

**SOCIAL DIALECT USED IN *BILAL: A NEW BREED OF HERO* MOVIE**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor  
Degree in English Literature



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## A FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for the content of this research. Other researchers' opinions or findings included in research are quoted or cited in accordance with ethical standards.

Yogyakarta, 20 September 2019

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

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## **SOCIAL DIALECT USED IN *BILAL: A NEW BREED OF HERO* MOVIE**

By : Dena Agustin

### **ABSTRACT**

Social dialect is one of language variations. Social dialects occur because of differences in age, occupation and gender in a place. Social dialects are divided into 7 namely acronym, basilect, slang, argot, vulgar, colloquial and jargon. In its use, variations in acrolect are often used in formal compilations or used by upper class people. While basilect, slang, argot, vulgar and argot variations are used in informal situations or are often used by lower class people. Meanwhile, variations in jargon are used by people who have the same job in certain fields. However, in *Bilal: A New Breed Hero* movie the assumption was broken because some of the actors who have lower status use acrolect variation. Meanwhile, some of the actors who have higher status use basilect variations. Therefore, this study aims to describe the variations in social dialects used by actors in this movie. This study used descriptive qualitative method. Data are obtained from the movie *Bilal: A New Breed Hero* Movie. Then, the data is transcribed orthographically. The results of this research indicate that the actors who use acrolect variation are 21 data, basilect variation are 7 data, slang variation are 15 data, argot variation are 4 data, vulgar variation are 2 data, colloquial variation area 4 data and jargon variation are 21 data.

**Keywords:** *Bilal: A new breed hero, variation of language, social dialect*

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## **SOCIAL DIALECT USED IN *BILAL: A NEW BREED OF HERO* MOVIE**

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### **ABSTRAK**

Dialek sosial adalah salah satu variasi dalam bahasa. Dialect sosial terjadi karena perbedaan usia, pekerjaan dan jenis kelamin dalam suatu tempat. Dialect sosial dibagi menjadi 7 tipe yaitu akrolek, basilect, slang, argot, vulgar, kolokial dan jargon. Dalam penggunaannya, variasi akrolek sering digunakan ketika dalam keadaan formal atau digunakan oleh orang-orang kelas atas. Sedangkan variasi basilect, slang, argot, vulgar dan argot cenderung digunakan dalam keadaan informal atau sering digunakan oleh orang-orang kelas bawah. Sementara itu, variasi jargon digunakan oleh orang-orang yang mempunyai pekerjaan yang sama dalam bidang tertentu. Namun, dalam film *Bilal : A new breed hero* ini asumsi diatas dipatahkan karena beberapa aktor, orang-orang kelas bawah, menggunakan variasi akrolek. Sementara itu, beberapa aktor orang-orang kelas atas, menggunakan variasi basilect. Oleh karena itu, penelitian ini bertujuan untuk mendeskripsikan variasi dialek sosial yang digunakan oleh aktor di film ini. Penelitian ini menggunakan metode deskriptif kualitatif. Data diperoleh dari film *Bilal : A New Breed Hero Movie*. kemudian data ditranskripsikan secara ortografis. Hasil penelitian ini menunjukkan bahwa aktor yang menggunakan variasi acrolect 21 data, variasi basilect 7 data, variasi slang 15 data, variasi argot 4 data, variasi vulgar 2 data, variasi colloquial 4 data dan variasi jargon adalah 21 data.

**Kata kunci:** *Bilal : A New Breed Hero, variasi bahasa, dialek sosial*

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**MOTTO**

**It always seems impossible until it's done**

**-Nelson Mandela-**



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## DEDICATION

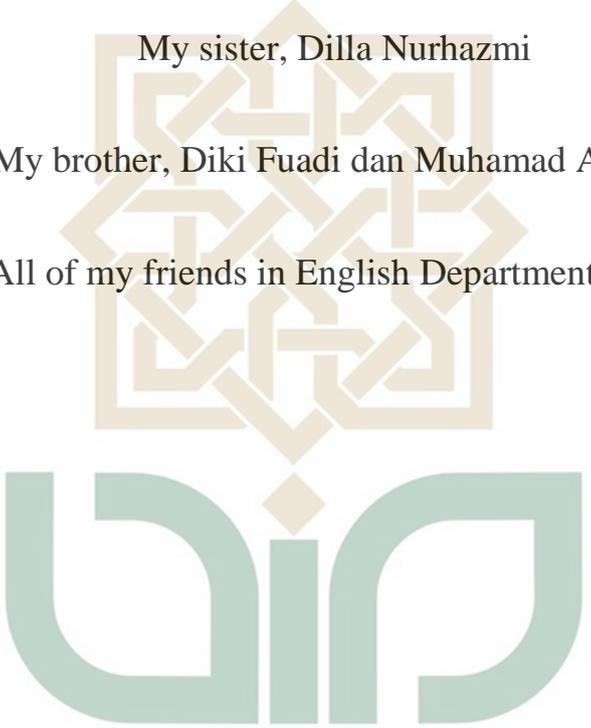
The researcher dedicates this graduating paper to:

