

LANGUAGE IDEOLOGY OF MEDAN REGISTER IN AGAK LAEN MOVIE

**Fina Yanti Sianturi*¹, Mita Syah Putri Silalahi², Sarah Theodora W. Lumbantobing³,
Risma Novalina Sagala⁴, Tiarma Intan Marpaung⁵**

¹²³⁴Students of English Department, Nommensen HKBP Pematangsiantar University

⁵Lecturer of English Department, Nommensen HKBP Pematangsiantar University

Email: finayantisianturi30@gmail.com*

Abstract

This study examines the phenomenon of language ideology through the use of the Medan register in the film *Agak Laen* (2024). The primary focus of this research is to deconstruct how local dialects are utilized as both communication instruments and symbols of identity and cultural belief systems within popular cinema. Employing a qualitative descriptive method, data were gathered through observation and transcription of dialogues from the actors, who are native speakers of the dialect. The analytical process was conducted in stages, ranging from data filtering to drawing conclusions based on sociolinguistic contexts. The research findings indicate that the Medan dialect in the film is characterized by the use of emphatic particles such as *bah*, *lah*, and *kali*, as well as straightforward and bold intonation patterns. Ideologically, the use of this register represents three vital aspects: first, as a manifestation of regional identity that prioritizes cultural pride and solidarity; second, as a humor ideology where local dialects are deemed to have a natural power in delivering comedic messages; and third, regarding social positioning that emphasizes the values of honesty and equality in communication. Generally, this film provides a platform for the Medan dialect to appear as an authentic and positive cultural representation amidst the dominance of standard language.

Keywords: sociolinguistics, language ideology, stereotype, medan register, agak laen movie.

INTRODUCTION

Language is not only a communication tool but also a symbol of identity, culture, and ideology. Every speech community develops its own attitudes and beliefs about language, which shape how certain varieties are valued or marginalized. In sociolinguistics, these beliefs are studied under the concepts of *language ideology*.

Language ideology :

On the other hand, refers to the deeper systems of belief about what language *should* be, how it *ought* to be used, and what it *means* to speak a certain way. It is often linked to issues of identity, power, and inequality (Woolard & Schieffelin, 1994).

In the Indonesian context, regional register such as those from Medan, Betawi, or Makassar often carry strong cultural meanings. The *Agak Laen* movie (2024) presents a unique opportunity to study how the **Medan dialect** is used to represent identity and ideology in a popular media form. This movie, starring comedians from North Sumatra, showcases natural Medan speech, rich with humor, slang, and distinctive intonation patterns.

Problem Identification

Short film *Agak Laen* portrays the Medan register as central to its comedic and cultural expression. However, the question remains:

- What kind of **language ideology** is embedded in the use of the Medan dialect in this movie?
- Does it reinforce stereotypes or celebrate regional identity?

Research Question

- What language ideologies are reflected in the use of the Medan register in *Agak Laen*?
- How does the film represent social attitudes toward Medan register speakers?
- What cultural meanings are attached to the use of Medan register in the film?

Objectives of the Study

This study aims to:

- Identify the forms and functions of the Medan register used in *Agak Laen*;
- Analyze the underlying ideologies represented through linguistic choices;
- Explain how the film shapes public attitudes toward Medan register and identity.

Research Scope

This research does not focus on a single or specific character in *Agak Laen*. Instead, the analysis encompasses all characters appearing in the movie in order to obtain a comprehensive understanding of the stereotypes and social representations portrayed. In addition, the scope of the study covers the entire duration of the movie, from the opening scenes to the conclusion, allowing recurring patterns and interactions to be examined holistically.

