Morphological Interference in *Agak Laen* Movie by Muhadkly Acho

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ABSTRACT
This article examines the form of morphological interference found in the movie Agak Laen by Muhadkly Acho. This research aims to analyze morphological interference, the influence of regional language interference on morphological structure in film dialogue, and the factors behind its use. This research uses a descriptive qualitative approach. The data collection technique in this research uses the documentation method, focusing on the conversation text in the movie. Data analysis was conducted through content analysis. In this study, it is found that the morphological interference that appears most dominant is in the form of the use of affixation which has changed, even omitted. Besides affixation, morphological interference is also found in the form of reduplication, especially in the form of affixed rewords. Meanwhile, there is no morphological interference in the form of compound words. The interference that appears in the dialogs of this film is mostly influenced by the local dialect variations used by the characters, such as the influence of Eastern, Malay, and North Sumatra dialects. The interference also plays a role in enriching the characters, creating an atmosphere of humor, and reflecting the diversity of the Indonesian language. The use of local language variations such as Malay and other local dialects not only gives color to the characters but also brings the audience closer to the existing social reality. The results of the analysis show that morphological interference in this movie strengthens cultural identity and local characters in the context of visual communication.
Keywords: *morphological interference, Agak Laen movie, linguistic analysis, Sociolinguistics, local language*

INTRODUCTION

The phenomenon of language interference is an interesting topic in linguistic studies, especially in the analysis of everyday language as well as in works of art, such as movies. Interference occurs when elements of one language influence the use of another, which can include phonological, morphological, syntactic, or semantic influences. In the Indonesian context, language interference often occurs due to the diversity of regional languages spoken by speakers. This not only changes linguistic forms but can also create unique nuances in communication (R. Hikmah et al., 2025).

The phenomenon of interference in a person's speech indicates that the speaker has interacted with one or more new languages (Rahayu & Basri, 2021). In other words, the speaker knows a language beyond his/her native language, either as an active speaker of both languages or only one of them. One medium that effectively utilizes language interference is the film, which easily explores language variations in everyday life. Nowadays, interference often appears in communication, and movies are one of the media that showcase this phenomenon (Pratama et al., 2023).

Interference has attracted the attention of many linguists, who seek to thoroughly explain linguistic evolution, not only in vocabulary development but also in phonological and morphological innovations (Raya et al., 2024). The term interference comes from the Latin "*inter-ferio*," meaning to touch or strike. In physics, interference refers to the strengthening or weakening of waves that occur due to superposition. In psychology, interference is defined as the interaction of skills where pre-existing skills can influence the development of new skills. In the field of language, the phenomenon of interference can be defined as the influence of one's linguistic experience, especially the experience of speaking in one's native language, which occurs without the speaker being aware of it. This phenomenon appears periodically in speech and is not well distributed, so it does not become the norm. In a methodological context, interference is seen as a negative result of the transfer of prior linguistic experience. It is an unintentional assumption that causes inaccuracies in speaking

a foreign language, which is influenced by the speaker's native language (Turdaliyevich, 2022).

The interference experienced by bilingual speakers encourages them to try to combine the two languages, even though the structures and forms are different (Syaputri, 2019). Hortman and Stoork in Alwasilah (1985:131) explain that interference is an error that arises due to the carrying over of speaking habits in the mother tongue or dialect into the use of a second language or other dialect. Often, speakers do not realize that they are using the local language when communicating in Indonesian. However, they can actually avoid this, as many words in the mother tongue have exact equivalents in Indonesian. Language interference caused by speakers' habit of speaking regional languages can be seen in the aspects of word formation (morphology) and sentence structure (syntax) (Siregar, 2021).

Interference

Interference in linguistics refers to the phenomenon when elements from one language influence another language, whether in pronunciation, sentence structure or word choice. In the context of this analysis, morphological interference is the influence of word forms from the source language (e.g., local or first language) on the language being learned or used in communication (e.g., Indonesian). This interference occurs when speakers use structures or word forms from other languages that are not following the rules of the language used, but are still interpreted by speakers in certain contexts.

The term interference was introduced by Weinreich in 1953 to refer to a shift in the system of a language related to the presence of language containing elements from another language used by bilingual speakers. Interference events occur in the speech of bilingual speakers as a result of their skills in different languages. According to Chaer, interference is the entry of other language elements into the language used so that there is a deviation from the language used (Chaer, 2010). Interference, according to Weinreich (Matanggui, J. H., & Arifin, 2014), is a deviation from the norms of one language that occurs in the speech of bilinguals as a result of their recognition of more than one language, namely as a result of language contact (Sholikhati Nur Indah, 2023).

Interference is considered a frequent symptom in language use. Interference can occur when speakers use their first language while speaking in a second language; the use of their mother tongue while speaking in Indonesian results in irregularities in language structure. These structural irregularities can cause interference (Siregar & Arju Susanto, 2023). The main factor in interference is the habit at home and socializing in an environment where the mother tongue is dominantly used so that mastery of the second language is less mastered (Fuad et al., 2025).