My parents, H. Jamilludin dan Hj. Ai Hasanah

My sister, Dilla Nurhazmi

My brother, Diki Fuadi dan Muhamad Albara

All of my friends in English Department 2015



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Yogyakarta, October 6<sup>th</sup> 2019  
The researcher,

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

In sociolinguistic research, many researchers research about societies that can speak one language or two languages. This time the researcher tries to examine sociolinguistics from films which are used as the corpus of research. This film has dialogues that have elements that can be examined in sociolinguistic studies. In animation movie, it is an oral source in sociolinguistic studies that are less natural, but by looking at this movie we can see dialogues that are used to express things in official languages and familiar languages. In this movie, we can see the sociolinguistic objects not from original objects that describe the original or natural atmosphere. Social dialect is one of language variations.

Social dialects occur because of differences in age, occupation and gender in a place. According to Abdul Chaer social dialects are divided into 7 namely acronym, basilect, slang, argot, vulgar, colloquial and jargon (2010 : 65). In its use, variations in acrolect are often used in formal compilations or used by upper class people. While basilect, slang, argot, vulgar and argot variations are used in informal situations or are often used by lower class people. Meanwhile, variations in jargon are used by people who have the same job in certain fields. However, in *Bilal: A New Breed Hero* movie the assumption was broken because some of the actors who have lower status use acrolect variation. Meanwhile, some of the actors who have higher status use basilect variations.

This movie also has many dialogs that use social dialect. There is one example in this movie which show a dialog that use social dialect.

**SERVANT. My honor, I have the idols that you order. Should I bring into your home or to the shop in the market?**

**UMAYYA. What do you think, to the market! You idiot! and if the next time you late. I won't pay you"**

In this example, the variety includes **acrolect**. Based on dialog when servant speaks *My honor* with Umayya. The word of *My honor* shows that Umayya has a higher social status and an older age than servant. He understood that the situation was very formal. Bilal use acrolect because he is a kind slave of Umayya. In this movie Bilal used polite language although he has lower status. According to Abdul Chaer in his book *Sociolinguistic*, the most talked language variations are social dialects. Social dialect is a variety of languages based on the speaker. This variation is the most talked about because this variation touches all the personal problems of the speakers, such as age, education, sex, work, nobility, socio-economic conditions and so on.

The movie is a representation that results from the act of reading the infinite reality, which is impossible to be described in its entirety (Soegiarto, 2008: 317). Movie is often interpreted as works of art that have the completeness of several elements of art. The art elements contained in a movie work are fine art, art of photography, art of architecture, dance, poetry, literature, theater arts, and music arts. There are various kinds of movie, one of which is animated movie.

Animation is a technique of displaying sequential images in such a way that the audience feels an illustration of the motion in the image displayed. It is a movie made by hand, frame-by-frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense (Stated, 2013:10). The form of animation is pictures which can move. It is the most popular movie among children. One of the popular animated movies in 2016 is *Bilal: A New Breed of Hero* movie.

This film is an English language film. *Bilal: A new breed hero* is an animated film produced by Barajoun Entertainment and directed by Khurram H. Alavi and Ayman Jamal. the script was written by Alavi, Alex Kronemer, Michael Wolfe and Yassin Kamel. With Jamar's story ideas and storylines, he aims to portray the heroes of Arabian history.

*Bilal: A New Breed of Hero* movie is based on a true story of a seven-year-old child who aspires to become a knight. However, Bilal and his sister were kidnapped from their hometown and sold as slaves. Since then he crashed into a world full of cruelty and injustice. Despite various difficulties, Bilal began to find strength from within to find his way of life. An Ethiopian slave who became an "Islamic Muadzin" and became one of the Prophet Muhammad salallahu 'alaihi wasallam's companions. A man who inspired many people with his strength against Slavery, oppression, discrimination, the delivery of justice, equality and the idea of a teaching under the auspices of God.

*Bilal: A new breed hero* movie depicts the life of Bilal bin Rabah, who is known for his beautiful voice. He was freed from Slavery and rose to a prominent

position in 632 AD when Bilal was young, he always dreamed of becoming a warrior. However, Bilal became a prisoner after a brutal attack killed his mother. One day, Bilal only realized when he was sold to Umayyah bin Khalaf, the richest trader of the Hijaz. Bilal never forgot the day his mother was killed and recalled his mother's advice to always depend on himself to overcome difficulties in life.

