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Language Errors in the Film *Agak Laen*

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Abstract

This study analyzes sound changes in language errors in the film *agak laen* with qualitative descriptive methods and quantitative statistics. Data samples are taken in the form of 27 words that comprehensively represent language errors in the film *agak laen*. Data collection techniques are carried out with a refer and record technique. The results of this study showed three categories of sound changes, namely the addition of phonemes (59.26%), phoneme changes (37.04%), and phoneme removal (3.70%). In the category of adding phonemes, most cases (93.75%) experienced anaptiksis (paragogics), while the remaining (6.25%) experienced monphtongization and anaptiksis (paragogics). In the category of phoneme changes, the most dominant changes are regressive assimilation (30%) and monoftongization (30%), followed by monphtongization and anaptiksis (paragog) (20%), progressive assimilation (10%), and anaptiksis (protesting) and assimilation Progressive (10%). Meanwhile, all cases in the category of phoneme removal (100%) experience progressive assimilation. Explicitly, this language error is related to the phonological characteristics of the Medan Malay dialect which tends to add vocals at the end of the word. In addition to reflecting the characteristics of the local language, this pattern is also strengthened in the film to create authentic nuances and humor effects.

1. Introduction

Language serves as the primary tool of communication and plays a crucial role in human life. As a medium for thinking, communicating, and expressing culture, language not only functions to convey information but also to establish social relationships, express emotions, and build mutual understanding (Chaer, 2012). This aligns with Putra (2021), who states that language, as a tool for interaction, holds great significance in human life because it is used to convey ideas and expressions

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to interlocutors. In the world of art, particularly film, language becomes a central element for delivering messages through dialogue and narration. As a form of visual art, film combines elements of storytelling, acting, and the language used by actors and actresses to construct meaning. Therefore, the appropriate use of language in films is crucial—not only to maintain linguistic quality but also to serve as a good example for the audience.

However, in practice, language errors are still commonly found, both in everyday communication and in media such as films. Language errors refer to deviations from the standard or accepted norms of a language (Islamiyah, 2012). These errors can occur at various levels, such as phonology, morphology, syntax, and semantics. In phonology, for instance, errors may appear in the form of mispronunciations that do not conform to the rules of Indonesian phonology. This phenomenon not only reflects the speaker's understanding of language rules but also illustrates the sociocultural dynamics that influence the way people use language.

One film that is particularly interesting to examine in terms of language errors is Agak Laen, an Indonesian horror-comedy film released in 2024. Directed and written by Muhadkly Acho, the film is based on the *Agak Laen* podcast and stars Bene Dion, Oki Rengga, Boris Bokir, and Indra Jegel. As a film that blends horror and comedy, *Agak Laen* has captured the public's attention with its distinctive language style, reflecting the dynamics of everyday communication. As such, various language errors—especially in the area of phonology—can be found in the film, making it a compelling subject for further analysis.

This study aims to identify and analyze language errors in the film *Agak Laen*, with a particular focus on phonological aspects. Through this research, it is expected that recurring patterns of language errors in the film's dialogue can be identified, offering insights into how language is used in popular media. Furthermore, this study also aims to raise awareness about the importance of using proper Indonesian in film production, which can have a positive impact on the development of language and culture in society.

2. Method

The data source of this study is the film *Agak Laen*, while the subject of the research consists of the words used by the characters in the film's dialogues or conversations. The research population includes all utterances found in the dialogues of *Agak Laen*. From this population, a sample of 27 words was selected to comprehensively represent the language errors found in the film.

