
(*Ini ceritaku dulu, aku tuh didekati cewek-cewek itu untuk memanfatkanku supir antar, traktir makan pagi, siang, malam, disuruh bawa belanjaan tangan kiri dah penuh tangan kanan dah penuh tentengan juga masih disuruh bawa hp aku tanya mau ditaroh dimana ini hp, neng wetengmu lalu diambil hpnya ditarik perutku taro hp-nya di sini hilang di perutku, aku terhina. **Ambyarrrrr..***)

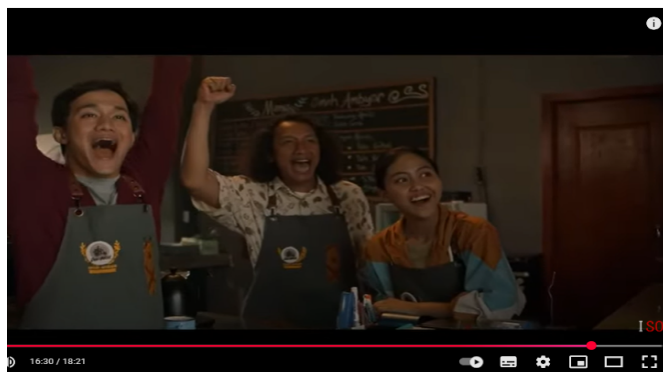


Fig. 8. Example of jargon

The word in Figure 8 *ambyar* in Indonesian means broken or damaged. This word is used when Faris says his heart hurts. The use of the word *ambyar* with the meaning of broken or damaged is not used in general and not everyone knows the word. Therefore, the word *ambyar* in the movie *Sobat Ambyar* can be said to be a jargon.

#### g. Argot

Argot is a social variation used exclusively within certain professions and is characterized by its secrecy. The specificity of argot lies in its vocabulary. In the movie *Sobat Ambyar*, no variation of argot language is found.

## h. Ken

Ken is a social variation used with a whiny tone full of pretense, like whining. The use of this language variation is to elicit pity from the person being communicated with. In the dialogue of the movie *Sobat Ambyar*, there is the use of language variations such as:

*I'm sorry (Maafya mas)*

Figure 8 was found in the dialogue expressed by Saras.



Fig. 8. Example of ken

Saras : "I understand if you hate me. I just wanted to walk with the person I love most before leaving this city, sir. But you're right, I'm no longer good enough for you. I'm sorry for bothering you. Take care of yourself and don't get sick. If you get sick, I'll be sad."

*(Aku paham kok, kalau kamu sampai benci sama aku, aku tu cuma pengen jalan sama orang yang paling aku sayang sebelum pergi ninggalin kota ini, mas. Tapi kamu bener, aku dah gak pantes lagi buat kamu. **Maafya mas** aku udah ganggu waktu kamu. kamu jaga kesehatan jangan sampai sakit kalo kamu sakit aku sedih).*

Overall, the dialogue expressed by Saras includes Ken because Saras feels that her relationship with Jatmiko is currently on the brink of separation. The apology that Saras uttered was because her previous gentle words did not receive a response from Jatmiko. The apology that Saras uttered was low and pleading, hoping to evoke Jatmiko's sympathy by adding words that could influence him.

The presence of dialectal and functional variations in *Ajari Aku Islam* compared to the sociolectal diversity in *Yowis Ben 2* and *Sobat Ambyar* illustrates how regional, ethnic, and social factors inform language choices in cinematic dialogue. Code switching and mixing in *Yowis Ben 2* emphasize ethnic diversity and bilingual identity, a feature less prominent or differently manifested in other films discussed.

Unlike some films that incorporate slang and argot reflecting youth or subcultural varieties, *Sobat Ambyar's* focus on local dialect and everyday speech shows variation tailored to a more localized cultural setting. In summary, these studies together illustrate the rich linguistic variation in Indonesian films as a reflection of social identity, cultural setting, and communicative purpose, with varying emphases on dialect, sociolect, code mixing, and language function depending on the film's context and narrative focus.

## Conclusion

Based on the research results on *Sobat Ambyar* movie, the language variation displays various sociolect language forms—acrolect, basilect, vulgar, colloquial, jargon, and ken—through Indonesian and Javanese (Solo dialect) dialogues that reflect Solo's cultural and social background. Among 55 data findings, the dominant forms are vulgar (18), basilect (13), and acrolect (14). The use of vulgar language, including profanity and cursing, occurs in emotional or humorous contexts, supporting characterization and social realism. The research found no slang or argot, as the film focuses on local culture and natural daily speech. Overall, these linguistic variations enrich the film's authenticity and highlight its strong local cultural identity. *Sobat Ambyar* movie successfully depicts the diversity of sociolectal language variations, particularly acrolect, basilect, vulgar, colloquial, jargon, and ken, in its character dialogues. Vulgar language, both in the form of profanity and cursing, is also present to reinforce social reality and characterization. However, slang and argot are not found, perhaps because the story's setting and characters place more emphasis on local culture and everyday conversations.

common in Solo. The use of this language variation enriches the viewing experience and strengthens the local cultural identity, making the film more authentic and relatable to the audience.

## Declarations

- Author contribution** : Endang Wiyanti was responsible for the entire research project. She also led the writing of the manuscript and collaborated with the second and third author. Syafitri Purnama participated in the data collection, transcription, and Abdulkarimu Yanda participated in data analysis and revised the manuscript. All authors approved the final manuscript.
- Funding statement** : This research did not receive any funding.
- Conflict of interest** : All authors declare that they have no competing interests.
- Ethics Approval** : Information on Ethics Approval and informed consent statements are required for all articles published in BAHASTRA since 2025.
- Additional information** : No additional information is available for this paper.

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