Interference is one of the factors that can damage the language system. In general, interference often occurs in the language learning process. Interference is caused by a tendency to adapt the pronunciation of one language to another. Its scope includes changes in sound form, grammar, sentence structure, and vocabulary (D. Hikmah et al., 2021).

Morphological Interference

Morphology is a branch of linguistics that studies word structure and how words are formed. In Indonesian, morphology deals with the process of word formation through affixation, reduplication, and composition. Every word in Indonesian consists of morphemes, which can be roots, affixes, or a combination of both. In morphological interference, this word formation process is affected by word forms in other languages, such as the use of affixes or word structures that are more commonly found in regional or foreign languages. (Giyatmi et al., 2019).

The difference between code-mixing and interference is that code-mixing refers to the use of fragments of another language in using a particular language, while interference refers to the deviation in using a language by incorporating another language system or vice versa. Examples of morphological interference include the deviant use of the affixes *-ization* and *-ism*, for example in the words *kuningisasi*, *jawanisasi,* and *bapakisme*. Morphological interference can occur in the process of affixing or affixing word repetition, compound words, and acronyms or abbreviations (Matanggui, J. H., & Arifin, 2014). Regarding morphological interference specifically—such as the deviant use of affixes like *-ization* and -

ism in words like "*kuningisasi*" or "*bapakisme*"—the research does not always explicitly separate unconscious interference from conscious code-switching or code-mixing.

However, studies highlight that code-switching and mixing can be both conscious and subconscious processes used by bilingual speakers to achieve communicative goals, express emotions, or convey social identity. Intra-word code-switching, which involves mixing morphological elements from different languages within a single word, is recognized as a systematic and rule-governed phenomenon rather than random interference. This suggests a degree of conscious linguistic competence rather than purely unconscious interference. For example, research on intra-word code-switching shows that bilingual speakers combine roots and affixes from different languages according to specific constraints and patterns, indicating cognitive control and awareness.

Moreover, the cognitive context and communicative intent influence whether language mixing is perceived as interference or as deliberate code-switching. Factors such as the speaker's linguistic proficiency, social setting, and communicative purpose play a role. Thus, some instances of morphological interference could indeed reflect conscious code-switching strategies rather than unconscious interference, especially when the mixed forms serve pragmatic or social functions.

Interference between one language and the target language is an undeniable phenomenon. In this process, there are negative transfers that often result in errors or incorrect forms in the target language, in addition to positive transfers that actually facilitate the learning process. During communication, one's native language can influence the target language used. Thus, interference in communication can take several forms, including (1) the influence of language contact experienced by bilingual or multilingual individuals; (2) language infiltration that affects the system in both the target and native languages, often with negative effects; (3) personal expressions in certain contexts that relate to parole (speech) effects. In addition, interference in Indonesian learners can be found in various aspects, including phonology, morphology, syntax, and semantics (Arifin, 2016).

In the context of second language acquisition, interference can result in two types of transfer: negative transfer, which leads to the use of the second language (L2) that does not conform to the target norms, and positive transfer, which results in the use of L2 that aligns with the target norms. This interference arises because learners organize second-language data based on their experiences with their mother tongue (Gashimov, 2023).

However, language mixing only reflects one form of interlingual communication, not the whole. If the morphological system of a language is not continuously influenced by another language, a language will emerge that is a compromise between the grammatical elements of both languages, ultimately representing both language systems. This leads to the creation of a mixed language. It has become common for these languages to mix elements from both sources. In the context of interlingual relations, it is important to highlight the emergence of bilingualism, Pidgin languages, and Creole languages. These three forms are more complex and originate from lexical derivation processes that form the embryo of social, political, and cultural interactions. As is generally the case, each language group will communicate with other groups, creating situations that help the natural formation of language communication (Jafarova, 2021).

Grammatical interference can be divided into two main categories. First, there is morphological interference caused by the absorption of affixes from other languages. Second, there is syntactic interference, which is the transfer of structure from one language to another. In the context of Indonesian and English, syntactic interference is quite common. For example, the phrase "brave man" is grammatically incorrect in Indonesian, because the structure of our language is different. The correct phrase in Indonesian is "man brave".

When we discuss the definition of grammar and interference, it is important to note that grammatical disturbances can appear in writing due to the transfer of structures from the mother tongue, in this case, Indonesian, to the language being learned. By analyzing grammatical errors in students' writing, we can get an overview of the level of grammatical interference that occurs. In addition, the analysis also provides insights into how students

learn a second language (L2) and the extent to which they have mastered the language they are studying (Munandar, 2023).

Another example of morphological interference can be found in the Banyumas dialect, which is one of the varieties of Javanese in Purwokerto. This interference occurs through the process of affixation and reduplication. The affixation process itself is divided into three types, namely prefixation, suffixation, and confixation. Meanwhile, in the case of reduplication, there is the use of a complete form of reduplication with affixes that use suffixation. The existence of this morphological interference shows that the Javanese language, especially the Banyumas dialect, has experienced a shift in its use (Andika et al., 2018).