The film premiered on December 9, 2015, at the 12th Annual Dubai International Film Festival. Starting September 8, 2016, the film was released throughout the MENA region. The film began its international launch in February 2018. Bilal won the "Best Inspiring Movie" on Animation Day at the 2016 Cannes Film Festival. He won the "Best Innovative Film" at the 2016 Broadcast Pro Middle East Award. Bilal was nominated for the Best Animated Feature Film in Asia Pacific Screen Awards (APSA) 2016, the region's highest award for film (as cited in [https://en.wikipedia.org/wiki/Bilal:\\_A\\_New\\_Breed\\_of\\_Hero](https://en.wikipedia.org/wiki/Bilal:_A_New_Breed_of_Hero))

According to CNN Indonesia Bilal : A New Breed Hero movie Bilal films were awarded as Best Inspiring Movie in the Animation category. Many people was interested on this movie when this movie was screened at the Cannes Film Festival. this film has its own interests although there are some controversies (as cited <https://www.cnnindonesia.com/hiburan/20160909131630-220-157246/film-bilal-tuai-sukses-sekaligus-kontroversi>)

The researcher choose this movie as the subject of research because the movie tells about the person who is important of Islamic history, Bilal bin Rabbah. Bilal is also one of the closest friends of the Rasulullah *sallallaahu*

*'alaihi wa salam*, Bilal is even frequently referred to in several hadiths of the Prophet. One of the hadiths that mention bilal is:

From Abu Buraidah, the Rasulullah *sallallaahu 'alaihi wa salam* in the morning called Bilal then said,

"O Bilal, why did you go before me to go to heaven? I am not in heaven at all but I hear the sound of your sandals before me. I entered heaven at night and I heard the sound of your sandals before me. "(H.R Tirmidzi : 3689)

The differences in community groups can also cause language variations. Differentiation of community groups based on socio-economic status is not the same as differentiation based on the level of nobility, because in this modern age the acquisition of high socio-economic status is no longer identical with high nobility status. It is very identical with life in the past that still uses the royal system. Therefore, the researcher is very interested in researching this film, because this film still uses the royal system. Therefore, many social dialects are used by the characters in this film.

It is known that Islam has been concerned about social dialects for a long time in Surah Al-Hujurat verse 13 which explains that Allah subhanahu wata'ala built an earth that includes humans in various races, countries, statuses and genders. Every country has its own language and dialect.

*Bismillahirrahmanirrahim,*

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا إِنَّ

أَكْرَمَكُمْ عِنْدَ اللَّهِ اتَّقَاهُ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ [الحجرات: 13]

“O you mankind, surely We created you of a male and a female, and We have made you races and tribes that you may get mutually acquainted. Surely the most honorable among you in the Providence of Allah are the most pious; surely Allah is Ever-Knowing, Ever-Cognizant (as cited in <https://quran.com/49/13>)”.

Social dialect is also known as sociolect. Sociolect is a variety of languages that reflect social variations in language use, according to certain factors associated with the social group of speakers such as religion, education, income level, occupation, etc. Social dialect is included in variety of languages which are the main topics in sociolinguistic studies. Sociolinguistics is a branch of interdisciplinary linguistics with sociology that uses the relationship between language and social factors in a community language as the object of research (Chaer, 2010: 4).

Language is a verbal communication tool for interacting with others. Language may be form and not matter. It is a symbolic system of arbitrary sound, or also a system of many systems, a system of an order or an order in systems (Mackey, 1986:12). It is a communication between community members in the form of sound symbols produced by human utensils. Language is a communication system that uses arbitrary vocal (speech sounds) symbols. Language also is a kind of important things used in the movie.

## 1.2 Research Question

There are two problem statements for this research.

1. What are the types of social dialect in *Bilal: A New Breed of Hero* movie?
2. What are the factors of social dialect use in *Bilal: A New Breed of Hero* movie?

## 1.3 Objectives of Study

1. To find out the types of social dialect in *Bilal: A New Breed of Hero* movie.
2. To find out the factors of social dialect use *Bilal: A New Breed of Hero* movie.

## 1.4 Significances of Study

The results of this study are expected to enlarge the theoretical perspective of social dialects and contribute to the development of research. This research can be an important source of social dialect, especially for research conducted on film scripts. This study is expected to provide an empirical Datum on the way social dialect arises in *Bilal: A New Breed of Hero* movie.

## 1.5 Literature Review

There are several researches that can be arranged in this study. After reading it, this study has similarities and differences with previous studies. The researcher has found four previous researches.

The first literature review is the journal article by Laura Wagner entitled “*Children’s Perception of Dialect Variation*” in 2013. In this research the writer find the difference between the Regional and Second-Language dialect to make their responses. The factors that might contribute to the object choice task is being easier for children than the categorization task and allowing them to attend to

differences between the Regional and Second-Language dialects. The children were not required to actually contrast the dialects explicitly.

The second literature review is the Journal Indonesia University of Education by Fadillah Hauroni entitled “*Sociolinguistic Journal: Dialects of Central and East Java, Indonesia*” in 2013. In this research the writer compared between dialects of Central Java and dialects of East Java in Indonesia. The results showed that there were many differences in the two regions, such as the choice of words owned by speakers of each region, differences in vocabulary, word formation, and also difference in accent. Accents and dialects are strongly associated to geographical distribution and other factors because there are similarities in finding certain dialects with other dialects morphologically if both are from Central Java when compared to any dialect from East Java.