This study employs a combination of qualitative descriptive and quantitative statistical methods. According to Moleong (2005:6), qualitative research aims to understand phenomena experienced by research subjects—such as behavior, perception, motivation, and actions—holistically, through descriptions in the form of words and language within a natural context, utilizing various scientific methods. In the context of this study, the qualitative descriptive method is used to identify and analyze the language errors that occur in the film's dialogue, focusing on the phonological and morphological levels. Meanwhile, descriptive statistics refer to statistical techniques used to analyze data by describing or illustrating the collected data as it is, without making conclusions that apply universally or generalizations (Muhson, 2006:1). The data collection process was carried out in several stages as follows:

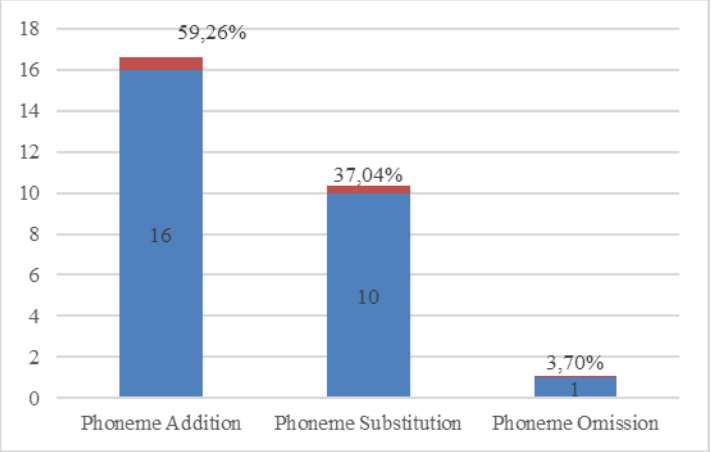
1. Watching the film *Agak Laen* attentively and thoroughly.
2. Identifying, observing, and recording words in the dialogue that contain language errors at the phonological level.
3. Determining and classifying the data based on the types of language errors identified.
4. Inputting the findings into an analytical work table to facilitate the analysis process.

3. Results

Phonology or phonemics is a branch of linguistics that studies the sounds of language by examining their function as meaning differentiators within a language (Marsono, 2019). In Indonesian, phonology is applied by analyzing the function of sounds to distinguish or identify certain words. In other words, phonology is a subfield of linguistics that discusses speech sounds used in communication processes. These sounds include vowel sounds such as a, i, u, e, o, ə; consonant sounds such as k, l, m, and others; as well as diphthongs such as au, oi, and ai.

It is undeniable that speech sounds can change depending on their linguistic environment. One such phenomenon is phonemic change. This occurs when a sound change impacts meaning or alters the identity of a phoneme—at which point the sounds are considered allophones of different phonemes (Muslich, 2018). In fact, phonemic changes are frequently encountered, often influenced by social environments. In addition, films can also contribute to phonemic change, particularly through the spread of speech styles, accents, or vocabulary used by characters, which may potentially lead to language errors.

Based on the conducted research, several phonological-level language errors were found in the film *Agak Laen*. The data findings were categorized into three main types: phoneme omission, phoneme addition, and phoneme substitution. Each of these categories also exhibits varying sound change processes. The following section presents the research findings.



Grafik 1. Types of Language Errors.

Based on the data above, the distribution of sound change processes within each category of language error can be further classified. First, within the phoneme addition category, which accounts for 59.26% of the data, 6.25% (1 instance) involved the processes of monophthongization and anaptyxis (paragoge), while 93.75% (15 instances) involved anaptyxis (paragoge). Second, within the phoneme substitution category, which comprises 37.04% of the data, the breakdown is as follows 10% (1 instance) involved anaptyxis (prothesis) and progressive assimilation, 10% (1 instance) involved progressive assimilation, 30% (3 instances) involved regressive assimilation, 30% (3 instances) involved monophthongization, and 20% (2 instances) involved both monophthongization and anaptyxis (paragoge). Third, within the phoneme omission category, which makes up 3.70% of the data, 100% (1 instance) involved progressive assimilation. All of the analyzed data are considered complex, as a single word may undergo more than one sound change process. For example, in words such as *kalok*, *sampek*, and *pengen*, two phonological processes may occur simultaneously.