The effect of semantically and morphologically interfering words on compound production in the picture-word interference (PWI) paradigm aims to test models of speech production and morpho-lexical representation. The data in this study were supplemented with ERPs (event-related brain potentials) organized by stimulus time, to elucidate the process of lexical selection and morpho-phonological coding in compound production. The distractor words were from the same semantic category as the target object mentioned using the compound word (Lorenz, A., Zwitserlood, P., Bürki, 2021). In his research on students' written works, Ikrimah found six types of morphological interference, namely: indefinite article, possessive word, plural marker, simple past tense, past participle, and adjective or comparative description. The results showed forty features reflecting morphological interference. This finding indicates that interference in writing is still quite common, especially in the context of school learning (Ikrimah, I., & Asi, 2024).

In line with Ikrimah's findings, research conducted by Muziatun and her colleagues also identified 40 morphological errors. Of these, four errors are examples of intralingual transfer, while the other 36 errors indicate interference. The majority of the errors that occurred were caused by interference transfer. This research makes a significant contribution to the teaching and learning process in the context of linguistic interference (Muziatun et al., 2020). It is also known that students experience morphological interference

related to tenses, the use of articles, subject plurals, and pronouns. In addition, syntactic inference related to word order, noun phrases, and passive voice was also found in their written works. This shows that students often apply grammatical rules from their first language when composing English writing(Ayu & Nurweni, 2023).

There are similarities in phonology and morphology between Malay and Indonesian. This is due to the adoption of basic Malay word groups in Indonesian, resulting in many similar lexical meanings of homonyms, homographs, and hyponyms between the two languages as well as other regional languages. Morphological interference can arise through affixation, both in front and in the phoneme sequencing of affixed morphemes that are in nasal form on the prefix *ber-*, which should not sound languid or nasal in Indonesian. In addition, morphological aspects are also influenced by affixes from regional languages, the use of reduplication in basic words, and reduplication in words that have been affixed (Putri et al., 2019).

Morphological interference is widely seen in phenomena such as native Filipino speakers' hyper-interpretation of the morphemic structure of loanwords, as well as in the emergence of hybrid loanwords and hybrid creations. Modern Tagalog is known for its many lexical elements of borrowed words, which automatically influence the language. However, this influence still requires a broader and deeper study (Baklanova, 2004).

In the current era of globalization, code-mixing has become an unavoidable necessity. Every language experiences impact in the form of interference. However, this language interference usually brings significant changes. First, it can result in the loss of a language that lacks cultural strength. Second, it has the potential to cause chaos in the language system itself. Third, it can contribute to vocabulary enrichment. Fourth, this interference can also encourage the development of grammatical patterns.

In the context of Arabic, the impact of interference can be seen in the addition of vocabulary. This happens because Arabic is one of the most powerful and established languages in the world. In line with the development of science and technology, especially in Arabic, interference plays an important role in the enrichment of terminology in the field.

This interest is not only limited to languages that still need to develop their vocabulary but also includes all languages, including established languages such as Arabic (Sufyan, A., Rohmayani, Y., 2020).

An interdisciplinary approach is essential in the study of interference and interlinguistic problems. There are several factors that need to be considered. First, there is often inadequate reference material, which is closely related to sociolinguistics and highly dependent on the environmental conditions surrounding the translator as well as the language learner. Secondly, there is a tendency for translators to over-generalize against false hypotheses, which relates to the domain of psycholinguistics and focuses attention on the neurolinguistic processes experienced by language users. Thirdly, systemic differences between languages are also a significant factor, which lies in the domain of psycholinguistics and requires the application of counter-linguistic linguistic techniques (Hopkinson, 2007).

Morphological and syntactic interference occurs due to several factors, which can be divided into structural and nonstructural factors. Structural factors concern differences in the linguistic system between the native language and the language being learned. Meanwhile, nonstructural factors include student bilingualism, loyalty to a particular language, limited vocabulary in the language being learned, and the habit of using the mother tongue (D. Hikmah & Wahyudi, 2023).

Findings from other research reveal that three types of interference can be categorized. First, phonological interference, which includes pronunciation errors in words, whether in vowels, diphthongs, consonants, or allophonic variations. Second, grammatical interference, is divided into two aspects: morphological—such as a subject-verb agreement—and syntactic, which includes subject-verb agreement, phrases, comparative adjectives, possessive adjectives, and parallel structures. Third, lexical interference is related to vocabulary usage, especially the blending of Indonesian and English. The data obtained shows that students often make mistakes in the phonological aspect. Several factors that cause interference from the first language are lack of knowledge, the phenomenon of transfer

from Indonesian, and the limited foreign vocabulary mastered by students or respondents (Syafutri & Saputra, 2021).

Morphological interference is particularly evident in the use of the base form of verbs in sentences. Morphological interference is particularly evident in the use of the base form of verbs in sentences. Unlike Indonesian, the construction of verbs in English does not require inflectional morphology to convey clear meaning. Therefore, Indonesian speakers tend to choose to use the base form when constructing sentences (Supriyanto, 2013). Students tend to adopt the structure of words, phrases, and sentences in Indonesian because they have not yet mastered Indonesian (L2) or English (L3) in constructing phrases and sentences well. Therefore, teaching English to those who do not have an English-speaking background needs to pay attention to the fundamental differences between the linguistic systems of English and Indonesian (Sari, R.P., 2020).