The third literature review is the journal article by Stephany Brett Dunstan entitled “*Dialect and Influences on The Academic Experiences of College Students*” in 2015. In this research the author found that language can influence certain aspects of student's academic experience, especially if the student's first dialect is stigmatized by mainstream culture. The findings show that for students with more languages, dialects can influence participation in the classroom, the comfort level of course, perceived academic challenges, and for some people, their beliefs about whether others consider them smart or scientific based on their speech. This study has implications for the consideration of language diversity in fostering a friendly academic environment and in the role of language discrimination and the threat of stereotypes / stereotype management.

After the researcher read previous research, it has inspired the researcher to find out the social dialect represented in *Bilal: A New Breed of Hero* movie. How social dialects appear in films and how they work in dialogue, the researcher also wants to see the meaning of the discovered social dialects. This research is different from previous studies which focus more on the field of sociolinguistics related to the language used in film at the time, the researcher hopes this research enriches the field of social dialect and complements the previous research.

## **1.6 Theoretical Approach**

The theory used in this research is the theory of sociolinguistic and language variety.

### **1. Sociolinguistic**

Sociolinguistics is a study or discussion of language in relation to speakers of the language as members of the community. (Nababan, 1984: 2). Nababan added that sociolinguistics studies and discusses social aspects of language, specifically differences (variations) contained in languages that are related to social (social) factors. Sociolinguistics is widely studied in the social dimension which can lead to diversity. These varieties not only function as clues to the differences of the humanitarian speakers, but also as an indication of the language situation and reflect a purpose, topic, rules, and mode of language use.

The problems that exist in sociolinguistics are seven dimensions based on the first sociolinguistic conference that took place at the University of California, Los Angeles, in 1964. The seven dimensions are the social identity of the speaker, the social identity of the listeners involved in the communication process, the

social environment in which speech events occur, synchronous and diachronic analysis of social dialects, different social assessments by speakers of the speech forms behavior, levels variety and variety of linguistics, and practical application of sociolinguistic research.

## **2. Language Variation**

Language variations can be seen from the aspects of regional, time, status, sociocultural, situational, and media disclosure (Wibowo, 2001: 24). Based on the aspect of time, variations give rise to temporal dialects, namely dialects that are valid for a certain period of time.

Variations have several parts including variations in terms of speakers, variations in usage and variations in terms of formality. The researcher will explain the division of language variations that come from several books.

Dialect is a variety of languages that are related to geographical regions or locations. Inter-regional dialects can be different, but each country has a unifying language that is known to every citizen (Nababan, 1984: 14). Dialect is a form of speech that is typical of an area, class, individual, or variation of language that appears later with different vocabulary, accent, and idioms (Herustoto, 2008: 160).

## **3. Sociolect or Social dialect**

Sociolect explains about social dialect, namely variations in language that are pleasing to the status, class, and social class of the speaker (Chaer, 2010: 64). Chaer added that this variation concerns the personal problems of speakers, such as age, education, sex, employment, nobility, socio-economic conditions, and so

on. This difference in variation is not related to the content of the conversation, but rather differences in the fields, morphology, syntax, pronunciation, and most clearly vocabulary.

## **1.7 Method of Research**

### **1.7.1 Type of Research**

In this researcher, the researcher uses a descriptive qualitative method because it involves collecting data for the purpose of considering existing conditions. This method states on cultural, social, personal identity and wins more descriptive than prediction (Vanderstoep and Johnson, 2009: 167). In addition, qualitative research is achieved not by means of quantification or statistical techniques (Strauss and Corbin, 1998: 11). This can provide complex details about certain phenomena that are difficult to solve by quantitative methods. Therefore, qualitative research findings will not be in the form of statistics. In this study, the qualitative method was chosen as the right method because it represents what the researcher has obtained.

### **1.7.2 Data Sources**

The kind of Data resources in this research is primary data. The source of the data in this research is *Bilal : A New Breed Hero* movie. This movie has duration 1 hour 50 minutes. The data are from the conversation of the actors in this movie.

### **1.7.3 Data Collection Technique**

In this research, the researcher uses content analysis. Catherine and Gretchen state “the fundamental methods relied on by qualitative research for

gathering information are participation in the setting, direct observation, in-depth interviewing, document review (as cited in Sugiyono, 2015: 225)". Content analysis identifies specific characteristics in recorded verbal communication. Data research is collected from all the characters in *Bilal: A New Breed of Hero* movie that takes the steps used in the data collection process:

1. Documenting movie *Bilal : A New Breed of Hero*
2. Transcribing all Data from movie *Bilal : A New Breed of Hero*
3. Sorting out the Datum from movie *Bilal : A New Breed of Hero*
4. Classifying conversation from movie *Bilal : A New Breed of Hero*

#### **1.7.4 Data Analysis Technique**

Data analysis technique is the process of systematically searching and organizing data obtained from interviews, documenting field notes by organizing data, explaining in units, synthesizing, organizing in a pattern, selecting important things to be studied and making conclusions so that they can be done more easily by people (Sugiyono, 87: 2008)

That includes:

1. Transcribe dialogue in *Bilal: a new breed hero* movie
2. Identify the utterances of characters used in the film.
3. Select conversation data.
4. Classifying data in the film.
5. Present factors and the variety of social dialects that might affect speech.

