

LANGUAGE VARIATIONS IN SOEKARNO MOVIE BY HANUNG BRAMANTYO

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Abstrak

Variasi bahasa adalah perbedaan penggunaan bahasa yang terjadi dalam berbagai situasi atau lingkungan. Penelitian ini bertujuan untuk (1) mengetahui bentuk variasi bahasa yang terdapat dalam film Soekarno karya Hanung Bramantyo, (2) menganalisis penyebab terjadinya variasi bahasa pada film Soekarno karya Hanung Bramantyo. Metode penelitian yang digunakan adalah analisis kualitatif dengan pendekatan deskriptif. Data diperoleh melalui pengamatan langsung terhadap dialog dalam film dan kemudian dianalisis menggunakan analisis Spradley dengan teori sosiolinguistik yang dikemukakan oleh Abdul Chaer dan Leonie Agustina. Teknik analisis yang dilakukan adalah transkripsi dialog dan identifikasi dialek. Hasil penelitian menunjukkan bahwa terdapat beberapa variasi bahasa dialek yang terdapat dalam film tersebut, yaitu: 22 data percakapan antar tokoh yang mengandung 4 variasi bahasa dialek yang digunakan dalam film tersebut: 7 Variasi bahasa dialek Jawa, 6 Variasi bahasa dialek Bengkulu, 5 Variasi bahasa dialek Minangkabau, dan 4 Variasi bahasa dialek Sunda. Dengan presentase 27,27% dialek Bengkulu yang digunakan oleh tokoh Fatmawati dan keluarganya. Kemudian dominasi dialek Jawa yang digunakan oleh Soekarno, dengan persentase 31,82%, melambungkan kekuasaan dan kewibawaannya, baik dalam konteks personal maupun politik. Dialek Sunda yang digunakan oleh Inggit dengan persentase 18,18%, menambah kedalaman emosional dalam interaksinya dengan Soekarno. Dan dialek Minangkabau, yang digunakan oleh Hatta dan Sjahrir dengan persentase 22,73%, membawa keseriusan dan intelektualitas dalam diskusi politik. Peneliti juga menemukan 18 data penyebab variasi bahasa, yaitu 5 faktor latar belakang geografis dan sosial penutur, 4 faktor media komunikasi, 3 faktor topik pembicaraan, dan 6 faktor situasi berbahasa. Faktor latar belakang geografis dan sosial dengan persentase 27,78%, menunjukkan bahwa perbedaan tempat asal dan status sosial para tokoh sangat mempengaruhi cara bertutur. Faktor media komunikasi yang digunakan mencapai 22,22%, disusul oleh faktor topik pembicaraan dengan 16,67%, dan faktor situasi berbahasa dengan 33,33%, faktor yang menonjol menggambarkan variasi konteks formal, informal, emosional, dan persuasif.

Kata Kunci: Dialek, Faktor, Film Soekarno, Sosiolinguistik, Variasi bahasa.

Abstract

Language variation is the difference in language use that occurs in various situations or environments. This research aims to (1) find out the form of language variation contained in

the film Soekarno by Hanung Bramantyo, (2) analyze the causes of language variation in the film Soekarno by Hanung Bramantyo. The research method used is qualitative analysis with a descriptive approach. Data is obtained through direct observation of the dialogue in the film and then analyzed using Spradley's analysis with sociolinguistic theory proposed by Abdul Chaer and Leonie Agustina. The analysis technique involves dialog transcription, dialect identification. The results showed that there are several dialectal language variations contained in the movie, namely: 22 conversation data between characters containing 4 dialect language variations used in the movie: 7 Language variations of Javanese dialect, 6 Language variations of Bengkulu dialect, 5 Language variations of Minangkabau dialect, and 4 Language variations of Sundanese dialect. With the percentage of Bengkulu dialect used by Fatmawati and her family, with a Percentage of 27,27%, reflecting warmth and emotional closeness in family conversations. Then the dominance of Javanese dialect used by Soekarno, with a percentage of 31,82%, symbolizes his power and authority, both in personal and political contexts. The Sundanese dialect used by Inggit with a percentage of 18,18%, adds emotional depth to her interactions with Soekarno. And the Minangkabau dialect, used by Hatta and Sjahrir at 22,73%, brought seriousness and intellectuality to political discussions. The researcher also found 18 data on the causes of language variation, namely 5 factors of geographical and social background of speakers, 4 factors of communication media, 3 factors of conversation topics, and 6 factors of language situations. Factor of geographical and social background with a percentage of 27.78%, showing that differences in the place of origin and social status of the characters greatly affect the way of speaking. The communication media used factor reached 22.22%, followed by the topic of conversation factor with 16.67%, and the language situation factor with 33.33%, a prominent factor illustrating the variation of formal, informal, emotional, and persuasive contexts.

Keywords: Dialect, Factor, Soekarno movie, Sociolinguistic, Language variations.

INTRODUCTION

The dialect claimed by people is different, it is called dialect variation, the rise of dialect varieties is due to the numerous ethnic bunches and cultures possessed by people which cause the utilize of dialect in each diverse local. Indeed, inside one sorts of dialect there's differing qualities in terms of elocution, work, or other things according to (Nuryani et al., (2014) in Haq & Afdhaliyah (2021)) dialect varieties is characterized as a shape of a language framework that's changed or separated. State that Sagita, (2019:194) in Dewi kharisma & Surana (2023) dialect could be a implies of communication in society particularly within the utilize of dialect which has the point that communication between speakers and discourse accomplices can run well indeed in spite of the fact that it is carried out with bilingualism, this is often spurred by certain variables but still in understanding with the rules of phonetics. Hence, the assortment of dialects possessed by people changes for a few imperative rea children related to the differing qualities of social, social, and geological situations.