Grammatical interference can be divided into two categories, namely syntactic interference and morphological interference. Morphological interference includes several aspects, such as word order, the use of prepositions, additional words, and missing words. Some examples of morphological interference include the omission of determiners, incorrect use of determiners, subject-verb disagreement, use of the 'be' form, as well as errors in using singular and plural forms, and tenses. Among all of these, the omission of determiners is the most common type of interference. Observation results indicate that the difference in grammatical structure between English and Indonesian is one of the main causes of this interference (Septiana, 2020). There is a mechanism for morpheme processing that occurs in parallel at the lemma and lexeme levels. This mechanism integrates the output results from both processes at both levels (Kolan, L., Leikin, M., & Zwitserlood, 2011).

RESEARCH METHOD

This research approach is qualitative, aiming to understand social phenomena in depth by emphasizing the understanding of the context and meaning behind it (Nartin, S. E., 2024). This approach was chosen because it allows researchers to delve deeply into language usage

patterns and understand the socio-cultural context that influences the occurrence of interference. The data for this research consists of conversation texts, and the source of the research data is the film "*Agak Laen*" by Muhadkly Acho. A qualitative descriptive research approach can ensure objectivity and consistency when identifying and categorizing instances of morphological interference in the film's dialogue:

1. Clear operational definition by clear definitions and coding schemes that define morphological interference precisely, including specific linguistic markers or patterns to look for, establish clear criteria for what counts as an instance of interference versus normal language variation.

2. Systematic and transparent data handling: Use a consistent method for extracting dialogue from the film, such as transcribing all conversations verbatim, and develop a coding scheme or rubric based on the operational definitions.

3. Apply codes systematically to all relevant dialogue segments.

4. Triangulation and peer review.

The data collection technique in this research uses the documentation method, focusing on the dialogue text in the film. The data collection technique in this research uses the documentation method, focusing on the dialogue text in the film. Data were collected by compiling film dialogue transcripts and identifying parts that contain morphological interference. The aim is to obtain a comprehensive and in-depth understanding of the research subject.

Meanwhile, data analysis is conducted through content analysis, which aims to identify and analyze the content of existing texts or documents. The data collection process involves selecting a number of the most prominent and relevant examples of interference forms. Each example is categorized based on its form of interference, such as deviations in affix usage, word segmentation, reduplication, or the merging of words that do not conform to Indonesian language rules. Distinguishing between morphological interference and intentional stylistic language choices (such as for comedic or dramatic effect) is crucial for

the validity of research. Here are some strategies and considerations the study can use to distinguish morphological Interference from stylistic language choices:

Criterion	Morphological Interference	Stylistic Language Choice
Context	Natural speech, unintentional errors	Exaggerated, humorous, or dramatic
Speaker/Character Profile	Non-native speakers, consistent errors	Characters with comedic/dramatic roles
Pattern Consistency	Systematic, repeated errors	Varied, context-dependent deviations
Language Norms	Violates norms due to transfer from L1	Breaks norms creatively or expressively
Intended Effect	Unintentional, communicative difficulty	Intentional, to entertain or emphasize
External Validation	Supported by linguistic analysis	Supported by script/director's notes

After the data is collected, the analysis is conducted with reference to morphological and sociolinguistic theories. Each form of interference is explained based on the structure of the words used, and contextualized with social, cultural, or other linguistic factors that may be the cause. The results of this analysis are expected to provide an overview of interference patterns in Indonesian films.

DISCUSSION

The development of technology has opened up opportunities for authors to express their thoughts not only through spoken language, directly, or in writing, but also through visual media such as film. In this way, they can express their thoughts, ideas, and concepts more diversely and engagingly (Prihastiwi et al., 2022). Film is a work of art produced through the recording of a series of moving images and sounds. As a medium, the film serves not only for entertainment but also for education, as well as a means to convey social or political messages to the public (Wulandari, A. N., 2024).

Films with a horror-comedy vibe are now starting to find a place in the hearts of the Indonesian people. One of them is the *Agak Laen* movie, which tells the story of four friends: Bene (Bene Dion), Boris (Boris Bokir), Jegel (Indra Jegel), and Oki (Oki Rengga). They all have conflicting dreams, but along the way, they realize that they need money to make them come true. *Agak Laen* movie is a work by the renowned writer and director, Muhadkly Acho. This film achieved an extraordinary milestone by setting a record as one of the highest-grossing comedy films in Indonesia, with nearly 9.2 million viewers filling theaters across the country (Bimo, 2024). In the study of postmodern literature, the *Agak Laen* movie offers a new nuance by blurring the line between the real and the artificial. As a work, this film not only serves as a means of entertainment, but also conveys various relevant social messages (Salahuddin, N., & Barung, 2024).

Agak Laen movie by Muhadkly Acho is an interesting example of illustrating the use of language interference. This film is known for the selection of dialects and language styles used by the characters, which reflect their social and cultural backgrounds. The dialogue in this film not only presents the story but also showcases various forms of language that blend Indonesian with local dialects or slang. One of the most clearly visible phenomena in this film is morphological interference, where the formation of words or word forms in Indonesian is influenced by regional languages or other language variants.

