

Analysis of Language Style in Movies When Tomorrow Mother Is Absent

Nurfainnah¹, Pratama Bayu Santosa², Nirmayanti³, Ulinsa⁴, Hasnur Ruslan⁵

^{1,2,3,4,5} Tadulako University, Indonesia

ARTICLE INFO

Keywords:

Dialogue; Film;
Language Style

Article history:

Received 2026-04-15
Revised 2026-05-14
Accepted 2026-06-19

ABSTRACT

Language is a very important means of communication. Through language we are able to convey our thoughts, feelings, and actions. This study aims to describe the types of language styles used in the dialogue of the film *Bila Esok Ibu Tiada*. This study uses a qualitative descriptive method. The source of data in this study is the dialogues in the film *Bila Esok Ibu Tiada*. The data collection technique is carried out through the observation technique and the recording technique, while the data analysis technique uses the Miles and Huberman model which includes data reduction, data presentation, and conclusion drawn. The results of the study showed that there were 24 language style data in the dialogue of the film *Bila Esok Ibu Tiada*. These language styles include the language styles of comparison, opposition, affirmation, and sarcasm. The comparative language style consists of 3 metaphorical data and 2 simile data. The style of conflict language consists of 4 hyperbolic data. The affirmation language style consists of 5 repetition data, 2 parallelism data, 1 climax data, and 3 rhetorical data. The satirical language style consists of 1 irony data and 3 cynicism data. The use of language style in the film serves to embellish dialogues, strengthen the characters' characters, portray emotions and conflicts between characters, and convey moral messages to the audience. Based on the results of the research, it can be concluded that the use of language style in the film *Bila Esok Ibu Wala* is able to create an aesthetic and emotional effect so that the dialogue becomes more lively and meaningful. This research is expected to be a reference in learning the Indonesian language, especially in the study of language styles in literary works and films.

This is an open access article under the CC BY SA license.



Corresponding Author:

Nurfainnah

Tadulako University, Indonesia; nurfaina619@gmail.com

1. INTRODUCTION

Language is a very important means of communication. Through language we are able to convey our thoughts, feelings, and actions. Without language, we will have difficulty understanding others or explaining ourselves. In order for communication to take place properly, humans must master language skills because it reflects the mind, the more skilled a person is in language, the clearer his mind will be (Masni and Yani 2019). It can therefore be said that language is not just a means, but an integral aspect of daily life that shapes our relationships with others. According to Nurbiana in (Fauziah

and Putri, 2022) Language is defined as a means of communication between members of society consisting of individuals who express their thoughts, feelings and desires. Language plays an important role in building relationships between people, understanding each other, and even describing themselves to others. With language, we can express the deepest emotions that may not be explained through movement or action alone.

Language has special characteristics that make it a unique means of communication. Language is systematic because it is composed of a combination of sounds or writings that are orderly, standard, and consistent. In addition, language is also arbitrary, namely each language has different symbols or words to represent certain meanings. Language is flexible because it can change with the times. In addition, language is also diverse, because each individual's ability to think and speak language is different, thus influencing the way a person conveys ideas, information, and other thoughts. Language is also in the context of creative works including film, often used with clear plans and objectives. The dialogue in the film is the result of a long writing process. Each phrase is taken with careful consideration whether it can reflect the existing character, whether it can build an atmosphere, or whether it can convey a message to the audience without seeming forced. Good dialogue can help the audience feel the emotions of the characters without the need for excessive scenes. Even sentences that seem simple can feel very relevant when placed in the right context.

Language style is one of the important elements in the use of language, especially in literary and artistic works such as films. According to Keraf, Gorys. (2009) Language style is a way of expressing thoughts through language in a distinctive way that shows the soul and personality of the speaker or writer. Language style can be interpreted as a way for a person to express thoughts, feelings, and ideas through language with certain characteristics. Each speaker and author has a different language style, depending on the background, the purpose of communication, and the existing social and cultural context. Therefore, language style not only serves as a way to convey a message, but also as a medium to create the beauty and attractiveness of a work. Nowadays, especially among students, there is a trend of using new language styles that tend to be slang and informal. They often use special terms that are not actually appropriate to use in official situations. Some students even think that someone who does not understand slang is considered less social.