## 1.8 Paper Organization

The graduation paper consists of four chapters. The first chapter is the introduction. It includes the background of research problems, Problem Statement, Objective of Study, Significant of study, Literature Review, Theoretical Approach, Method of Study and Paper organization. Then, the second chapter is theoretical background. The third chapter is the research findings which contain the results of the research and the explanation of them. The fourth chapter is the conclusion. The content of the conclusion is the summary from the first chapter to the third chapter.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

The fourth chapter consists of conclusions and suggestions from this research. This conclusion presents a summary of the research findings to address the stated problems. The suggestion presents specific things that are suggested to any reader whether for English Department Students or those from other departments.

#### 4.1 Conclusion

The researcher draws conclusions from the discussion based on the analysis in the previous chapters above. The data of this research in *Bilal: A new bread hero movie* have 726 conversations. The conversations that have element of social dialect are 83 utterances.

The actors in this movie are separated into 7 types which are acrolect, basilect, slang, argot, vulgar, colloquial and jargon. The actors who have higher status are Umayya, Abu al hamka, Safwan, Abu Bakar, Hamza, and Saad. The actors who have lower status are Bilal, Ghuffaira, Soeib, Mothe's Bilal, Merchant and Foreigners.

In this movie the actor who has lower status use polite word when talks with the actor who has higher status. The actors are divided into three factors that are age, gender, and occupation. Even though the actors have lower status, they understand and respects the older person like when Bilal talks to Abu Bakar that use polite word. So, the conclusion is the actors who have higher status tend to be

rude and use abusive words. While the actor who have lower status used the polite word to other person.

The results of this research indicate that some actors in this film use variations of their compilation acrology with other older actors or actors who have higher status. Meanwhile, some actors who have higher classes use basilect variations, they use compiled abusive language for actors who have lower social status.

#### **4.2 Suggestions**

The next researcher who will analyze social dialects must raise some issues in this discussion. Issues or phenomena will bring correspondence between theory and real life. For example, to understand the use of social dialects in regional areas such as Yogyakarta itself and learn about ways of talking to one another that we did not know before.

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**APPENDIXES**

NO.	Utterance	Minutes	Social Dialect						
			Acrolect	Basilect	Slang	Argot	Vulgar	Colloquial	Jargon
1.	BILAL. <b>There's a piece of it missing.</b> GHUFFAIRA. Well? I'm waiting.	00:05:47,578 --> 00:05:50,445		✓					
2.	MAN. Ghufaira! <b>Fetch water for the master.</b> Move it!. GHUFFAIRA. I will get it.	00:06:21,711 --> 00:06:26,914		✓					
3.	SAFWAN. My arrows need <b>worthy targets.</b> I wouldn't waste them on a chicken. But	00:10:59,618 --> 00:11:02,852							✓

	a deer... SAFWAN'S FRIEND. Where would we find a deer?								
4.	SLAVE. What?! Safwan, what are you doing? SAFWAN. <b>There's a deer, A</b> black one.	00:11:33,385 --> 00:11:35,651		✓		✓			
5.	SLAVE. <b>I was just kidding.</b> SAFWAN. Shut up! Now get her.	00:12:04,348 --> 00:12:10,819			✓				
6.	SLAVE. I was just kidding. SAFWAN. <b>Shut up! Now</b> <b>get her.</b>		STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA YOGYAKARTA				✓		
7.	SAFWAN'S FRIEND. Oh,	00:12:44,787 --> 00:12:47,056			✓				

	<p>Safwan. Looks like you got your deer...<b>in his tail!</b></p> <p>BILAL. You will not harm her.</p>								
8.	<p><b>BILAL, You will not harm her.</b></p> <p>SAFWAN. How dare you give me an order?</p>	00:12:50,894 --> 00:12:54,795	✓						
9.	<p><b>SAFWAN. Teach this rat a lesson.</b></p> <p>GHUFFAIRA. Please forgive him, Master Safwan.</p>	00:12:54,797 --> 00:12:57,798		✓					
10.	<p>SAFWAN. Teach this rat... a lesson.</p>	00:13:45,814 --> 00:13:49,084	✓						