Morphological interference in *Agak Laen* movie is evident in the way the characters speak, often mixing elements of regional languages into the structure of Indonesian. For example, the characters in this film use word forms like "*ko*" (for "*kamu/you*") and "*pu*" (for "*punya/have*") that show the influence of regional dialects. Such interference not only affects grammar but also creates a sense of humor and specific characteristics for each character involved. This shows that morphological interference is not just a grammatical issue, but also has social and aesthetic functions in works of art. The phenomenon of language interference is also closely related to the social and cultural identity of the speaker.

The use of word forms influenced by regional languages or non-standard languages often reflects a person's social status, origin, or closeness to a particular community. In *Agak*

Laen movie, morphological interference helps build more lively and realistic characters. For example, a more relaxed character or one with a specific regional background might be more inclined to use words influenced by their local dialect, while a more formal character or one from a big city background might use more standard Indonesian.

The use of morphological interference in this film also serves to accommodate viewers from various backgrounds. In this context, language is not only a tool for communication but also a means to forge an emotional connection between the audience and the story being told. The choice of words influenced by regional dialects or slang gives a unique flavor to the dialogue, making it more relatable and inviting laughter from audiences familiar with those forms of language. Therefore, it is important to analyze this phenomenon in *Agak Laen* movie to better understand how morphological interference can influence the way we interpret a work of art. One of the objectives of this research is to analyze the forms of morphological interference that appear in the dialogue of *Agak Laen movie*. With a focus on the use of words influenced by local dialects or other language variations, this research aims to identify how these interferences shape the characters and atmosphere in the film. These forms of interference will also be examined to determine the extent to which regional languages can influence Indonesian in a broader context, particularly in popular media such as films. In addition, this research will also discuss the factors influencing the emergence of morphological interference in *Agak Laen* movie.

Such interference can be influenced by various factors, such as the cultural and social backgrounds of the characters, as well as the filmmakers' creative goals to create a more authentic and entertaining atmosphere. The use of language influenced by dialects or slang can also be seen as a form of adaptation to the linguistic developments occurring in society, where many people are starting to use more relaxed and easily understood language variations. However, although morphological interference is often used for humorous purposes or to portray more realistic characters, it can also pose challenges in language comprehension for viewers who are not familiar with certain dialects or regional languages. Therefore, it is important to understand how the use of morphological interference in this

film can affect the audience's interpretation of the story and characters. Thus, this research will not only examine linguistic aspects but will also consider the social and cultural dimensions of language use.

In this study, it is important to understand that morphological interference is not only a linguistic phenomenon but also reflects the social and cultural realities of society. *Agak Laen* movie, with its dialogues full of morphological interference, provides a glimpse into the linguistic diversity in Indonesia, where various dialects and local languages unite in everyday communication. This interference helps shape a more vibrant character and atmosphere, bringing the film closer to the audience who can feel an emotional connection through the language they know or understand.

Morphological Interference in *Agak Laen* Movie

Morphological interference in language occurs when morphological elements from the first language (L1) influence the word forms in the second language (L2). In the context of *Agak Laen* movie by Muhadkly Acho, this interference is often found in the form of dialect or regional language influence on the use of Indonesian in the characters' dialogues. The use of words or structures that do not conform to standard language rules actually adds an authentic nuance that enriches the characters and dialogue in the film.

Here is an analysis of the morphological interference forms found in the film. One example of morphological interference is seen in the sentence "*Ko bisa atur ko pu anak buah tidak*?"In this sentence, there is the use of the words "*ko*" which refers to "*kamu/you*" and "*pu*" which comes from a specific dialect in Eastern Indonesia, often used to indicate possession. In standard Indonesian, this sentence should read, "*Kamu bisa mengatur anak buahmu tidak*?" The use of the forms "*ko*" and "*pu*" in this film reflects a strong regional identity and indicates informal relationships between characters. In the realm of morphology, the word "*pu*" is interference due to the alteration in the formation of the root word, which should be "*punya*".

Figure 1. Example of morphological interference affixation
(Source: *Agak Laen* movie)

Oki : "Tolonglah... bekawan loh kita, aku butuh uang untuk beli obat mamak..."
Jegel : (berpelukan)

The morphological interference found in the sentence "*Tolonglah...bekawan loh kita*" above is an example of morphological interference at the affixation level. Although in Indonesian the allomorph *be-* is known (for example in the word *bekerja*), the use of this prefix is not appropriate when combined with the word "*kawan,*" so the correct affixation should be *ber-* (*berkawan*).

Figure 2. Example of morphological interference affixation
(Source: *Agak Laen* movie)

Basuki : "Ah, ini pasti ada yang bocorin…terus kita kemana nih?"

Intan : "Kita mencar ya, mas ngumpet di rumah hantu."

The sentence "*Kita mencar ya, mas ngumpet di rumah hantu*" shows a form of morphological affixation interference. The word *mencar* comes from the word "*pencar*". The correct morphological process is that the base word receives the affix *ber-* so it becomes "*berpencar*". Similarly, the word "*ngumpet*" should use the affix *me-* (*mengumpet*) with the meaning of hiding; or concealing oneself. In that morphological process, the prefix *me-* was omitted at the beginning, resulting in the word "*ngumpet.*"

Figure 3. Example of morphological interference affixation
(Source: *Agak Laen* movie)

Oknum tentara   : "Mas Boris tinggal ikut ujian praktek aja. Ujiannya juga gampang…. nembak kaleng, split, sama…. paling jauh-jauhan ngludah. Nih, coba… coba latihan…"

Boris   : "cuih" (sambil meludah).