With regard to language analysis, this research does not limit its focus solely to the representation of Medan ideology or regional identity. Rather, it also examines prominent linguistic characteristics, particularly intonation patterns that are strongly emphasized throughout the film. By analyzing both ideological elements and distinctive language features,

this study aims to provide a broader and more nuanced understanding of how language functions as a medium of characterization and social meaning in *Agak Laen*. Elements outside the linguistic scope such as audience reactions, filmmaking techniques, or production context are not part of this investigation. The analysis is solely centered on the dialogues that reflect Medan register and how these expressions contribute to shaping language ideology in the movie.

Definition of Key Terms

To provide clarity and avoid misunderstanding throughout this research, several key concepts are defined as follows:

1. Sociolinguistics

Sociolinguistics refers to the study of how language interacts with social factors such as culture, identity, class, gender, and community. It examines how people use language in different social contexts and how linguistic variations reflect social meanings and group membership.

2. Language Ideology

Language ideology is a system of beliefs, assumptions, and values about language and its use. It concerns how people think language should be used, which varieties are considered prestigious or inferior, and how language is linked to identity and power within a society.

3. Stereotype

A stereotype is an oversimplified and generalized perception of a group, often based on limited information. In the context of this study, stereotypes refer to commonly held assumptions—positive or negative about speakers of certain dialects or regional varieties, including the Medan register.

4. Medan Register

Medan register refers to the distinctive speech style associated with speakers from Medan and surrounding areas in North Sumatra. It includes unique vocabulary, pronunciation, intonation patterns, slang, and pragmatic expressions that differentiate it from other Indonesian dialects.

5. *Agak Laen* Movie

Agak Laen is a 2024 Indonesian comedy-horror film featuring artists from North Sumatra who naturally use the Medan dialect. The movie provides rich linguistic data, as it showcases authentic Medan speech within humorous and culturally contextualized scenes.

METHOD

Sociolinguistics

Sociolinguistics is a branch of linguistics that examines the relationship between language and society. It explores how people use language in different social contexts and how linguistic choices reflect aspects of social identity, cultural background, social class, ethnicity, gender, and power relations. In other words, sociolinguistics does not only focus on the structural form of language, but also on the social meanings that emerge from its use.

According to Holmes (2013), sociolinguistics investigates the ways in which language varies and changes depending on the social factors that influence it. These variations can be seen in pronunciation, choice of vocabulary, grammar, and even communication styles. Each community or social group develops its own linguistic patterns, which later become markers of identity. Similarly, Wardhaugh & Fuller (2015) emphasize that sociolinguistics studies why speakers choose certain linguistic forms over others and how these choices reflect social relationships and cultural norms.

In many societies, including Indonesia, language variation is strongly tied to regional identity. Dialects, accents, and registers serve not only as communication tools but also as expressions of belonging and cultural pride. This is why certain dialects such as the Medan register carry distinctive features that make them recognizable and meaningful within their speech community. Sociolinguistics helps explain how such dialects gain social value, how they are perceived by others, and what ideologies are attached to them.

Within the context of the *Agak Laen* movie, sociolinguistics provides a framework for understanding how the Medan dialect is used by characters to construct humor, express personality, and represent cultural identity. It also allows researchers to analyze the underlying social attitudes and ideologies reflected in the film's language use, including issues of prestige, stereotyping, and regional identity. By examining the linguistic choices in the movie, we can see how language functions as both a social symbol and a communicative strategy.

Language Attitudes

Language attitude refers to an individual's evaluative orientation toward a specific language, variety, or speaker group (Garrett, 2010). These attitudes may influence linguistic behavior, social interaction, and educational choices. According to Lambert et al. (1960), language attitudes consist of three components:

1. **Cognitive** – beliefs or perceptions about a language (e.g., “Medan dialect sounds harsh”);
2. **Affective** – emotional responses toward a language (e.g., pride, embarrassment, amusement);
3. **Behavioral** – actions or tendencies influenced by these attitudes (e.g., choosing to speak or avoid the dialect).

In the Indonesian context, attitudes toward regional dialects are often shaped by factors such as social class, urbanization, and national identity. For instance, speakers of standard Indonesian may view regional dialects as informal or humorous, while local communities see them as symbols of pride and belonging.