Within the relationship between dialect and humans in social life, there's a science that considers the relationship between these two things, which is frequently called sociolinguistics. Concurring to Nuryani et al., (2014) et al., 2022) in (Haq & Afdhaliyah (2021), sociolinguistics is a study that discusses the relationship between language and society. This can be a field that combines components from humanism and phonetics, centering on how dialect is utilized in social settings and how dialect varieties reflect perspectives of society. Concurring to Fithriyah Nurunnisa Al, (1993) in Dewi kharisma & surana (2023), dialect varieties is one of the areas of sociolinguistics that contains center discourses, sociolinguistic considers consider the dialect utilized by society as fabric for examination will never run out since occasions in society will continuously alter and create. Hence, sociolinguistics could be a ponder that combines an understanding of dialect and society, centering on how dialect variety reflects and shapes viewpoints of society.

Dialect variation is seen depending on the social and social setting contained in their particular areas. Dialect variety comes with numerous comparable dialect designs, at that point from these dialect designs are analyzed unmistakably and restricted agreeing to the meaning that speakers will utilize in connection or communicating, (Nadia, 2019) in (Siti Chairunnisa Haq & Rizkiyah Afdhaliyah, 2021) it can be concluded that inquire about on dialect variation in Soekarno movie can make a profitable commitment not as it were in connection or contributing but too in understanding the history, culture, and etymology of the time and other viewpoints. But there's one component that too imperative part in making a motion picture more interesting, which isn't known to numerous individuals, to be specific the utilize of dialect varieties or dialect assortments.

A movie will see more curiously if there are dialect variations within the exchange performed by the characters. Inquiring about tongue dialect variation in motion pictures is interesting since lingo frequently reflects a character's root, personality and social foundation. This includes profundity and genuineness to the characters, making the group of onlookers more associated to the story. dialect variation moreover gives understanding into the etymological varieties that exist in society and how these varieties are spoken to within the media. In expansion, through analyzing tongue language variation in movies, analysis can ponder dialect alter over time, as well as how the media impacts shapes discernments of distinctive lingos. This inquires about too makes a difference to recognize generalizations frequently related with certain tongues and their effect on people's sees and making resilience

whereas observing motion pictures includes appearing lives and encounters from diverse foundations, which makes a difference watchers get it and regard contrasts. Motion pictures with different characters diminish prejudice and generalizations, advance resilience values through the story, and empower discourses that broaden skylines. In this way, motion pictures gotten to be a capable device for building compassion and common regard.

Movie is motion picture could be a medium that has the capacity to communicate messages and concepts through visuals and sound. Within the setting of globalization, motion picture is regularly a medium that spreads thoughts and culture from one nation to another. One of the important perspectives in motion pictures is dialect. According to Tarigan (1987: 22-23) in Rena azaria mamentu (2022), dialect as a medium between members of society in one bunch and a implies of interaction separately and in bunches. In brief, dialect could be a implies of communication. Subsequently, Dialect varieties in motion picture ought to exist since it includes realness and validity to characters, reflects differing societies and personalities, and makes a difference gatherings of people get it different social foundations. Aside from that, dialect assortment advances proficiency, understanding, and resistance, as well as giving investigate materials for understudies to get it dialect alter and utilization in society.

Language in a movie plays an important role in creating originality and originality, developing character, emphasizing character development, increasing emotional focus, increasing audience and tension, and giving uniqueness and popularity to the movie, the use of language in films can also serve as a way to protect languages and expressions that may be in danger. In this way, language not only enriches the story of the movie, but also strengthens the relationship between the audience and the culture depicted. one example is the dialect presented in the Soekarno movie, for example features a wide and diverse variety of language, which is the focus of this study. Language variation in Soekarno reflects the diversity of cultures and environments raised in a movie work as well as to convey more complex messages to the audience. Soekarno movie is one of the movies that contains many language variations, one of which is the Javanese dialect variations. This can be seen example in the following dialog:

Soekarno: "**Wong cilik** harus bersatu padu

Petani: "**Nggih, Bung Karno.** Kita semua ingin Indonesia merdeka (Soekarno: Indonesia Merdeka 2013).

The above discussions are addressed in different languages. Dialect is the linguistic difference between the percentage of the population in a given area that speaks a particular

language (Chaer and Agustina, 2010: 63). In the above quote, the characters use the Javanese dialect. Javanese dialects that differ from the above discussion can be seen in the words *wong* and *yang*. The word *earned* is a common word often used in everyday conversation to refer for a person or a people group. Although the word is like that, when interpreted in Indonesian it means *yes*. From the example above, you can see that the movie *Soekarno* by Hanung Bramantyo contains many different dialects.

There are five studies related to the concept of language variation that have been reviewed by previous researchers, among others. The first research conducted by Nadila Anggraini Sihotang & Fheti Wulandari Lubis (2022), the title “*variasi bahasa novel 00.00 karya Ameylia Falensia*”. The research results in the novel . The study of Ameylia Falensia's novel *00.00* reveals interesting data about language variation. This study deepens the understanding of the language variation that appears in the novel and its impact on communication and interpretation in literary works.

The second research is was conducted by Elen Inderasaria et al., (2020) with entitled “*Variasi bahasa slang dalam talkshow "Hitam Putih" Trans7*”. The results from this study are this study aims to describes the variations of slang that are included in culture and regional languages, especially in the context of the talk show "Hitam Putih" on Trans7, the types of slang that may be found in this study include word shortening, the use of natural words with new meanings, new vocabulary, sound system reversal.