Oknum tentara   : "Wuihh… ini mah, bisa langsung jadi kopral…"

Next, the sentence "*Ujiannya gampang…**nembak** kaleng, split, sama…. paling jauh-jauhan ludah*" shows a form of morphological affixation interference. In the word "*nembak*,"

morphological interference occurs due to the use of a root word that does not conform to spelling rules. The correct affixation for that word is *me-* (*menembak*).

Figure 4. Example of morphological interference reduplication
(Source: *Agak Laen* movie)

Intan   : "Saya mau kalian berempat tanggung jawab!"

Bene   : "Udah tau dia ada sakit jantung, kenapa kau suruh masuk sini?"

Intan   " "Ya kenapa ditakut-takutin?"

   Morphological interference in the reduplication category is evident in the sentence "*Kenapa ditakut-takutin*...". The word "*ditakut-takutin*" is a reduplicated word that undergoes affixation. Morphological interference occurs in the process of adding the consonant /n/ at the end of the word. The correct reduplication should be "*ditakut-takuti*" with the confix process *di-i*.

Figure 5. Example of morphological interference affixation
(Source: *Agak Laen* movie)

Jegel : "Dari seluruh bukti yang ada, itu mengarah ke satu orang. Kalo sampe polisi *nemuin perempuan itu, cem mana...*"

Oki : "Ya itu gara-gara kau sok tau…"

Bene : " Kau yang dari awal gak mau lapor polisi."

The morphological interference that appears in the sentence "*Kalo sampe polisi nemuin perempuan itu, cem mana...*" is the use of the word "*nemuin*". In that word, interference or deviation occurs due to the incorrect use of affixes (morphemes). The correct affixation process is that the word "*temu*" receives the confix *me-kan*, resulting in "*menemukan*". Meanwhile, the word "*cem*" can be analyzed as phonological interference with the criteria of phoneme deletion and phoneme alteration.

The word that should be used is "*macam*," which then undergoes the deletion at the beginning of the word and the phoneme change from /a/ to /ə/, resulting in "*cəm*." The sentence "*Apa ga kebanyakan tamunya, tulang*?" shows another interesting form of interference. The word "*tulang*" here is used as a substitute for "uncle" or "sir," which are usually used to greet older people in informal contexts. The use of the word "*tulang*," which is characteristic of the Minang language, adds a local flavor to the film's dialogue and shows the closeness between the characters involved in the conversation, enriching the cultural representation through language. In the next example, " *Kau bikin apa di sini*?" morphological interference is evident in the use of the word "*kau*" as a substitute for "*kamu*."The word "*kau*"

is more often used in the Malay or Minangkabau dialects, which are more casual and familiar. In standard Indonesian, the correct form is "kamu," but in the context of the conversation in this film, the use of "*kau*" creates a more familiar atmosphere and is easily understood by viewers who are familiar with that regional language variation.

In the sentence "*Bekawan loh kita*," there is a morphological interference that affects the use of the word "*bekawan*," which is an influence from Malay or similar dialects that simplify the word "*berkawan*" in standard Indonesian. This interference occurs by cutting or altering certain affixes that are usually present in Indonesian verbs, resulting in a simpler and more easily understood form in the context of casual conversation.

Next, in the sentence "*Ga nampak pula*," morphological interference appears through the use of the word "*ga*" as a shortened form of "*tidak*," which is commonly used in everyday language or slang. The word "*nampak*" is also influenced by Malay or other regional languages, which in standard Indonesian should be replaced with "*tampak/terlihat.*"The use of these words indicates a level of informality and closeness between the characters in the film.

Another example, "*Langsung aja di-scan di sini bang* " shows interference involving the borrowed word "*scan*," which comes from English. Although the word "scan" has been accepted in Indonesian, in this context, its use feels more informal and relaxed. This shows how in everyday life, viewers might more often hear a mix of Indonesian with foreign words, which morphologically do not fully comply with standard Indonesian language rules.

Interference is also evident in the sentence "*Coba kau perintah-perintah mereka sikit*!."The word "*sikit*" comes from Malay, meaning "*a little*," and its use in this sentence reflects a more casual and friendly speaking style. In standard Indonesian, this sentence would be "*Coba kamu beri perintah sedikit kepada mereka*."This difference reflects the dialectal variations present in Indonesian society and their influence on everyday language. Finally, the sentence "*Takutnya nyaman pula dia, relaks jadinya*" illustrates morphological interference in the use of the word "relaks," which is a loanword from the English "relax."The use of this word in informal or everyday Indonesian reflects the morphological changes

occurring in urban society, where foreign words are often adapted in conversations. Overall, this sentence shows how morphological interference can create a more relaxed conversational atmosphere full of local nuances. Through this analysis, we can see that morphological interference in the *Agak Laen* movie is not merely a language usage error, but rather serves to enrich the characters, enhance the richness of local culture, and create a more informal atmosphere that is closer to the audience. The choice of words influenced by the local dialect reflects a more authentic character identity and adds a sense of realism to the storyline. The choice of words influenced by local dialects reflects a more authentic character identity and gives a sense of realism to the storyline. Here are examples of morphological interference in *Agak Laen* movie presented in table 1.