Language Ideology

Language ideology, as defined by Woolard and Schieffelin (1994), represents the cultural system of ideas that connects linguistic forms to social meanings. It reflects beliefs about what constitutes “proper,” “prestigious,” or “authentic” language use. Silverstein (1979) argues that language ideology mediates between linguistic structures and social processes, serving as a tool through which power relations are maintained or contested.

Some common types of language ideologies include:

- **Standard Language Ideology:** the belief that one standardized form of language is superior and should be used in formal contexts.
- **Regional Identity Ideology:** the notion that local dialects embody cultural authenticity and solidarity.
- **Humor Ideology:** the association of dialectal speech with informal, comedic, or emotionally expressive contexts.

In the case of *Agak Laen*, the Medan dialect carries strong ideological value, reflecting regional pride, collective identity, and social distinctiveness.

Stereotype Representation in *Agak Laen* Movie

Stereotypes play an important role in shaping the narrative and humor of *Agak Laen*. The movie presents various social and cultural stereotypes that are closely associated with Batakese and Medan identity. These stereotypes are conveyed through character behavior, language use, and family relations, which collectively reflect widely recognized social perceptions in Indonesian society.

1. Hard-Spoken Characterization

One of the most prominent stereotypes depicted in *Agak Laen* is the image of Bataknese individuals as **hard-spoken**. This stereotype is clearly illustrated through the character of Oki, particularly in scenes where he becomes annoyed with visitors at the funfair game. His manner of speaking is loud, direct, and emotionally expressive, which may be perceived as aggressive by outsiders. However, within the cultural context, this hard-spoken style does not necessarily indicate hostility but rather reflects a straightforward and assertive communication pattern commonly associated with Medan society.

2. Identical and Distinctive Intonation

Another significant stereotype is the use of **identical or distinctive intonation** among the characters Boris, Oki, Bene, and Jegel. Throughout the movie, these characters consistently display a strong Medan intonation, characterized by a high pitch, firm stress, and expressive delivery. This exclusive intonation functions as a linguistic marker of regional identity and reinforces the stereotype of Medan speakers as vocally dominant and emotionally intense. The repetition of this intonation across multiple characters further strengthens its role as a collective cultural representation rather than an individual trait.

3. Son as Patriarchal Figure

The stereotype of the **son as a bearer of patriarchal responsibility** is also evident in the film, particularly through Oki's personal struggles. Oki is portrayed as having a significant responsibility toward his family, especially in helping and supporting his sick mother. This reflects a patriarchal cultural expectation in which sons are positioned as protectors and providers within the family structure. The film uses Oki's burden to emphasize the social pressure placed on male children to prioritize family welfare over personal aspirations.

4. Education and Children's Success as Parental Priority

The importance of **education and children's success** as central values for parents, especially within Bataknese culture, is another stereotype represented in *Agak Laen*. This is clearly demonstrated through Boris's strong ambition to become a soldier. His obsession is not solely driven by personal desire but is deeply connected to his wish to make his mother proud and happy. This portrayal reflects a common stereotype that parents measure success through

their children's achievements, viewing education and stable careers as pathways to family honor and social recognition.

RESEARCH METHODOLOGY

Research Design

This study employs a qualitative descriptive research design, which is appropriate for exploring the relationship between language, culture, and ideology as reflected in natural communication. The qualitative approach is used because the data analyzed are not numerical, but rather consist of linguistic expressions, contextual meanings, and ideological representations that emerge in the film *Agak Laen*.

According to Creswell (2014), qualitative research seeks to understand social phenomena from the participants' perspectives by examining meanings constructed through interaction and interpretation. In this research, the qualitative descriptive method allows the researcher to observe how the Medan dialect is employed by the characters in their natural conversational context and how this use conveys underlying language ideologies.