The third research is research conducted by Tatang hidayat et al., (2023) “*Variasi bahasa Arab dari segi penutur dalam film Arab imam ahmad bin hanbal seri pertama*”. The result of this research is focuses on the language variations in the Arabic film series Imam ahmad bin hanbal. This research studies the linguistic aspects of the dialogues in the film, specifically exploring language variation based on the background of the speakers. The data collected was then classified based on its variation, focusing on language variation from the speakers' point of view. This research highlights the importance of language variation in social interaction and the portrayal of different social statuses and educational backgrounds through language in films.

The fourth research by Ghina Rizki Bhakti & Maya Novalia Pulungan (2021), with the title “*Language variations used by Sales Promotion Girl (SPG) at Ramayana Ciputat*”, the results of the study found many language variations used by Sales Promotion Girl (SPG) at

Ramayana Ciputat in promoting the goods they sell. The language variations come from various fields of use such as trade, humanity, state, and electronics. The SPGs also use language variations based on certain dialects or registers, such as vocabulary from Betawai culture.

The last research was by Wenny Praditta et al., (2020), entitled “Variasi bahasa dilihat dari segi pemakai dalam program talk show rosi di Kompas TV edisi Juli sampai September 2020”. Results of this study concluded that language variations in the Rosi talk show program on Kompas TV edition from July to September 2020 were influenced by factors of time, place, sociocultural, situation, and medium of expression. Language variations in terms of means includes the use of certain tools such as in telephone conversations, while variation in terms of formality refers to the level of formality.

Based on the examination of the five journals mentioned above, the researchers found similarities and differences between the journals examined and the research under review; these are the connections between the two that investigate language differences. Language variation can be an indication of different usage patterns within the same language. Therefore, the aim of research on linguistic diversity in movies is to understand and explain the linguistic diversity used in dialogue movies.

Research on language variations in Soekarno differs from research in other movie in several aspects. The research focuses on the representation of language and dialect in the historical context of Indonesia during the independence struggle. This including the use of language within the political, social, and cultural context of the time. The methodology used tends to be qualitative with historical and cultural discourse analysis, aiming to explore how language and dialect are used to build national identity and history. Meanwhile, previous research covers a range of different cultural and historical contexts. The methodologies used, such as qualitative analysis, case studies, with broader objectives such as understanding social dynamics, stereotypes, or identity issues in an object of study.

The research discusses the language variation of the characters in the movie Soekarno by Hanung Bramantyo. The focus of this research is to find the form of language variation and analyze the factors that cause language variation in the Soekarno movie. This research is important theoretically for reference for other studies in the field of language variation and practically to help readers in understanding language variation, especially dialect. Besides that the research method used is descriptive qualitative by using movie scripts as data sources. The

difference between this study and other studies can lie in different objects, methods, objectives, and data sources. Thus, this research provides a unique contribution in understanding language variation in a specific movie.

While the research conducted on Soekarno focused on the Indonesian language and local dialects depending on the time and place shown, other studies including different language variations and dialects depending on the subject under study. In general, research on language differences in Soekarno focused more on the history and culture of Indonesia loaded through language variation, while other studies took a broader and different approach. In turn, like its sociolinguistic research, this study provides an in-depth analysis of the linguistic diversity of the same language. Therefore, this study aims to provide an in-depth explanation of language use in a film context, as well as identify factors that contribute to the use of dialect forms in the dialog of Soekarno. With this study, the researcher hopes that this research can provide a broader understanding to the audience regarding the various ways to distinguish language in movies. Based on the above, in this study the language variation dialect used by the characters of the Soekarno movie will be explained. Based on the situation at that time and the name of the work "Language variations in Soekarno movie by Hanung Bramantyo".

RESEARCH METHODOLOGY

This research will use a qualitative descriptive research design. Based on Saryono (2010) in (Endah Marendah Ratnaningtyas et al., 2022), qualitative research methods are approaches that aim to investigate, identify, describe, and explain the unique qualities or characteristics of social influences that cannot be explained, measured, or described through quantitative approaches. The data that has been collected is then analyzed and explained so that it is easily understood by others.

The writer used the documentation and observation techniques. The meaning of observation according to Uswatun Hasanah (2020) "is the process of direct observation of the object under study". So, basically observation is an activity of photographing the situation that occur during the observation process is ongoing. And according to Albi Anggito and Johan Setiawan (2018) in Keegan who "states that documents are data that should be easily accessible, can be reviewed easily, so that the case being studied be good. In order to obtain data the researcher uses the following steps:

1. Watching the Soekarno movie

2. Research the subtitle
3. Writing the conversation into a transcript.
4. Transcribes the data that has been obtained from the Soekarno Movie.
5. Classifying the data.
6. Analyzing forms of language variations and factors causing of language variations.
7. Making a conclusions.

Data analysis technique this research uses Spradley analysis, namely qualitative data analysis proposed by James Spradley 1979, this method is used in ethnographic research to understand the meaning contained in social and cultural interactions from the perspective of informants. Spradley proposed four stages , namely domain analysis, taxonomy analysis, componential analysis and themes.

RESULTS AND DISCUSSION

This study aims to identify the form of language variation (dialect) used in the film Soekarno and analyze the factors that cause the language variation. The results show a rich diversity of language use in the dialog between characters, which reflects the various social, cultural, and geographical dimensions of Indonesia during the struggle for independence.

The use of language variations in Soekarno reflects the richness of Indonesian culture, which is full of regional language diversity. Each dialect used not only illustrates the geographical origins of the characters, but also enriches the authenticity of the story and helps the audience understand the cultural background during the struggle for independence.