Table 1. Morphological Interference

	Finding Data	Morphological Interference		
		Affixation	Reduplication	Compound Word
1	Ko bisa atur **ko pu** anak buah tidak			
2	Sopan kali kau **manggil** hantu	√		
3	Tolonglah…**bekawan** loh kita	√		
4	Ujiannya gampang…**nembak** kaleng, split,	√		
5	… sama…. paling **jauh-jauhan ngeludah**	√	√	
6	**Setane** batak	√		
7	Kalo sampe polisi **nemuin** perempuan itu, **cem mana**…	√		
8	Aku ada usul, agak **laen** memang	√		
9	Kita **mencar** ya…	√		
10	… mas **ngumpet** di rumah hantu	√		
11	Ah, ini pasti ada yang **bocorin**	√		
12	Gak mungkin masuk sini kami **nyayiin** lagu selamat ulang tahun	√		
13	Cek jantungnya, biasanya kalo **kayak-kayak gini** yang dicek sekitar leher	√	√	
14	Terus mayatnya mau **diapain**, mau kaukubur di sini?	√		
15	Maaf…saya lagi **nyari** temen saya	√		
16	Tadi dia masuk ke sini. Ada yang **liat** gak ya?	√		
17	Kenapa **ditakut-takutin**		√	
18	**Dikit-dikit**		√	
19	**spal-spil**		√	
21	Coba kau perintah-perintah mereka **sikit**	√		

21	Mau ngapain sih mbak? Hobi **kali** masuk sini kalau sudah tutup	√

Factors Causing Interference in *Agak Laen Movie*

Interference in the language in *Agak Laen movie* is greatly influenced by the richness of local dialects present in Indonesia. Each region has its distinctive language, and this is clearly evident in the use of Indonesian influenced by local dialects. For example, in a dialogue like "*Ko bisa atur ko pu anak buah tidak*?", the use of the words "*ko*" and "*pu*" is a characteristic of a specific regional dialect used by the characters in the film. This interference illustrates that the character comes from a region with speaking habits that do not follow standard language rules, giving a livelier and more familiar atmosphere to the audience, especially those from the same region. In addition, the role of colloquial language or slang in the film is also very important in shaping the character's identity. For example, in the dialogue "*Bekawan loh kita*," the use of the word "*bekawan*" replaces the standard form "berteman."This word reflects that the character comes from a more relaxed community and often uses slang.

This helps build the image of a character who is not bound by the norms of formal language and is closer to the audience, especially those who are familiar with that language. The use of non-standard words also shows that the character is more relaxed in communication, which is a characteristic of a certain linguistic style in the community.

The diversity of languages in Indonesia is one of the main factors causing morphological interference in this film. In *Agak Laen movie*, the characters use language variations influenced by their regional languages, as seen in the dialogue "*Apa ga kebanyakan tamunya, tulang*?" The word "tulang," which means "*uncle*" or "*paternal uncle*," is an example of interference that illustrates the influence of regional languages on Indonesian. This shows how Indonesian often adapts to regional language influences, resulting in changes in word structure or word choice in sentences, ultimately creating richer and more diverse dialogues.

The use of morphological interference in *Agak Laen movie* also serves to create a humorous atmosphere. In a sentence like "*Kau bikin apa di sini*?", the use of the word "*kau*"

gives a more informal and casual impression. This creates a more relaxed and closer atmosphere between the characters in the film. The use of non-standard words adds a unique flavor to the conversations, making them feel more natural and, in some cases, inviting laughter.

Morphological interference serves to enrich the humorous elements in the dialogue, making the film feel livelier and more enjoyable to watch. One of the main reasons for the emergence of morphological interference in this film is to create a more authentic and realistic atmosphere. In dialogues like "*Ga nampak pula*," the use of the word "*ga*" to replace "*tidak*" creates the impression that the character is speaking more naturally, as most Indonesians do in everyday conversations. This gives the impression that the characters in the film speak in a way that is not bound by formal language, allowing the audience to feel more connected to the story being told. This interference makes the film feel more authentic, in line with the reality in society. Morphological interference also appears as a form of language adaptation so that the film is more easily understood by a wider audience. In *Agak Laen movie*, the use of sentences like "*Langsung aja di-scan di sini bang*" or "*Coba kau perintah-perintah mereka sikit* " reflects the use of slang and everyday language that is more familiar to many people, especially young viewers. The use of these words helps bridge the gap between formal language and more casual language, making the film more acceptable to various audiences, including those who are more accustomed to contemporary informal terms.