The descriptive nature of the research focuses on identifying, describing, and interpreting the linguistic features and sociocultural meanings found in the dialogues. The aim is not only to record the presence of certain dialectal forms but also to analyze how they function ideologically to construct identity, humor, and social relations within the film.

Data Source

The primary source of data in this study is the Indonesian comedy-horror film *Agak Laen* (2024), directed by Muhadkly Acho and produced by Imajinari Production. The film was chosen because it provides rich linguistic material representing the natural use of the Medan dialect in various communicative situations.

The film features well-known comedians from North Sumatra, such as Boris Bokir, Indra Jegel, Oki Rengga, and Bene Dion, who are native speakers of the dialect. Their spontaneous and authentic speech reflects real-life linguistic behavior among Medan people, making the film a reliable source for sociolinguistic analysis.

In addition to the film, secondary data such as interviews, online reviews, and scholarly articles discussing *Agak Laen* and Medan dialect use were consulted to support the interpretation of the findings. These additional references help provide a broader cultural and ideological context for the linguistic analysis.

Data Collection Technique

The data collection process was carried out systematically in several stages to ensure accuracy and validity. The steps are as follows:

1. Film Observation :

The researcher watched *Agak Laen* multiple times to become familiar with the storyline, characters, and communicative context. This observation phase helped in identifying scenes where the Medan dialect is most prominently used.

2. Transcription :

The dialogues containing the Medan dialect were transcribed verbatim from the film's audio track. Non-verbal cues such as laughter, gestures, or tone of voice were also noted when relevant to understanding the ideological meaning of the utterances.

3. Selection of Data :

After transcription, the researcher selected dialogues that explicitly display linguistic features characteristic of the Medan dialect—such as intonation, vocabulary, or particles (*bah, lah, punya kau*). The selection also considered the contextual significance of each utterance, such as scenes involving humor, conflict, or social commentary.

4. Categorization :

The selected data were then categorized based on linguistic form and contextual function. Categories included:

- expressions of local identity,
- expressions of social hierarchy or power,
- expressions of humor or solidarity.

5. Interpretation :

Finally, each category was analyzed in relation to language ideology. The researcher examined how the Medan dialect reflects cultural values, stereotypes, and ideological meanings embedded in the film's representation of local speech.

This multi-step process ensured that the data collected were both representative and analytically significant, allowing for a comprehensive exploration of the ideological functions of the Medan dialect in the film.

Data Analysis Technique

The collected data were analyzed using the interactive model of qualitative data analysis proposed by Miles and Huberman (1994). This model consists of three interrelated stages—data reduction, data display, and conclusion drawing/verification—which are carried out continuously throughout the research process.

1. Data Reduction :

In this stage, the researcher filtered and condensed the raw data by selecting only the dialogues relevant to the research focus. Redundant or irrelevant utterances were excluded. The goal of data reduction is to simplify the information while preserving its essential meaning, making analysis more focused and manageable.

2. Data Display :

The reduced data were then organized and presented in tables or thematic charts. The researcher grouped the dialogues according to recurring themes, such as *identity representation*, *humor expression*, and *language ideology of power and hierarchy*. This display process helped in visualizing relationships between linguistic forms and ideological meanings.

3. Conclusion Drawing and Verification :

In the final stage, the researcher interpreted the meaning of the displayed data and formulated conclusions regarding how the Medan dialect reflects language ideology in *Agak Laen*. Verification was done by re-examining the data to ensure consistency and validity of interpretation.

Through these stages, the analysis sought to reveal how linguistic choices—such as the use of specific dialectal markers, intonation, or pragmatic expressions—contribute to constructing ideologies of identity, humor, and social relations within the film.

Research Validity (*optional expansion if you want to include this part*)

To ensure the reliability and validity of the findings, the researcher applied triangulation techniques, including:

- Data triangulation: using both primary (film dialogues) and secondary data (reviews, interviews, and academic sources);
- Theoretical triangulation: interpreting findings using concepts from sociolinguistics and language ideology theories;

- Peer debriefing: consulting with academic advisors and peers to validate interpretations and avoid personal bias.