4. Discussion

Phoneme Addition

No	Error	Correction	Type of Sound Change
1	*Kalok*	*Kalau* if	Monophthongization and Anaptyxis (Paragoge)
2	*Ayok*	*Ayo* let's (come on)	Anaptyxis (Paragoge)
3	*Jugak*	*Juga* also / too	Anaptyxis (Paragoge)
4	*Cobak*	*Coba* try	Anaptyxis (Paragoge)
5	*Gilak*	*Gila* crazy	Anaptyxis (Paragoge)
6	*Bukak*	*Buka* open	Anaptyxis (Paragoge)
7	*Pulak*	*Pula* also / as well	Anaptyxis (Paragoge)
8	*Kenak*	*Kena* get (affected/hit by something)	Anaptyxis (Paragoge)
9	*Mintak*	*Minta* ask for / request	Anaptyxis (Paragoge)
10	*Bawak*	*Bawa* bring	Anaptyxis (Paragoge)
11	*Carik*	*Cari* look for / search	Anaptyxis (Paragoge)
12	*Curik*	*Curi* steal	Anaptyxis (Paragoge)
13	*Punyak*	*Punya* have / own	Anaptyxis (Paragoge)
14	*Tanyak*	*Tanya* ask (a question)	Anaptyxis (Paragoge)
15	*Belik*	*Beli* buy	Anaptyxis (Paragoge)
16	*Bunyik*	*Bunyi* sound	Anaptyxis (Paragoge)

Tabel 1. Phoneme Addition

Table 1 above presents 16 instances of language errors categorized as phoneme addition, which exhibit variations in sound change processes. Within the phoneme addition category, the most dominant sound change process found is anaptyxis (paragoge). Data (1) shows a complex sound change process, where it undergoes two processes: monophthongization and anaptyxis (paragoge). The word in data (1), "kalok," undergoes monophthongization (the change of a diphthong into a single vowel): the diphthong /au/ in "kalau" changes to the single vowel /o/ in "kalok." This phenomenon

occurs in some dialects or spoken forms, where the diphthong /au/ is replaced by the single vowel /o/ to facilitate the pronunciation of diphthong sounds (Muslich, 2018).

Following that, data (1) also undergoes an anaptyxis (paragoge) sound change, which is the addition or insertion of a phoneme at the end of the word. In the context of data (1), the phoneme added is /k/. Meanwhile, data (2) through (16) only experience the anaptyxis (paragoge) sound change. For example, in data (2), "ayok," there is an addition of the consonant phoneme /k/ at the end of the word. This phenomenon is commonly found in dialectal variations or spoken language to add emphasis or a certain expressive nuance in conversation. The addition of the phoneme /k/ can reinforce meaning or simply become a habitual pronunciation within certain social groups. Therefore, in everyday conversation, adding a phoneme at the end of a word can convey a particular nuance, such as being more emphatic, more familiar, or simply a variation in pronunciation.

Phoneme Substitution

No	Error	Correction	Type of Sound Change
17	Ko	*Kau* you	Monophthongization
18	Pakek	*Pakai* use / wear	Monophthongization and Anaptyxis (Paragoge)
19	Sampek	*Sampai* until / up to	Monophthongization and Anaptyxis (Paragoge)
20	Pengen	*Ingin* want / wish	Anaptyxis (Prothesis) and Progressive Assimilation
21	Belom	*Belum* not yet	Regressive Assimilation
22	Kemaren	*Kemarin* yesterday	Regressive Assimilation
23	Sampe	*Sampai* until / up to	Monophthongization
24	Bener	*Benar* correct / right	Regressive Assimilation
25	Dipake	*Dipakai* used / worn	Monophthongization
26	Baek	*Baik* good / well	Progressive Assimilation

Tabel 2. Phoneme Substitution

Table 2 above presents 10 instances of language errors categorized as phoneme changes, exhibiting variations in sound change processes. Within the phoneme change category, the most dominant sound change process found is monophthongization. Some of the data displayed in Table 2 involve complex sound change processes.