Javanese dialect: Used to show Soekarno's authority and charisma, while reflecting Javanese cultural identity, Bengkulu dialect: Reflects Fatmawati's warmth and close family relationships, Minangkabau dialect: Emphasizes intellectuality and strategic importance in political discussions, Sundanese dialect: Portrays deep emotions and personal relationships, especially in the interactions between Inggit and Soekarno.

1. Forms of Language Variation in Soekarno Movie

This research found that there are 22 data of dialect-based language variation in the dialog between characters. The language variations are divided into four main types, namely:

Language/Dialect	Data Found	Total Usage (%)
Bengkulunese	6	27.27%
Javanese	7	31.82%
Sundanese	4	18.18%
Minangkabau	5	22.73%
Total	22	100%

Tabel 4.1 1 Forms of Dialect Language Variations

No.	Dialogue	Context	Language Variations	Bengkulu Dialect Usage (%)
1	Tati: Untuk apo kito merdeka pak, idup kito lebih enak dibawah pemerintahan Belanda. Soekarno: Ada yang setuju? Fatmawati: Tidak setuju pak, hey Tati, kalau kito idak merdeka kito idak pacak bebas, memangnyo kau ndak terus terusan dijajah kek Belanda.	Data 1: Bengkulunese Dialects (19:46-21:15 Sec) Dialogue between Tati and Fatmawati at school.	Apo (apa), kito (kita), idak (tidak), pacak (bisa), memangnyo (memangnya), kau (kamu), kek (seperti)	27,27 %
2	Ayah Fatmawati (Hasandin): Apo ini? Fatmawati: Kalau ayah dengan ibu ndak bahas itu lagi, fat idak ndak bahas, fatlah yakin dengan pilihan fat. Ibu Fatmawati: Fatma, cekmano kek ibu Inggit lah kau tanyo perasannyo, mau kau dimadu, mau dio dimadu.	Data 2: Bengkulunese Dialects (1:14:46-1:15:35 Sec) Dialogue between Fatmawati and her parents.	Apo (apa), cekmano (bagaimana), tanyo (tanya), perasannyo (perasaannya), idak (tidak), kau (kamu)	
3	Fatmawati: Silahkan	Data 3:	Disiko (disini),	

	<p>duduk disiko pak. Soekarno: Terimakasih, ayah dan ibumu kemana? Fatmawati: Ayah kek ibu lagi pai pak. Soekarno: Aku sebenarnya datang kemari untuk memberikan foto tempo hari di rumah, ada apa fat? Fatmawati: Terimakasih pak, fat bingung kareno fat baru bae dilamar orang malam tadi, fat idak tahu laki-laki itu siapo, bapak sekironyo ado saran untuk fat.</p>	<p>Bengkulunese Dialects (27:41-30:20 Sec) Dialogue between Soekarno and Fatmawati.</p>	<p>pai (pergi), kareno (karena), bae (baru), siapa (siapa), sekironyo (sekiranya)</p>	
4	<p>Fatmawati: Punya siapa ini sapu tangan iko mas? Dasar lelaki, mengoda setiap perempuan. Soekarno: Fat, dengar dulu. Fatmawati: Ha apalagi, kelayapan kau cari wanita, aku idak suko dengan kelakuanmu mas, tega nian kau melakukan ini kek aku mas.</p>	<p>Data 4: Bengkulunese Dialects (1:23:20-1:23:32 Sec) Dialogue between Soekarno and Fatmawati about a handkerchief.</p>	<p>Iko (ini), idak (tidak), suko (suka), kek (seperti)</p>	
5	<p>Fatmawati: Tadi bapak cerito di kelas bahwa Belanda akan kalah, kato bapak, ngapo pacak cek itu pak. Soekarno: Kemungkinan besar begitu, baca buku ini The Great Pacific War oleh Hector, semua pertanyaanmu ada di sini.</p>	<p>Data 5: Bengkulunese Dialects (25:00-26:37 Sec) Dialogue between Fatmawati and Soekarno on the beach about the Dutch being defeated by Japan.</p>	<p>Cerito (cerita), kato (kata), ngapo (kenapa), pacak (bisa), cek (itu)</p>	
6	<p>Ayah Fatmawati (Hasandin): Baru bae aku ndak ke tempat bung untuk menyampaikan pesan dari kawan-kawan Muhammadiyah bahwa bung harus segera pai dari Bengkulu, Jepang lah masuk ke Balikpapan dan Sumatera bagian Selatan. Soekarno: Fatma dimana?</p>	<p>Data 6: Bengkulunese Dialects (33:52-34:40 Sec) Dialogue between Ayah Fatmawati and Soekarno about Japan entering Bengkulu.</p>	<p>Bae (baru), pai (pergi), neneknyo (neneknya), kek (seperti)</p>	

	Ayah Fatmawati (Hasandin): Untuk sekarang Fatma aku titipkan kek neneknyo sampai situasi stabil.		
	Total Bengkulu Dialect Usage:		27,27%