RESULT and DISCUSSION

Linguistic Features of Medan Dialect

Common features found in *Agak Laen* include:

- Use of particles like *bah*, *lah*, *punya kau*, *kau tengoklah*;
- Direct, assertive tone reflecting social boldness;
- Code-mixing with Indonesian standard language.

These features express solidarity, humor, and local identity typical of Medan speech.

Examples of Medan Dialect in *Agak Laen*

To better illustrate the linguistic characteristics of the Medan dialect used in *Agak Laen*, this section presents **50 examples** of dialogues that reflect the authentic speech patterns, humor, and identity of Medan speakers. Each example is analyzed based on its linguistic form and the ideological meaning it conveys.

No.	Medan Dialect Dialogue	Standard Translation	Linguistic Analysis	Ideological Meaning
1	“Bah, kau tengoklah itu!”	“Hey, look at that!”	<i>Bah</i> signals surprise; <i>lah</i> emphasizes the command.	Shows spontaneity and emotional directness typical of Medan speakers.
2	“Kau jangan buat kalilah!”	“Don’t do that!”	<i>Kali</i> intensifies meaning (“really”).	Reflects expressiveness and emotional strength.
3	“Macam mana lah kau ni?”	“What’s wrong with you?”	Typical Medan interrogative phrase for mild annoyance.	Reflects casual and expressive communication.
4	“Punya kau pun, ngaku aja lah!”	“It’s yours, just admit it!”	<i>Punya kau</i> structure differs from standard Indonesian “punyamu.”	Reflects social closeness and informality.

5	“Gila kali orang ni, ngakak aku bah!”	“This guy is so funny, I can’t stop laughing!”	Combination of <i>kali</i> and <i>bah</i> adds intensity and laughter.	Highlights humor ideology within Medan speech.
6	“Udah lah, sabar aja kau!”	“Just be patient!”	<i>Lah</i> softens the imperative tone.	Shows empathy and solidarity.
7	“Apa kali kau ni, sok kali gayamu!”	“Why are you acting so arrogant!”	<i>Kali</i> expresses annoyance or exaggeration.	Represents honesty and directness in social interaction.
8	“Bikin malu aja kau, depan orang bah!”	“You embarrassed me in front of others!”	<i>Bah</i> at the end adds emotional emphasis.	Reflects emotional openness and honesty.
9	“Udah dibilang jangan bah!”	“I told you not to do that!”	Repetition of <i>bah</i> reinforces frustration.	Expresses strong emotional involvement.
10	“Kau pikir gampang kali kerja di sini?”	“You think working here is easy?”	<i>Kali</i> adds rhetorical intensity.	Reflects assertiveness and confidence.
11	“Jangan kau buat aku naik darah kali!”	“Don’t make me so angry!”	Idiom <i>naik darah</i> = “to get furious.”	Shows emotional expressiveness.
12	“Eh, kau ni kok ribut kali bah!”	“Hey, you’re so noisy!”	<i>Kali bah</i> intensifies irritation humorously.	Expresses liveliness and informal humor.
13	“Kau ni ya, mulutmu pedas kali!”	“Your mouth is so sharp!”	<i>Pedas kali</i> means “hurtful” or “blunt.”	Reflects honesty and candidness.
14	“Biarpun hantu, jangan sok kalilah!”	“Even if you’re a ghost, don’t act so tough!”	Code-mixing with humor.	Highlights comic creativity of local speech.