	GHUFFAIRA. Please forgive him, <b>Master</b> Safwan.								
11.	GHUFFAIRA. Oh, I didn't know it was you, young Master Safwan. <b>Apologies.</b> SAFWAN. Are these slaves bothering you? I'll thrash them if they are!	00:13:58,894 --> 00:14:04,864	✓						
12.	SLAVE. Are these slaves bothering you? <b>I'll thrash them if they are!</b> SAFWAN'S FRIEND. Come on. Let's go.	00:14:04,866 --> 00:14:10,138		✓					

13.	<p>UMAYYA. Step forward. Be generous</p> <p>SLAVE. Make your offer, and this prize specimen <b>shall be yours.</b></p>	00:14:40,402 --> 00:14:44,504	✓						
14.	<p>SLAVE. This is <b>the finest slave...</b></p> <p>UMAYYA. I'll take him.</p>	00:14:59,186 --> 00:15:01,987		✓					
15.	<p>UMAYYA. Ooh-ooh-ooh! He even speaks to animals!</p> <p>MAN. Oh, <b>great</b> Umayya, you can't ask for a better servant on your trading missions. Oh, no.</p>	00:15:17,405 --> 00:15:25,311	✓						
16.	<p>MAN. <b>Your Honour</b>, I have</p>	00:16:22,435 --> 00:16:25,570	✓						

	<p>the idols you ordered.</p> <p>UMAYYA. What do you think?</p>								
17.	<p>IDOL MERCHANT. Your Honour, I have the idols you ordered. Should I bring them to your home, or to the shop in the market?</p> <p>UMAYYA. What do you think? The market, <b>you idiot</b>.</p>	00:16:32,445 --> 00:16:36,146				✓			
18.	<p>UMAYYA. And the next time you're late, I won't pay.</p> <p>IDOL MERCHANT. A <b>thousand pardons</b>. It won't</p>	00:16:40,119 --> 00:16:44,154	✓						

	happen again.								
19.	UMAYYA. And the next time you're late, I won't pay. IDOL MERCHANT. A <b>thousand pardons.</b> It won't happen again.	00:16:40,119 --> 00:16:44,154							✓
20.	UMAYYA. Take these idols to my stall at once, or forget the deal. BILAL. Yes, <b>sir.</b> Of course. Right away.	00:17:06,979 --> 00:17:09,982	✓						
21.	BILAL. Yes, sir. Of course. Right away. UMAYYA. <b>Pick it up.</b>	00:17:27,599 --> 00:17:30,001		✓					

22.	<p>BILAL'S MOTHER. Being a great man <b>means living without chains.</b></p> <p>BILAL. Huh. Chains?</p>	00:21:29,904 --> 00:21:33,873							✓
23.	<p>BILAL'S MOTHER. If you are <b>chained to anger</b> and vengeance...</p> <p>BILAL. But how do I do that? I can't see inside me.</p>	00:21:52,325 --> 00:21:56,628							✓
24.	<p>BILAL'S MOTHER.</p> <p>Superstition and fear are <b>chains too</b>, and there are others...</p> <p>BILAL. But how do I do that? I can't see inside me.</p>	00:21:56,630 --> 00:22:02,235							✓

25.	MOTHER'S BILAL. No <b>chains will hold you.</b> BILAL. You were wrong, Mother. I am a slave.	00:22:25,759 --> 00:22:27,961								✓
26.	SAAD. The way you <b>fly off</b> that horse amazes me every single time. BILAL. It's only been twice.	00:27:54,916 --> 00:27:59,785								✓
27.	SAAD. <b>It never gets old!</b> BILAL. It's only been twice.	00:27:59,787 --> 00:28:02,055								✓
28.	ABU BAKAR. Don't you believe the promises of the priests?	00:31:37,401 --> 00:31:42,271								✓

	BILAL. <b>My apologies, sir.</b> I am just a slave and know no better.								
29.	ABU BAKAR. Get up, son. Do not be afraid. BILAL. No, <b>sir.</b> I am not frightened.	00:32:09,533 --> 00:32:14,068	✓						
30.	BILAL. <b>Your Honour,</b> what do you know about fear?. ABU BAKAR. I have seen enough of it in the eyes of the people.	00:32:14,070 --> 00:32:19,508	✓						
31.	ABU BAKAR. It was built so that all mankind could stand	00:33:12,328 --> 00:33:18,164							✓

	<p><b>together as equals...</b></p> <p>BILAL. Except for slaves.</p>								
32.	<p>ABU BAKAR. And remember, great men are those who have the will to choose their own destiny.</p> <p>BILAL. <b>Sir</b>, all this talk of equality.</p>	00:33:52,134 --> 00:33:56,202	✓						
33.	<p>ABU BAKAR. Whom do you serve?</p> <p>BILAL. <b>Master Umayya</b>, the <b>greatest</b> man in the city.</p>	00:34:23,364 --> 00:34:26,666	✓						
34.	<p>ABU BAKAR. And what is</p>	00:34:26,668 --> 00:34:30,169	✓						