The influence of technology, especially social media, also plays a role in the language changes seen in this film. New terms that are popular on social media or in the digital world are often absorbed into everyday conversations, resulting in morphological interference that reflects social changes in language use. For example, the sentence "*Dikit-dikit spal spil*" uses the term "*spal spil*," which is more popular among social media users. This term reflects how language continues to evolve over time, influenced by external factors such as social media, and how it affects communication in films, especially among the younger generation.

In addition, morphological interference is also used to create characters that are livelier and more relatable for the audience. In a dialogue like " *Mau ngapain sih mbak? Hobi kali masuk sini kalau sudah tutup*?" The use of the phrase "*hobi kali*" gives the impression that the character is speaking in a more relaxed and casual manner, reflecting their more flexible and open personality. The use of more familiar and colloquial language makes these characters easier to relate to for the audience, as they speak in a way similar to everyday speech, especially among the younger generation. Finally, the social and cultural context influences the use of morphological interference in this film. Each region in Indonesia has a unique way of speaking, which often reflects local social and cultural norms. In a dialogue like "*Gamau rupanya mamak sembuh*?", the use of the word "*mamak*" to refer to mother reflects the influence of North Sumatran culture, where this word is used in everyday conversations. This interference not only shows language variation but also provides insight into the cultural and social backgrounds of the characters in the film. This adds dimension to the story and depth to the characters, which can be more easily accepted by viewers with similar experiences.

The Impact and Role of Morphological Interference in Film

Morphological interference in films has a significant impact on character characterization. The use of language mixed with elements from regional languages or specific dialects gives a sense of authenticity in the dialogue, creating the impression that the characters come from different social and cultural backgrounds. This affects the way the audience understands the characters, especially in showing closeness, social status, or the characters' origins. For example, the use of words like "*ko," "lo,*" or "*sikit*" leads to the portrayal of characters who are more casual, informal, and sometimes more authentic, as it reflects the everyday speech typical of certain regions. Additionally, morphological interference also serves as a means to highlight cultural identity. In a film like *Agak Laen*, which combines various language elements, the use of nonstandard morphology highlights the diversity of the Indonesian language and reflects the richness of regional cultures. The

use of dialects or regional languages in dialogue not only creates depth in the story but also positions language as a reflection of the social dynamics occurring in society. This enriches the audience's experience by providing a broader picture of the reality of language that lives in everyday life.

Lastly, morphological interference in the film also plays a role in enhancing the realism of the conversations that take place on screen. When characters use more spontaneous language and are not bound by standard language rules, the conversation feels more natural and easier for the audience to understand. This allows the audience to feel more connected to the story being presented, as the chosen dialogue reflects the way people speak in real life. The use of more flexible and informal language makes the film more relatable and increases its appeal to audiences who identify with the language variations presented.

CONCLUSION

Morphological interference in *Agak Laen* movie by Muhadkly Acho becomes an interesting phenomenon to analyze, considering the role of language in shaping characters and atmosphere in the film. Based on the analysis results, it can be concluded that the morphological interference found in *Agak Laen* movie is most commonly encountered in the form of affixation errors, consisting of changes and omissions of affixes. Additionally, it is also found in the form of reduplication, especially in the form of reduplicated affixed words. Meanwhile, in the form of compound words, morphological interference was not found. The interference that appears in the dialogues of this film is largely influenced by the variations of local dialects used by the characters, such as the influence of Eastern, Malay, and North Sumatran dialects. The analysis of morphological interference in the *Agak Laen* movie can be extended to compare dialog from films in different regions and dialect backgrounds of Indonesia, which may show significant differences. Based on the variety of morphological interference types, movies from other regions may show different interference patterns, given that "Agak Laen" is more influenced by Eastern, Malay and North Sumatran dialects. In

terms of local dialect influence, local dialect variations greatly affect morphological interference, which can be different in other films. Movies from other regions may use slang in different ways, thus affecting morphological forms. Different sociolinguistic norms and cultural identities can affect language use in movies because they are influenced by the unique characteristics of each dialect and sociolinguistic factors.

The use of this interference not only reflects the linguistic diversity present in Indonesia but also serves to enrich the expressions and authenticity of the characters in the film. The use of words like "*ko," "pu," "bekawan*," and "*sikit*" shows how regional languages and slang play a role in creating closeness between the audience and the characters, while also providing a distinctive sense of humor. This morphological interference also serves as a tool to bring the film's language closer to the social realities of society, where viewers familiar with these language variations can more easily understand and absorb the existing context. The influence of dialects on the Indonesian language in this film shows a more free and natural language dynamic, and opens up opportunities for deeper exploration of the diversity of the Indonesian language in mass media.

Thus, the morphological interference in *Agak Laen* movie is not merely a linguistic variation, but also part of the film's strategy to create cultural and emotional closeness between the characters and the audience. Further research on the influence of interference in popular media is greatly needed to see its impact on changes in formal language and the formation of social identity in society. Normalizing morphological interference in Indonesian mass media like films can democratize and enrich the language, making it more reflective of Indonesia's cultural and linguistic diversity. While it may challenge traditional notions of standardization, it also offers opportunities for the language to evolve dynamically and inclusively. Balancing these effects requires thoughtful language policy, education, and ongoing research to ensure that Indonesian remains a unifying yet flexible medium of communication for all Indonesians.

Acknowledgments

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