Tabel 4.1.1 Bengkulu Dialect Language Variations

No.	Dialogue	Context	Percentage
1	Teman Soekarno: “Kusno, Yakin koe untuk melamar dia, koe bukan anak bupati loh Kusno?” Soekarno muda: “ Wes to yakin ae. ” Teman Soekarno: “Masalaha bapake gelem ra nerima koe. ” Soekarno muda: “Jangan sebut Soekarno kalau gak iso menaklukan Belanda. Jas iki sesok tak kembalikan.”	Data 7 Javanese Dialects (9:10-9:31 sec) Dialogue in Javanese dialect between young Soekarno and his friend.	31,82%
2	Teman Soekarno: " kurang ajar Belanda iku pancen katone ngeruk bebas, tebu, gandum, seenakne dhewe apa iki. " Soekarno muda: "lalu apa sing isih mas Muso? Yang sisa kemiskinan sampai mati kita akan sengsara, ngerti nggak? " Teman Soekarno: " dadi kuli lan buruh negara kita dhewe. "	Data 8 Javanese Dialects (08:20-8:31 sec) Dialogue between Soekarno and his friend about Dutch oppression.	
3	Hatta: "Bung, masuk ke dalam, Bung kan suaminya." Soekarno: " wis ana ibune lan para dokter ing didalem. " Hatta: "Ayo Bung, cepat masuk kedalem. " Soekarno: "Tapi aku takut darah. "	Data 9 Javanese Dialects (1:24:30-1:24:51 sec) Dialogue between Soekarno and Hatta as Hatta urges Soekarno to enter as Fatmawati is about to give birth.	
4	Soekarno: "Sekarang kalian pulang percaya pada kami, kemerdekaan akan raih dengan selamat bukan dengan pertumpahan darah." Golongan pemuda:	Data 10 Javanese Dialects (1:40:40-1:41:18 sec) Dialogue between Soekarno and the youth	

	<p>"terlambat Bung, Supriadi sudah mendahului terlebih dahulu bersama pasukan PETA, bagi kami dia adalah pahlwan." Soekarno: "Bagus, melu dalane dia." Golongan pemuda: "kami putuskan dukungan pada Bung Karno." Soekarno: "Silahkan kita lihat saja siapa yang duluan akan memproklamirkan kemerdekaan Indonesia."</p>	<p>urging the announcement of independence.</p>	
5	<p>Soekarno: "Bagaimana kondisi Jakarta?" Ahmad Soebarjo: "Tidak terjadi revolusi apa-apa ing Jakarta. Sing penting Jenderal Hiroito sudah masrahake panguwaose pada negara sekutu."</p>	<p>Data 11 Javanese Dialect (1:54:38-1:55:07 sec) Dialogue between Ahmad Soebarjo and Soekarno about Jakarta during a kidnapping event.</p>	
6	<p>Ibu Soekarno: wis rong wulan lara kok ora waras ibu khawatir pak, bagaimana iki. Ayah Soekarno: "pasrahaken semuanya pada Tuhan semoga dijauhkan dari bahaya sabar." Ayah Soekarno: "Aku wis rong wulan nglakoni tirakat turu dibawah ranjang Kusno moga moga penyakit Kusno pindah menyang badanku wis turu wae."</p>	<p>Data 12 Javanese Dialect (5:29-6:02 sec) Dialogue between Soekarno's father and mother when young Soekarno was sick for two months.</p>	
7	<p>Ayah Soekarno: "wis umur 11 taun Kusno, amarga iku ing dina iki saya tegese nyucikan anak saya dengan mengganti namanya." Tetangga: "kula usul pak Soekemi kados pundi menawi nama Kusno diganti kaliyan Werkudara utawi Bima." Ayah Soekarno: "nanging ana salah siji ksatria sing dadi kulawarga Pandawa sakti jenenge Adipati Karno amarga iku aku menahi jeneng anyar Soekarno."</p>	<p>Data 13 Javanese Dialect (5:26-6:50 Sec) Dialogue during renaming ceremony of Soekarno by his father.</p>	
	<p>Total Javanese Dialect Usage:</p>		<p>31,82%</p>

Tabel 4.1.2 Javanese Dialect Language Variations

No.	Dialogue	Context	Language Variation	Percentage
14	Tetangga: " ceu Inggit" Inggit: "Ada apa neng ?" Tetangga: "Suami ceu ditangkap di yogya "	Data 14 Sundanese Dialects (17:06-17:18 sec) Dialogue between neighbour and Inggit about Soekarno's arrest in Yogyakarta.	ceu (saudara perempuan), neng (nak), suami (suami), ditangkap (ditangkap), yogya (di Yogyakarta)	18,18%
15	Anak Soekarno: " abdi dapat teman baru namanya teh Fatmawati udah Ma baik pinter juga. Kamarin si Fat Muji bapak ngomong, salian ti pinter, manéh téh ganteng. " Inggit: "kalau tidak ganteng mah bukan bapaknya kamu nak, kalau pinter dia pinter ajak atuh dia tinggal di sini untuk menemani kamu belajar kan keluarganya juga baik kumaha kus ?"	Data 15 Sundanese Dialects (21:27-22:05 sec) Dialogue between Soekarno's children and his family discussing his new friend Fatmawati.	abdi (saya), teh (saudara perempuan), pinter (pandai), ganteng (tampan), salian ti (selain)	
16	Soekarno: "Dari sini kamu pulang ke mana?" Inggit: " ka imah Haji anjeun di Lengkong Besar kenalan waktu di Bandung." Soekarno: "biar kuantar kau izinkan aku untuk melakukan untuk terakhir kali."	Data 16 Sundanese Dialects (1:18:26-1:19:57 sec) Dialogue between the divorced Soekarno and Inggit.	imah (rumah), Haji (gelar kehormatan), anjeun (kamu), biar (biarkan)	
17	Soekarno: "aku tidak mau menceraikanmu." Inggit: "tapi nggit tidak mau dimadu , Inggit geus lila ngabayangkeun ieu saprak anjeun nyandak kuring ti Kang Sanusi. Menikahi kamu tidak cukup hanya dengan cinta." Soekarno: "kau sudah tunjukkan itu semua pengorbananmu."	Data 17 Sundanese Dialects (1:15:40-1:27:23 sec) Dialogue between Soekarno and Inggit who are about to divorce.	nggit (Inggit), dimadu (dihadirkan), geus lila (sudah lama), nyandak (mengambil), pamajikan (istri), narima (menerima), minta (meminta)	