15	“Bah, tak paham aku kali kau ngomong apa!”	“I really don’t understand what you’re saying!”	<i>Tak paham aku</i> is syntactically inverted.	Reflects regional grammar and identity.
16	“Coba aja lah dulu, siapa tau jadi!”	“Just try it first, maybe it’ll work!”	<i>Lah</i> softens persuasion.	Indicates optimism and encouragement.
17	“Udah lah, capek kali aku bah!”	“I’m so tired already!”	Repetition of <i>lah</i> and <i>bah</i> conveys exhaustion.	Expressive emotion and realism in Medan speech.
18	“Kau tengok muka dia bah, lucu kali!”	“Look at his face, it’s so funny!”	<i>Kau tengok</i> = “you look” (Medan phrasing).	Reinforces humor and social warmth.
19	“Apa lah yang kau buat ni, kacau kali jadinya!”	“What did you do, it’s such a mess!”	<i>Apa lah</i> expresses scolding.	Combines criticism with humor.
20	“Diam kau bah, banyak kali ngomongmu!”	“Be quiet, you talk too much!”	<i>Bah</i> = marker of authority.	Reflects social hierarchy and dominance.
21	“Hadeh, lama kali kau bah ngerjainnya!”	“You’re taking too long to finish it!”	<i>Kali bah</i> expresses impatience.	Represents natural irritation typical of daily talk.
22	“Kau ni, kok sotoy kali ngomongnya!”	“You’re such a know-it-all!”	<i>Sotoy kali</i> = mix of slang and dialect.	Shows the fusion of modern and regional language.
23	“Ngeri kali bah tempat ni, merinding aku!”	“This place is so creepy, I’m shivering!”	<i>Kali bah</i> emphasizes fear.	Expresses emotional vividness.
24	“Bah, jangan bilang-bilang kali lah!”	“Don’t tell anyone!”	<i>Kali lah</i> softens confidentiality tone.	Indicates intimacy and trust.

25	“Udah lah, biar aja dulu!”	“Just let it be for now!”	<i>Lah</i> softens suggestion.	Shows empathy and calm tone.
26	“Lucu kali gaya si Oki bah!”	“Oki’s style is so funny!”	<i>Bah</i> conveys laughter.	Represents humor ideology.
27	“Panas kali bah cuacanya, bisa gosong aku!”	“It’s so hot, I might get burned!”	<i>Kali bah</i> intensifies complaint.	Shows realistic, candid expression.
28	“Nggak usah banyak kali mikir, jalan aja lah!”	“Don’t overthink it, just do it!”	<i>Banyak kali</i> = “too much.”	Reflects practicality of Medan people.
29	“Susah kali bah cari duit sekarang!”	“It’s so hard to earn money now!”	<i>Kali bah</i> = deep frustration.	Shows honesty and realism in speech.
30	“Kau ni, besar kali suaramu bah!”	“Your voice is so loud!”	<i>Bah</i> adds teasing tone.	Humor and social teasing.
31	“Diamlah dulu, pusing kali kepalaku!”	“Be quiet, my head hurts!”	<i>Lah</i> strengthens command.	Reflects straightforward emotional style.
32	“Kau buat aku ketawa terbahak kali bah!”	“You made me laugh so hard!”	<i>Kali bah</i> = extreme amusement.	Reinforces laughter as local identity.
33	“Hilang akal aku bah tengok tingkahnya!”	“I’m losing my mind watching him!”	Idiomatic Medan phrase <i>hilang akal</i> .	Highlights hyperbolic humor.
34	“Makan dulu lah, baru cerita!”	“Eat first, then we talk!”	<i>Lah</i> softens advice.	Reflects caring and communal values.
35	“Kau ni sombong kali bah, padahal biasa aja!”	“You’re so arrogant, though you’re nothing special!”	<i>Bah</i> adds sarcasm.	Expresses social criticism humorously.