Some examples of these terms include kuy, mantul, kepo, cegil or crazy girl, gamon or fail to move on, YTTA or who knows, halu or hallucinatory, salting or misbehavior, bucin or love slave. However, the use of slang has a negative impact, especially for readers or listeners who do not understand its meaning, thus causing confusion, especially in written form. In addition, slang can make it difficult to understand and hinder the use of good and correct Indonesian language. Language style is also a typical way for writers or creators to convey their thoughts and feelings through language. The use of language in film dialogue can produce certain emotional effects, deepening the meaning of the narrative and strengthening the appeal of the story. Language styles such as metaphors, hyperbole, personification, relays and other majas are often used to describe conflicts between characters, relationships between characters, and life values that are often conveyed.

The film *Bila Esok Ibu Nada* is a 2024 family film and is directed by Rudi Soedarjo. In this film, Cristine Hakim as a mother named Rahmi who has to raise her four children Ranika (Adina Wirasti), Rangga (Fedi Nuri), Rania (Amanda Manopo), Hening (Yasmin Napper) alone after her husband's departure. The film depicts how Rahmi struggles to face various challenges, including economic problems and conflicts with her children who are starting to be busy with their lives. Although her children often forget about their mother's sacrifices, Rahmi still loves them unconditionally. Film is one of the forms of mass communication that involves people in consuming information in a different way than other media. If newspapers provide information visually and images, radio provides information audiovisually, then film comes by combining the two, in a film the message is conveyed to the audience audio-visual with movement.

In relation to learning prose, dialogue in film can be seen as a modern form of prose that contains elements of narrative, character, conflict, and language style. Analysis of film dialogue can be used as

teaching material in understanding the intrinsic and extrinsic elements of prose. Through this learning, students not only understand the content of the story, but are also able to identify the use of language styles and their function in building meaning. In the film, there are various forms of language styles that can be found through speech or conversations between characters. Based on the researchers' initial observations, the Indonesian film titled "Bila Esok Ibu Tiada" has the potential for interesting linguistic studies, especially in the aspect of language style. Research on language styles with the object of study of dialogue in film is still relatively limited, so this research has an urgency to be carried out. Based on this background, the researcher is interested in conducting a research entitled "Analysis of Language Style in the Film When Tomorrow Mother Is Absent" with the aim of describing the types of language styles used in the film.

2. METHODS

This study uses a type of research qualitative descriptive. Qualitative descriptive research aims to understand and describe phenomena in depth based on the data that obtained, not in the form of numbers, but in the form of words, speech, and meaning. This approach was chosen because it was in accordance with the purpose of the study, which was to describe and analyze the language style in film *When Tomorrow Mother Is Gone*. Qualitative research according to (Moleong and Surjaman, 2014) is research that aims to understand the phenomenon of what is experienced by research subjects such as behavior, perception, motivation, actions and others holistically and in a descriptive way in the form of words and language. Qualitative research emphasizes on understanding in social life based on the conditions of reality and is not manipulated by the researcher and the presence of the researcher does not affect the dynamics of the object being studied.