Inggit: " enya , sanajan teu cukup ku anjeuna , tapi Inggit ikhlas, Kus. Hanya Inggit tidak bisa narima pamajikan nu kadua , Inggit minta Kus menghargai itu sudah cukup Inggit mengantar Kus ke gerbang cita-cita."			
Total Sundanese Dialect Usage			18,18%

Tabel 4.1.3 Sundanese Dialect Language Variations

No.	Dialogue	Context	Language Variation	Percentage
18	Sjahrir: "Saatnya kito menarik garis konflik dengan Nippon, sehingga ketika sekutu masuak uda kita sudah menjadi negara merdeka bukan boneka Nippon." Hatta: "Rancanamu bisa bikin kacau sagalo . Satu hal lagi, kita bukan boneka Jepang seperti nan kau jo pengikutmu tuduhkan."	Data 18 Minangkabau Dialects (1:49:44-1:50:08 sec) Dialog between Sjahrir and Hatta urging the proclamation of independence.	kito (kita), masuak (masuk), sagalo (segala), nan (yang), jo (dengan)	22,73%
19	Sjahrir: " uda yakin bakarajo samo dengan Bung Karno, uda tahukan orangnyo sangat implusif, aglitatif, narisitik." Keponakan Hatta: " mamak ado Bung Karno."	Data 19 Minangkabau Dialects (59:40-1:00:17 sec) Dialog between nephew and Hatta that Soekarno came home for a discussion.	uda (sudah), bakarajo (bekerja), samo (sama), ado (ada), orangnyo (orangnya)	
20	Hatta: " Kito jumpo lagi Bung Karno." Soekarno: "Apakah saya sedang bermimpi?" Hatta: "Kalaupun iyoy , bung ku harap bukan mimpi yang buruak ."	Data 20 Minangkabau Dialects (58:54-59:04 sec) Dialog between Soekarno and Hatta, Hatta picks up	jumpo (bertemu), iyoy (iya), bung (saudara), buruak (buruk)	

		Soekarno at Jakarta port.		
21	Soekarno: "Kau tersenyum bung, selamat ulang tahun temanku ." Hatta:"Bagaimano bung biso tahu?"	Data 21 Minangkabau Dialects (1:54:09-1:54:40 sec) Dialogue between Soekarno and Hatta, Soekarno wishes Hatta a happy birthday after his discussion with the Japanese emperor.	biso (bisa), temanku (temanku), bagaimano (bagaimana)	
22	Sjahrir: uda , Hiroshima dan Nagasaki sudah dibom, Jepang alah kalah Kito harus kasih kabar ka dunia internasional, bahwa Indonesia bukanlah negara hasil ciptaan Jepang." Soekarno: Aku bicarakan dulu dengan Laksamana Maeda, untuk memastikan semuanya	Data 22 Minangkabau Dialects (1:47:37-1:48:44 sec) Dialogue between Soekarno, Sjahrir and Hatta the debate on Indonesian independence.	Uda (Abang), Ka (kepada), Kito (kita)	
	Total Minangkabau Dialect Usage			22,73%

Tabel 4.1.4 Minangkabau Dialect Language Variations

1. Javanese dialect:

(31.82%), this dialect dominates the dialog in the film and is mostly used by the main character, Soekarno. The use of Javanese dialect not only emphasizes Soekarno's geographical identity, but also shows the authority and charisma of a national leader. Dialogues using Javanese dialect often appear in formal and informal situations, reflecting the flexibility of this dialect in various communication contexts.

2. Bengkulu dialect:

(27.27%), this dialect is mainly used by Fatmawati and her family. Bengkulu dialect highlights the warmth in family conversations, especially in daily interactions that are full of emotional nuances. For example, in the conversation between Fatmawati and her family, the use of typical words such as *idak* (no) and *kito* (we) illustrates the characteristics of the Bengkulu region.

3. Minangkabau dialect:

This dialect is used 5 times (22.73%), and generally appears in political discussions between the characters Hatta and Sjahrir. The use of Minangkabau dialect gives an intellectual and formal impression, reflecting the values of intelligence and seriousness in a conversation that focuses on political strategy.

4. Sundanese dialect:

(18.18%), this dialect often appears in conversations between Inggit and Soekarno. Sundanese dialect enriches the emotional dimension of interaction, especially in personal or intimate situations. The use of this dialect gives a strong emotional color to their relationship.

2. Factors Causing Language Variation

In this study, it was found that language variation in Soekarno was influenced by four main factors, namely geographical and social background, communication media, topic of conversation, and language situation. These factors provide a context for how and why certain language variations appear in the dialog between characters. The following is a more detailed explanation of each factor:

Factor	Data Found	Usage (%)
Geographical and Social Background	5	27,78%
Medium of Communication	4	22,22%
Topic of Conversation	3	16,67%
Factor of Language Situation	6	33,33%
Total	18	100%