	<p>your name, <b>son?</b>.</p> <p>BILAL. Bilal.</p>								
35.	<p>SAFWAN. Hmm. Few are <b>born to rule</b> others to serve.</p> <p>SAAD. You do not look good on your knees, brother. Get up, my friend!</p>	00:36:14,674 --> 00:36:17,109							✓
36.	<p>SOEIB. You do not look good on your knees, brother. <b>Get up</b>, my friend! You need to see what I got for the feast tonight. You</p>	00:36:30,188 --> 00:36:34,424							✓

	will love it!								
37.	SOEIB. You do not look good on your knees, brother. Get up, my friend!. You need to see what <b>I got for the feast tonight.</b> You will love it!	00:36:34,426 --> 00:36:40,198		✓					
38.	SOHEIB. <b>My lady.</b> I am Soheib. BILAL. Yes, a funny man.	00:37:01,486 --> 00:37:04,654		✓					
39.	SOEIB. My lady. I am	00:37:04,656 --> 00:37:11,428			✓				

	<p>Soheib, <b>first-rate slave</b> and blacksmith extraordinaire.</p> <p>BILAL. Yes, a funny man.</p>							
40.	<p>GHUFAIRA. Did he harm you?</p> <p>BILAL. Hmmm</p> <p>SOEIB. I would have turned this Safwan into <b>a sack of potatoes</b> if I'd only gotten there sooner.</p>	00:37:28,479 --> 00:37:32,749			✓			
41.	<p>SOEIB. <b>All right.</b> Back to work. Behold... special delivery to your master from</p>	00:37:46,898 --> 00:37:54,937			✓			

	my master. BILAL. Mm. Nice work, Soheib.								
42.	ABU AL HAKAM. <b>Luck favours the bold.</b> UMAYYA. Perhaps. But are you willing to risk it in the real world?	00:38:34,411 --> 00:38:36,611							✓
43.	UMAYYA. You are truly obsessed with this nonsense. ABU AL HAKAM. <b>This nonsense</b> can strike you where you stand, Umayya!	00:38:49,859 --> 00:38:53,795			✓				
44.	UMAYYA. Let's lighten the	00:39:13,950 --> 00:39:16,884							✓

	mood. ABU AL-HAKAM. Ah, yes!								
45.	ABU AL HAKAM. <b>Yet what do you offer in return, huh?</b> Nothing!. Today you repent your sins to me, traitors. BILAL. No! Soheib!	00:43:19,158 --> 00:43:23,461		✓					
46.	ABU AL HAKAM. <b>Look at these dogs!.</b> They must be disciplined, and so does HAMZA. And so does who, coward?	00:44:57,954 --> 00:45:02,157			✓				
47.	ABU BAKAR. You arrived <b>just in time, old friend.</b>	00:45:45,801 --> 00:45:48,403		✓					

	HAMZA. Al Siddiq. It has been too long.								
48.	HAMZA. <b>Al Siddiq</b> . It has been too long. ABU BAKAR. Come. We have much to talk about.	00:45:48,405 --> 00:45:51,306	✓						
49.	SOEIB. <b>Come on, Bilal.</b> <b>Help</b> me get him up. BILAL. Ya	00:45:54,377 --> 00:45:56,743	✓						
50.	ABU BAKAR. There are no young thieves to save out here. BILAL. <b>Sir</b> , what did you	00:47:07,815 --> 00:47:10,351	✓						

	mean before?.								
51.	ABU BAKAR. Only you can enslave yourself, Bilal. <b>BILAL. I... I apologize.</b>	00:47:54,562 --> 00:47:56,928	✓						
52.	BILAL. Is there something you expect me to do in return? ABU BAKAR. You see, <b>Bilal, this man once guided me when I was truly lost.</b>	00:48:13,247 --> 00:48:17,983		✓					
53.	BILAL. Me? How can I do that?. ABU BAKAR. <b>Come. Sit.</b>	00:48:36,336 --> 00:48:38,403						✓	
54.	UMAYYA. Are you still	00:49:30,289 --> 00:49:34,024							✓

	<p>sulking because <b>you passed up a good deal?</b></p> <p>ABU AL-HAKAM. It may be the last money any of us ever make.</p>								
55.	<p>ABU AL-HAKAM. It may be the last money any of us ever make.</p> <p>UMAYYA. <b>What are you talking about? There's a fortune in these little idols.</b></p>	00:49:41,900 --> 00:49:45,968		✓					
56.	<p>ABU ALHAKAM - <b>Wolves from the new movement.</b></p>	00:50:04,956 --> 00:50:07,558							✓

	<p>Their reputation is spreading like wildfire across the city.</p> <p>UMAYYA. Oh, not this business again. If you tell me there's an army coming, I'll worry.</p>								
57.	<p>ABU AL HAKAM - Their reputation is spreading <b>like wildfire across the city.</b></p> <p>UMAYYA. Oh, not this business again. If you tell me there's an army coming, I'll worry.</p>	<p>00:50:07,560 --&gt; 00:50:11,294</p> <p>STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA YOGYAKARTA</p>							✓