The source of data in this study is a film titled *When Tomorrow Mother Is Gone*. This film was chosen because it contains dialogues that are rich in emotional expressions and social values, especially those related to family relationships. The film became the main object of research because it was relevant for analysis. Then, the data collection technique used is observation through the observation technique and the recording technique. The technique of watching (through watching) is a technique that is carried out by watching the entire film to be studied. In watching, the researcher listened to the use of any language style in the film. Meanwhile, the recording technique is carried out by recording all the data found. That is, every time data related to the research is found, namely in the form of words or sentences that contain language styles, it is recorded. The data analysis technique used in this study is the Miles and Huberman model analysis technique (Scott, 2013) which consists of three stages, namely (1) data reduction, (2) data presentation, (3) verification and conclusion

3. FINDINGS AND DISCUSSION

After explaining the background of the research, the theories related to this research, and the research methods used, in this chapter we will explain the results of the research. The results of data collection use the look-and-record technique. This study uses a qualitative approach with a descriptive method. The results of this study will be described as some of the data obtained as evidence of research results. The data presented is in the form of language styles contained in the film *Bila Esok Ibu Tiada*. The results of the study show that there are 9 language styles in the dialogue of the film *Bila Esok Ibu Tiada*. The language style in question consists of A.) The style of comparative language includes (3) *metaphorical data*, (2) *simile data*. B.) Conflict language styles include (4) *hyperbolic data*. C.) Affirmation language styles include (5) *repetition data*, (2) *paralysis data*, (1) *climax data*, and (3) *rhetorical data*. D.) The style of sarcasm includes (1) *irony data*, and (3) *cynicism data*. The description of the data can be seen through the following table:

Table 1. Language Style in Movies When Tomorrow Mother Is Absent

Language Style	Amount of Data	Example
Metaphor	3	1. Hello God thank you very much, my family, given 3 angels and a poet. 2. The guest star has come mom, happy birthday. 3. Just the picture in your head.
Simile	2	1. You're like the president's busy mother. 2. You're Like A Cave. 3. If you ask how far it will take to give birth to you. 4. Oh god, the tumpeng is so big.
Hyperbola	4	5. Dear Mom, I would like to ask you to pray for the Heavens. 6. I'm the one who takes care of my mom, I'm the one who always makes time for my mom 7. It's a good idea to try to get a little bit of a feel for what you think Kevin likes 8. And then the letter is where the letter is, what is the pain, this is more than you know.
Repetition	5	9. This is the mother going to the pekalongan herself and we don't know anything, and then let's say the mother fell. We can't get in touch with Mom. 10. I'm fine, I don't know if I'm going to be able to do it. 11. The brain must be you, you must be the brain. 12. Don't tell me about it, don't talk to me, don't talk to me, don't talk to me.
Parallelism	2	13. Feeling the most troublesome, the most tired, the most tired,
Climax	1	14. All of you are silent. Stop talking and start listening. 15. "Why have you been? The problem is very surprising. 16. Yes, what is wrong if I wish our lives were better than they are now.
Rhetoric	3	17. I went to the police station but couldn't find him. The time of his mother's body was waiting for him.
Irony	1	18. Oh that's it, next month you'll just have to pay the monthly money
Cynicism	3	19. It's Mom's Birthday, Hold Your Phone, Corporate Slave 20. I'm sorry to hear that Thea's father is still riding a motorcycle all over the place, it's sticky. 21. It's funny, so don't get me wrong.

Discussion

In this sub, the researcher will discuss the data obtained through the in-depth listening and recording technique related to the language style in the film *Bila Esok Ibu Tiada*. Language style is the way a person uses language to express their thoughts and feelings in such a way that it gives rise to certain connotations and aesthetic values in using language.

Metaphorical Language Style

The metaphorical language style is the use of rich words or groups of words with no real meaning, but as a painting based on comparisons or equations. This *majas* is used to show indirect comparisons between an object and an object or between another person and an object. The characteristics of metaphorical *majas* use words or phrases that have figurative meanings to equate or use words of comparison of objects with other objects, comparing objects with direct comparisons without any

comparative words among others: bath, like, like, etc. In the research of the film *Bila Esok Ibu Wala*, there are the following dialogue excerpts:

Data (1) Minutes to 0:45

Dad: Hello Lord, thank you very much, my family, it was given 4 angels

Silence: ehh four angels? Oh, one of them is also Mas Rangga?