36	“Kalem kali bah kau sekarang!”	“You’re so calm now!”	<i>Bah</i> marks surprise.	Expresses familiarity and observation.
37	“Ngapain kau senyum-senyum sendiri, gila kali!”	“Why are you smiling alone, you’re crazy!”	<i>Kali</i> intensifies the joke.	Humor as cultural expression.
38	“Kau ni kalau ngomong, nggak mikir kali bah!”	“You talk without thinking!”	<i>Bah</i> expresses disappointment.	Honest and open communication.
39	“Udah lah, jangan ngelawan aku bah!”	“Don’t argue with me!”	<i>Bah</i> = assertion marker.	Reflects hierarchy and authority.
40	“Jelek kali gayamu bah, ngakak aku!”	“Your style is so bad, I’m laughing!”	<i>Bah</i> and <i>kali</i> show strong reaction.	Social humor through exaggeration.
41	“Ngomongnya cepat kali, nggak paham aku bah!”	“You speak too fast, I don’t get it!”	<i>Bah</i> shows complaint and intimacy.	Equal, open speaker relationships.
42	“Sok hebat kali lah dia tu!”	“He thinks he’s so great!”	<i>Lah</i> adds sarcasm.	Humor used for critique.
43	“Bah, perasaan tadi udah kutaruh di sini lah!”	“Hey, I’m sure I put it here earlier!”	Inverted sentence structure.	Shows syntactic uniqueness of Medan dialect.
44	“Kau jangan kali lah becanda di kuburan, takut aku bah!”	“Don’t joke around in the graveyard, I’m scared!”	<i>Kali lah bah</i> amplifies fear and tension.	Reflects horror-comedy tone of the film.
45	“Nggak usah gaya kali kau bah, biasa aja!”	“Stop showing off, just chill!”	<i>Bah</i> used sarcastically.	Light social critique through humor.

46	“Capek kali bah kerja terus, nggak ada libur!”	“I’m so tired of working nonstop!”	<i>Bah</i> expresses fatigue.	Realistic and relatable speech.
47	“Apa lah susahnya ngomong baik-baik bah?”	“What’s so hard about speaking nicely?”	<i>Lah</i> and <i>bah</i> add emotional tone.	Shows moral and social awareness.
48	“Kau ni, kalau marah lucu kali bah!”	“You look funny when you’re mad!”	<i>Bah</i> marks playfulness.	Humor softens conflict.
49	“Kau tengok bah, hantu pun takut sama kau!”	“Look, even ghosts are scared of you!”	<i>Bah</i> adds playful exaggeration.	Humor and local courage ideology.
50	“Biasa aja lah bah, nggak usah lebay kali!”	“Just relax, don’t be too dramatic!”	Combination <i>lah bah kali</i> = typical Medan emphasis.	Expresses authenticity and balanced emotion.

General Analysis

The fifty examples above demonstrate that the Medan dialect in *Agak Laen* functions not merely as a means of speech, but as a **symbolic tool of identity, ideology, and humor**.

Linguistic Features Identified:

- Frequent use of particles: *bah, lah, kali, punya kau, macam mana, kau tengok*.
- Assertive and fast-paced intonation.
- Inverted sentence structures (e.g., *tak paham aku*).
- Code-mixing between Medan dialect and Standard Indonesian.

Ideological Implications:

1. **Regional Identity Ideology** – The dialect conveys pride, authenticity, and solidarity among Medan speakers.
2. **Humor Ideology** – The dialect is strongly tied to comedy, showcasing how local expressions naturally evoke laughter.

3. **Class and Power Ideology** – While outsiders may view it as “rough” or “less formal,” Medan speakers perceive it as a marker of honesty, equality, and self-confidence.
4. **Social Ideology of Expression** – The dialect embodies emotional openness and straightforward communication, reinforcing the stereotype of Medan people as brave and outspoken.

Overall Interpretation:

Through its humorous, bold, and emotionally rich dialogue, *Agak Laen* not only entertains but also **celebrates the linguistic and cultural identity of Medan society**. The film turns regional speech into a form of pride a reflection of how **language ideology** operates within popular culture to connect laughter, identity, and community.

Ideologies Reflected in the Film

1. Regional Identity Ideology:

The Medan dialect symbolizes authenticity, pride, and local color. The film portrays Medan speakers as confident and humorous, promoting positive regional identity.