Table 4.2. Factor that Causing Language Variations

No	Character	Geographical Background	Social Background	Dialogue	Percentage
1	Soekarno	Surabaya, East Java	Javanese Aristocracy (Priyayi)	Soekarno: "Bagaimana kalau saya mendatangkan pelacur di sini." Masyarakat: "Sama saja bung Karno, kita membiarkan perzinahan itu ada, itu haram." Soekarno: "Tentara Nippon akan mengambil anak gadis kalian." Masyarakat: "Kita akan lawan." Masyarakat: "Tenang tentara Nippon tidak bisa dikalahkan mereka, dengan mudah perempuan, anak-anak kita, orang tua akan habis dibantai, bukan begitu bung."	27,78%
2	Fatmawati	Bengkulu, Sumatra	Bengkulu Traditional Family	Fatmawati: "Dari minggu lalu dia selalu melihat foto Inggit, ambo meraso dibanding-bandingkan dengan dia."	
3	Hatta	Bukittinggi, West Sumatra	Minangkabau Intellectual (Highly Educated)	Sjahrir: "Dio pandai sekali memikat hati orang." Hatta: "Kau pikir aku orang yang mudah terpikat." Sjahrir: "Kau membuatku seperti tidak ada pilihan."	
4	Inggit	Bandung, West Java	Sundanese Merchant (Middle Class)	Inggit: "Mereka mah bisa melakukan apa saja atuh, aku tidak suka dengan Hatta dan Syahrir karena mereka menuduhmu terlalu menguasaiku." Soekarno: "Dalam beberapa hal aku sangat	

				menikmati engkau menguasaiku."	
5	Sjahrir	Sumatra, with Dutch influence from schooling in the Netherlands	Minangkabau and Dutch Influences	Soekarno: "Kita bisa memastikan mereka untuk tidak melukai rakyat kita, Sjahrir." Sjahrir: "Nanking, Bagaimana dengan Nanking lebih dari 400.000 nyawa manusia mati." Soekarno: "Nanking itu tragedi Cina dan Nippon punya hubungan buruk di masa lalu, sebab itulah kita tidak boleh itu terjadi di Indonesia." Sjahrir: "Siapa yang bisa menjamin itu." Soekarno: "Aku yang menjamin itu, aku sudah melakukan itu di Sumatera."	
Total					27,7 8%

Tabel 4.2.1 Factor of Geographical and Social background of Speakers

No	Scenes Data	Factor Communication Media	Dialogue	Percentage
6	Soekarno berbicara (1:00:52-1:01:07 Sec.)	Oral (direct)	Soekarno: "Alhamdulillah Nippon, saya bisa kembali bertatap muka dengan saudara-saudaraku di Surabaya. Pada hari ini saya bersama Bung Hatta bekerja sama dengan pemerintahan dari Nippon menuju kemerdekaan."	22,22%
7	Tulisan proklamasi Soekarno, Hatta, dan Soebardjo	Written (letter)	"Kami bangsa Indonesia dengan ini menjatakan Kemerdekaan Indonesia. Hal-hal jang mengenai pemindahan kekoeasaan d.l.l, diselenggarakan	

	(2:04:43-2:05:20 Sec.)		dengan tjara seksama dan dalam tempo jang sesingkat-singkatnja."	
8	Pidato di depan umum (2:11:32-2:13:27 Sec.)	Oral (speech)	Soekarno: "Saudara-saudara sekalian, saya telah meminta saudara saudara hadir di sini untuk menyaksikan peristiwa maha penting dalam Sejarah Indonesia. Berpuluh-puluh tahun bahkan beratus-ratus tahun bangsa Indonesia berjuang untuk kemerdekaan..."	
9	Penggunaan radio untuk pengumuman (1:43:48-1:44:46 Sec)	Technology (radio)	Soekarno: "Good morning everybody, we are here in the NBC newsroom with the bulletins coming in constantly on Japan Surrender offer and with every minute more the offer is def... The first Atomic Bomb was dropped to save lives of young Americans..."	
Total				22,22%

Tabel 4.2.2 Factor the Medium of Communication Used

No	Topic Conversation	Dialect	Dialogue	Percentage (%)
10	Political Discussion	Javanese, Minangkabau	Soekarno: "Aku tidak setuju dengan bentuk negara kerajaan, ini akan mengingkari semangat nasionalisme yang sudah aku bangun semenjak PNI dan Pertindo." Hatta: "Ya benar bung, menurut ambo Indonesia cocok jadi federasi jadi setiap pulau mempunyai otonomi mengelola pemerintahannya sendiri." Soekarno: "Tidak bung, aku tidak setuju, tidak ada persatuan dan kesatuan dalam satu nation. Indonesia bung terdiri dari banyak	16,67%

			budaya, bahasa, adat istiadat, dan agama..."	
11	Fatmawati's Father Unable to Attend Event	Bengkulunese	Kakak Fatmawati: "Sebelnya kami minta maaf bung Karno, bapak Hasandin tidak bisa datang karena ada pertemuan dengan Muhammadiyah." Soekarno: "Oh, beliau sedang sibuk ya." Kakak Fatmawati: "Iyo, akhir-akhir ini banyak sekali pertemuannya bung."	
12	Support for Soekarno in Jail	Sundanese	Warga: "Ini teh bentuk dukungan kami terhadap Bung Karno." Inggit: "Semoga ini juga cukup untuk membantu." Masyarakat: "Baik teh, terima kasih kami akan dukung Bung Karno mati-matian. Permisi, teh."	
	Total			16,67%

Tabel 4.2.3 Factor of Topic Conversation

No	Factor of Language Situation	Dialogue Data	Percentage (%)
13	Formal	Soekarno: "Tanah kita sangat kaya tapi kenapa kita lalu kelaparan di mana-mana terlihat tubuh kurus dan penyakitan... ini saatnya kita tunjukkan siapa diri kita, berteriaklah, Tuan imperialis, kita akan tuntutan Tuan atas kelakuan tuan pada tanah kami." (14:24 - 15:17)	33,33%
14	Informal	Soekarno: "Mau ke mana kamu?" Riwu: "Maafkan Riwu Bapak, Riwu tidak sanggup lagi menemani Bapak, Riwu mau pamit." (1:24:12 - 1:24:26)	
15	Persuasive	Soekarno: "Tidak ada lagi yang kaya-kaya sendirian... kita harus mengedepankan kesejahteraan sosial bagi seluruh rakyat Indonesia." (1:40:22 - 1:40:30)	
16	Emotional	Soekarno: "Semua ini sia-sia, Sjahrir akan tertawa mengejekku, meremehkan aku." Hatta: "Tidak bung, salah..." (1:56:52 - 1:57:50)	
17	Argumentative/Debate	Inggit: "Penjelasan apa penjelasan apa, Kus? Kamu mau memberikan pembelaan atas sikap kamu ini..." Anak Soekarno: "Kita harus selesaikan masalah ini sebelum kembali ke Jawa." (32:31 - 33:06)	