Father: yes, and a poet

In the dialogue above, the form of the metaphorical language style is found in *3 angels* and *a poet*. The phrase "*3 angels*" here explains that his 3 daughters are not interpreted as creatures, but as a metaphor to call his daughter beautiful, good, and valuable. Meanwhile, the phrase "*a poet*" here also describes his wise, intelligent son. The use of these two phrases shows that there is a direct comparison between children and something of high value without using the word comparator. Thus, the resulting meaning is implicit and contains aesthetic value.

Data (2) Minutes to 20:05

Rania: Assalamuaikum

Mother : Waalaikumsalam

Rania : The guest star has come! Happy Birthday.

Mom: Oh, this is one of the movie stars

In the dialogue above, the metaphorical form of language is found in the expression "*guest star*". Literally, *the star* refers to a celestial body, but in this context it is used as a metaphor to refer to people who are considered important, special, or highly anticipated to be present at an event. Thus, there is a direct comparison between a person and a "star" who has a shining or prominent nature.

Data (3) : Minute to 48:15

Dito : Pictures

Silence: What is the picture, this big?

Dito : Just a picture in your head.

In the dialogue above, the form of the metaphorical language style is found in the dialogue "*the picture in your head*". The word "*image*" is not interpreted as a real image, but rather as a metaphor to refer to ideas, shadows, or imaginations that exist in a person's mind. Meanwhile, "*head content*" is also a figurative phrase that refers to the human mind or brain. Thus, the sentence means that a person relies on ideas or imagination that exist in his own mind.

Simile or Parable Language Style

The simile or simile language style is a form of *majas* that is used to compare two different things directly by using comparative words, such as, *like, like, like, like, like*. Through this comparison, something that is abstract or less obvious becomes more concrete, easy to understand, and has aesthetic value. In the research of the film *If Tomorrow Mother Is Absent*, there are the following quotes:

Data (4) 11:40 Minutes

Aunt Esti: Happy birthday my mother, I pray that you will always be healthy, beautiful, and happy

Mother : Amen, I thought you couldn't come

Aunt Esti : Come on, it's my birthday. Absolutely impossible.

Mom: You're like the president's busy mother.

In the dialogue above, the form of simile language or simile, is found in the dialogue "*like the first lady*" here the mother compares aunt esti with the figure of the president's mother who is considered to have very dense activities. This comparison aims to provide a clearer and more concrete picture of the condition in question.

Data (5) Minutes to 1:06:50

Rania : Slow down, I know your body is growing. After all, I'm confused why my hobby is drunk and doesn't want to have other hobbies?

Dear Anna, You Are Like A Cave.

Then in the above dialogue, the simile or simile style form of language, is found in the quote "kayak" which means *like*. The phrase "like a cave mom" is used by Ramika's friend to *compare Ramika's* behavior with her mother's figure. This comparison shows the similarity of certain traits, for example in terms of attitudes, habits, or way of speaking. Thus, the sentence aims to give an idea that the ranika person has similar behavior to his friend's mother.

Hyperbolic Language Style

The hyperbolic style of language is usually used if a person intends to exaggerate something with the intention of emphasizing the speaker. The exaggerated meaning often becomes absurd. The characteristics of the hyperbolic language style are that the words, phrases and sentences used do not contain the true meaning, the statements conveyed go beyond the existing reality, the language used is dramatic. In the research of the film *If Tomorrow Mother is Absent*, there are the following quotes:

Data (6) minutes to 2:39

Dad: What does it feel like when you kiss?

Mom: hey this is a drink first,

Scarlett :(laughs) How do you feel?

Silence: I don't know what to say.

"Don't tell me, my dear, you are a fool.

Dad: Okay, let's have a glass of wine. That 's if you ask how far it will take to give birth to you.

Rania : Wow, I'm so excited, I can imagine it.