2. Humor Ideology:

Dialect use is connected with comedic performance, reinforcing the idea that local languages can express humor naturally and vividly.

3. Class and Power Ideology:

Some scenes show how dialect speakers are seen as “less formal” compared to standard Indonesian speakers. This reflects a broader national ideology where local dialects are often positioned below the standard language.

Attitudinal Implications

Audiences, both from Medan and outside, develop mixed attitudes:

- **Positive:** pride, familiarity, authenticity.
- **Negative:** perception of roughness or lack of refinement.

This demonstrates how language attitude and ideology are intertwined—ideology shapes attitude, and attitude reinforces ideology.

CONCLUSION

This study aimed to analyze the **language ideology reflected through the use of the Medan dialect** in the Indonesian film *Agak Laen*. Based on the findings and discussion presented in the previous chapter, several conclusions can be drawn.

First, the Medan dialect in *Agak Laen* functions as more than a linguistic variation; it serves as a **symbol of cultural identity and regional pride**. The frequent use of particles such as *bah*, *lah*, and *kali*, along with unique syntactic structures like *punya kau* or *tak paham aku*, reveals the natural characteristics of Medan speech. These features construct an image of Medan people as **expressive, humorous, and straightforward**.

Second, the film demonstrates how **language ideology and social attitudes** are intertwined. The Medan dialect is portrayed positively as a marker of authenticity and solidarity among local characters, while also reflecting how society sometimes labels regional dialects as “informal” or “rough.” This dual perception mirrors Indonesia’s broader linguistic hierarchy, where the standard language is often viewed as prestigious, and dialects are associated with informality and humor.

Third, *Agak Laen* uses the Medan dialect as a **vehicle of humor ideology**. The comedic scenes rely heavily on the dialect’s intonation, emotional tone, and vocabulary, which naturally evoke laughter and relatability. The film thus proves that regional speech can enrich national cinema by offering genuine cultural and linguistic diversity.

Finally, the use of the Medan dialect in *Agak Laen* highlights a deeper **ideological message** — that local identity deserves recognition and celebration in mainstream media. Through language, the film empowers Medan speakers to take pride in their dialect, transforming what is often stigmatized into a form of cultural strength and artistic expression. In summary, the Medan dialect in *Agak Laen* embodies **three major ideologies**:

1. **Regional Identity Ideology** – emphasizing authenticity and pride.
2. **Humor Ideology** – connecting language with entertainment and emotional warmth.
3. **Social Power Ideology** – illustrating how dialects reflect class perceptions and equality.

Thus, language in *Agak Laen* is not only a communicative tool but also a medium that reflects **identity, emotion, and ideology** within Indonesia’s sociolinguistic landscape.

Suggestion

Based on the findings, several suggestions are proposed for future researchers, educators, and cultural practitioners:

1. For Researchers.

Future studies can expand this analysis by comparing the Medan dialect with other Indonesian regional dialects such as Betawi, Javanese, or Makassar to explore broader patterns of language ideology in media. Additionally, researchers could apply discourse analysis or semiotic approaches to examine how visual and linguistic elements interact to convey ideology.

2. For Educators and Linguists:

The findings of this study can be used to promote awareness of linguistic diversity in Indonesia. Educators are encouraged to include discussions on regional dialects in sociolinguistics or language variation courses, highlighting their role in identity formation and cultural expression.

3. For Filmmakers and Cultural Producers:

The success of *Agak Laen* demonstrates that incorporating local dialects can enhance realism and audience engagement. Filmmakers should continue to represent regional languages not merely as comedic devices but as meaningful expressions of Indonesia's multicultural identity.

4. For the General Public:

Viewers are encouraged to appreciate regional dialects as part of the nation's linguistic richness. Understanding and respecting these dialects can reduce stereotypes and foster cultural unity within linguistic diversity.

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