For example, data (20) *"pengen"* undergoes both anaptyxis (prothesis) and progressive assimilation. Initially, the word *"pengen"* experiences anaptyxis (prothesis), which is the addition of a phoneme at the beginning of a word that was previously absent. The phoneme /p/ is added at the start of the word. Subsequently, *"pengen"* undergoes progressive assimilation, which occurs when a preceding sound influences the following sound. In this case, the influence of the phoneme /p/ after prothesis affects the pronunciation of the following syllable. Additionally, assimilation by the nasal /ŋ/ also plays a role in changing the vowel /i/ to /ə/ to make it more articulatorily appropriate. The nasal sound /ŋ/ tends to affect the following vowel to be more open, causing the high vowel /i/ to lower to the mid vowel /ə/. The sounds /p/ and nasal /ŋ/ in the first syllable (/iŋ/) influence the following vowel sound (/i/ → /ə/).

Meanwhile, data (21) *belom* undergoes regressive assimilation. Regressive assimilation occurs when a following sound influences the preceding sound. In this case, the vowel /u/ changes to /o/ due to the influence of the final sound /m/. The original form /bə.lum/ changes to /bə.lɔm/. It can be concluded that the vowel /u/ changes to /o/ because of the nasal consonant /m/ at the end of the word. The nasal consonant /m/ has a more open characteristic compared to other consonants, often causing the preceding vowel to adjust. Here, the more closed vowel /u/ changes to the more open vowel /o/ to facilitate easier pronunciation within the speech flow.

Finally, data (23) *"sampe"* undergoes monophthongization. Monophthongization is a phonological process in which a diphthong (a combination of two vowels within one syllable) changes into a single vowel (monophthong). In the case of "sampe," the diphthong /ai/ changes to the monophthong /e/.

Phoneme Omission

No	Error	Correction	Type of Sound Change
27	Bekawan	*Berkawan* to be friends	Regressive Assimilation

Tabel 3. Phoneme Omission

Table 3 above presents one instance of a language error categorized as phoneme deletion. The data shown in Table 3 consists of only one item, namely data (27) *"bekawan"* which undergoes the process of regressive assimilation. This occurs because the sound /r/ in the morpheme ber- weakens and eventually disappears due to the influence of the following consonant sound. Regressive assimilation happens when a following sound influences the preceding sound.

In the case of *"berkawan"* becoming *"bekawan"* the consonant /r/ in the prefix ber- is omitted or weakened due to the influence of the following consonant /k/. This can be explained through the consonant phoneme chart, where the sound /k/ is a velar plosive consonant with strong articulation, while /r/ is an alveolar trill consonant that is weaker compared to /k/. Therefore, in rapid speech, the /r/ sound tends to weaken or disappear because it is difficult to articulate between two strong consonants (/b/ and /k/).

5. Conclusion

Based on the analysis results, sound changes in language errors can be categorized into three types: phoneme addition (59.26%), phoneme substitution (37.04%), and phoneme deletion (3.70%). In the phoneme addition category, most cases (93.75%) involve Anaptiksis (Paragog), while the remainder (6.25%) undergo Monophthongization and Anaptiksis (Paragog). In the phoneme substitution category, the most dominant changes are Regressive Assimilation (30%) and Monophthongization (30%), followed by Monophthongization and Anaptiksis (Paragog) (20%), Progressive Assimilation (10%), and Anaptiksis (Prothesis) and Progressive Assimilation (10%). Meanwhile, all cases in the phoneme deletion category (100%) undergo Progressive Assimilation. Some data are complex because they involve more than one sound change process.

The high percentage of phoneme additions, especially those dominated by Anaptiksis (Paragog), is closely related to the phonological characteristics of the Medan Malay dialect in North Sumatra. This dialect naturally tends to add vowels at the end of words in spoken language, which is then reinforced in the film *Agak Laen* to create a local atmosphere, character authenticity, as well as humor and closeness to the audience. Thus, the film's geographic and cultural background is a primary factor influencing the pattern of sound changes in the dialogues used. The influence of the Medan Malay

dialect not only reflects the phonological characteristics of its speakers but also strengthens the distinctive linguistic identity within the film.

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