58.	<p>ABU AL-HAKAM. Their reputation is spreading like wildfire across the city.</p> <p>UMAYYA. <b>Oh, not this business again.</b> If you tell me there's an army coming, I'll worry.</p>	00:50:11,296 --> 00:50:15,998	✓						
59.	<p>SAFWAN. Why don't you tell my father about your <b>new-found friend?</b></p> <p>UMAYYA. Impossible. You must be mistaken.</p>	00:52:01,237 --> 00:52:05,206						✓	
60.	UMAYYA. I said speak up,	00:52:21,792 --> 00:52:26,696	✓						

	<p>slave! You <b>have my permission</b> to talk!</p> <p>BILAL. We are... all... born... equals.</p>								
61.	<p>GUARD. <b>Quickly, slave! Move it!</b></p> <p>UMAYYA: Crush his spirit. Let him rot inside the cage.</p>	00:54:12,499 --> 00:54:16,836						✓	
62.	<p>SAFWAN. <b>Kneel when you come</b> before me, slave.</p> <p>BILAL. Yes sir.</p>	00:55:39,318 --> 00:55:42,520	✓						
63.	<p>UMAYYA. <b>But sadly, you still think like a slave.</b> I'll get</p>	00:57:50,481 --> 00:57:53,984		✓					

	you back on track with a little secret. See, I never believed in these gods.								
64.	<p>UMAYYA. <b>Get him some water.</b> Should I take off these chains?. What do you say, Bilal?</p> <p>BILAL. My chains... are already off.</p>	00:58:55,478 --> 00:58:57,680		✓					
65.	<p>UMAYYA. Or does your <b>invisible god</b> make other things invisible too?.</p> <p>BILAL. I'm talking about the chains... in here.</p>	00:59:20,069 --> 00:59:27,908		✓					



	<p>my life.</p> <p>AL SIDIQ. To save one life, my brother, is like saving all humanity</p>								
70.	<p>BILAL. Where will we go?</p> <p>HAMZAH. To a great city, <b>one that welcomes us with open arms.</b></p>	01:06:55,316 --> 01:07:02,090							✓
71.	<p>HAMZAH. <b>But you alone must decide where and when...</b></p> <p>BILAL. When do we start?</p>	01:08:31,678 --> 01:08:35,246							
72.	<p>HAMZA. All right. Let's try some sparring.</p>	01:10:09,173 --> 01:10:12,608			✓				

	SAAD. Show me what you've got, rookie.								
73.	HAMZA. All right. Let's try some sparring. SAAD. Show me what you've got, rookie.	01:10:11,610 --> 01:10:12,380			✓				
74.	BILAL. <b>Ha. After you, apple hunter.</b> HAMZA. Turn, Bilal. Duck.	01:10:12,610 --> 01:10:17,380				✓			
75.	HAMZA. <b>Turn, Bilal. Duck.</b> Now parry. As we practised, Bilal. As we practised. BILAL. Argh! Ugh!	01:10:19,551 --> 01:10:22,418				✓			

76.	<p>SAAD. Show me what <b>you've got, rookie.</b></p> <p>BILAL. Ha.. After you, apple hunter.</p>	01:11:12,610 →01:10:12,380				✓			
77.	<p>ABU AL HAKAM. What I feared is happening, Umayya. They're growing in strength and numbers. Are we to stand here and do nothing?</p> <p>SAFWAN. He is right, Father. When a slave defies his master, the world turns upside down.</p>	01:16:48,233 --> 01:16:54,137							✓
78.	SAFWAN. Kill them!	01:17:14,292 --> 01:17:17,895							

	UMAYYA. Let it start with <b>our own households.</b>								✓
79.	UMAYYA. <b>Get him up!</b> Where is your god now?. SAFWAN. Wait! Proceed.	01:21:13,127 --> 01:21:15,362						✓	
80.	ABU AL HAKAM. <b>You must be joking.</b> UMAYYA. Most unfortunate.	01:26:11,687 --> 01:26:14,088			✓				
81.	HAMZAH. I have <b>no words</b> that can make you feel better. I can only ask that you keep your mind clear and your heart true.	01:23:42,641 → 01:23:47,576							✓

82.	HAMZAH. <b>Fire! Fire!</b> UMAYYA. Where did that come from?	01:29:45,931 --> 01:29:48,330						✓	
83.	BILAL. So there she is? SAFWAN. <b>My single act of morality</b>	01:42:32,317 --> 01:42:34,653							✓



## Curriculum Vitae

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 Moto : It always swwms impossible until it's done –Nelson Mandela-



### Educational Biography

#### -Formal Education

2015-2019 : S1 English Literature State Islamic University Sunan Kalijaga  
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2009 – 2011 : Modern Boarding School AL-AMIN  
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