18	Negotiation	Pemuda: "Sekarang juga bung, malam ini juga." Soekarno: "Kalian semua ini tidak masuk akal." (1:49:29 - 1:50:20)	
Total			33,33%

Tabel 4.2.4 Factor of Language Situation

A. Geographical and Social Background (27.78%)

Geographical and social factors play a big role in determining how characters speak in movies. Each character uses a dialect that corresponds to their regional origin and social status.

For example:

- a) Soekarno, who came from Java, used Javanese dialect in many conversations. This dialect reflects his closeness to Javanese culture while reinforcing the impression of his charisma and authority as a national leader.
- b) Fatmawati and her family, who were from Bengkulu, often used Bengkulu dialect in their daily conversations. The use of this dialect reflected their close relationship and warm family atmosphere.
- c) Hatta and Sjahrir, who used Minangkabau dialect in political discussions, demonstrated intelligence, seriousness and intellectuality in strategic talks.

This factor emphasizes how the diversity of geographical and social backgrounds creates diverse language variations, giving authenticity to the film and strengthening the representation of Indonesian culture.

B. Communication Media Used (22.22%)

The medium of communication also influences the form of language used. In this film, most of the dialog is spoken, so the language tends to reflect the nuances of direct interaction between characters. In formal situations, such as political discussions or speeches, characters use more formal and structured language. For example, Soekarno's Proclamation speech uses formal Indonesian to assert authority and nationalism. In informal situations, such as daily conversations between Soekarno and his family, the language used is more casual, often using regional dialects such as Bengkulu or Sundanese. These differences in the medium of

communication show how the way a message is delivered affects the variety of language used by the characters.

C. Topic of Conversation (16.67%)

The topic of conversation is also an important factor in creating language variation. The choice of language and dialect used by a character depends largely on the subject being discussed:

- a) Political discussion: In the conversation between Hatta and Sjahrir, Minangkabau dialect is used to emphasize intelligence and professionalism. Serious topics require more formal and intellectual language.
- b) Family interactions: In daily conversations between Fatmawati and her family, the language used tends to be relaxed and emotional, with much use of typical Bengkulu vocabulary.
- c) Personal relationships: In the interaction between Soekarno and Inggit, Sundanese dialect is used to give a sense of intimacy and emotional depth.

By paying attention to the topic of conversation, the audience can see how the characters choose the form of language that suits the situation and the purpose of their communication.

D. Language Situation (33.33%)

The language situation factor is the most dominant cause of language variation found in this movie. Communication situations, both formal and informal, affect the level of formalism and structure of the language used by the characters. Based on Joos' (1962) theory, there are five levels of formality that affect the language in the film's dialog:

- a) Frozen: Used in ceremonial or ritual situations, such as Soekarno's Proclamation speech. The language used is very formal, structured, and reflects authority.
- b) Formal (Official Language): Used in official interactions, such as discussions between Soekarno and Dutch or Japanese officials. The language used is more professional and impersonal.
- c) Consultative (Consultative Language): Used in discussions that require two-way communication, such as strategy discussions between Soekarno and Hatta. This language is formal, but more flexible.

- d) Casual: Used in everyday interactions, such as conversations between Soekarno and his friends. The language used tends to be relaxed and not bound to a formal structure.
- e) Intimate (Familiar Language): Used in very personal conversations, such as interactions between Soekarno and his family. The language used is very emotional and informal.

These four factors work synergistically to create language variation that reflects the cultural, social and story context in Soekarno. The geographical and social background shows the diversity of Indonesian culture, the medium of communication affects the level of formality, the topic of conversation reflects the intention and focus of communication, while the language situation gives emotional color and meaning to the dialogue.

This research provides valuable insights into how dialect variations in movie can help create rich characters and a more authentic feel. As a suggestion, this research can be extended by comparing the use of dialect in other historical films, to see how dialect is used consistently or differently in portraying the characters of historical figures. Researchers can also deepen the analysis of how dialect influences power dynamics or social hierarchy in films, as well as how dialect can affect the audience's perception of characters. Overall, the findings of this study show that dialect is not just an additional element in a movie, but an important element that helps build character identity and reinforces historical and social context. With a more in-depth linguistic approach, this research is expected to make a meaningful contribution to dialectology, sociolinguistics and

CONCLUSION

Based on the discussion of language variation in Hanung Bramantyo's Soekarno, the following conclusions can be drawn: There are 22 data of conversations between characters that reflect the four variations of dialect language used in the movie Soekarno. The details are 7 language variations of Javanese dialect, 6 language variations of Bengkulu dialect, 5 variations of Minangkabau dialect, and 4 variations of Sundanese dialect. Bengkulu dialect, which is used by Fatmawati and her family, appears with a frequency of 27,27%, reflecting the warmth and emotional closeness in family conversations. Meanwhile, Javanese dialect dominates with 31,82%, used by Soekarno in both personal and political contexts, illustrating his power and authority. Sundanese dialect, with 18,18%, was used by Inggit and

added emotional depth to her interactions with Soekarno. Meanwhile, the Minangkabau dialect, used by Hatta and Sjahrir with a frequency of 22,73%, was prominent in serious and intellectual political discussions.

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