In the above dialogue, the form of hyperbolic language is found in the dialogue "until you give birth". The sentence expressed by my father is not intended literally as a measure of actual distance or stage, but as a form of excessive affirmation to show *that* the journey or process in question has reached a very distant or final point. Thus, the use of the phrase aims to reinforce the meaning and emphasize the magnitude of the sacrifices or processes that fathers and mothers have gone through

Data (7) Minutes to 10:52

Aunt Esti: congratulations on my 65th!!

Mom: Aduhhh, why bother again? Thank you, tumpeng

Aunt Esti : no trouble

Mother: Oh Allah, the tumpeng is so big.

Aunt Esti : It's okay, let's eat well

In the dialogue above, the form of hyperbolic language is found in the "very big" dialogue. The sentence that the mother expressed to Aunt Esti was used to exaggerate the size of the tumpeng, thus *giving the* impression that the tumpeng was very large, although in reality it may not be as big as described.

Data (8) Minutes to 1:25:04

Rangga: Madam, I would like to ask for the blessing of the heavens.

Mother: for what?

Rangga: So, there is a sponsor offer who likes my demo. He wants to be my sponsor and produce as a soloist, and later I will make a mini album, if the mini, the album is successful, he will sponsor to make a full album, ma'am.

Mother: Alhamdulillah, O Allah, may you be given ease, smoothness and blessings amiin

In the dialogue quotation above the hyperbolic style there is the quote "prayer piercing the sky". This sentence that Rangga said was not interpreted literally, because prayer does not really penetrate the sky physically. Figuratively, the sentence describes a very strong, sincere prayer, and is expected to reach God and be granted. The use of this expression indicates a transfer of meaning from something concrete (penetrating the sky) to something abstract (the power of prayer). In addition, the excessive element in the sentence confirms Rangga's great hope with his mother's prayer.

Data (9) Minute to 1:21:41

"I decided to leave you.

Silence : You go to the police station mba

Rania : Yes I was caught by the police, but I never did it

Silence : Do you want to make you drunk when your mother is sick, (pointing to ranika) Do you know why you choose to leave in your arms? Even though I am here every day. I'm the one who takes care of my mom, I'm always willing to spend my time with my mom.

Then in the dialogue above the hyperbolic language style is "*always taking your time*". The word "*always*" is a form of affirmation that tends to be exaggerated, because it is impossible for a person to do something all the time without stopping. This phrase is used to emphasize the magnitude of the silent care and sacrifice to his mother.

Repetitive Language Style

A repetition language style is a language style that expresses the repetition of the same word, phrase or clause to emphasize the meaning of a sentence or discourse. The main characteristic of repetition majas is the repetition of words, phrases, or clauses in a sentence. Repetition can be as many as two times or depending on needs. In the research of the film *If Tomorrow Mother Is Absent*, there are the following quotes:

Data (10) Minutes to 46:20

Ranika : I can't help it, I can't see it, it's not enough

Copyright © 2019 Ranika. All Rights Reserved.

Ranika: We have agreed on the ppm, why do we have to change the location again? This is outside the city.

Iwet: Ranika is trying to slide it down a little bit, just the budgets who know Kevin likes more.

In the dialogue above the repetition language style, there are "*swipes*" and "*budgets*" dialogues. This repetition is used to affirm the recommended action, i.e. reorganize or adjust the budget to be more flexible.

Data (11) Minute to 52:05

Rania: ma'am, has anyone called you yet? This is me from the inactive phone, you

Rangga: inactive, maybe accidentally killed

Rania: Then the letter is where the letter is, what is your mother's illness, you don't know.

S: No one knows

In the dialogue above the repetition language style is found in the dialogue "*the letter, the letter*". The repetition of this word serves to emphasize the focus of Rania's attention on something that is considered important, namely the existence of the letter from the doctor. In addition, the repetition also reflects Rania's emotional condition who is anxious or panicked due to her mother's departure to Pekalongan.

Data (12) Minute to 52:33

Rania :D ek (pointing to Huning) you're here when you don't know, you (pointing to a letter to Ranika) don't you really know what your mother is sick with?

Rani: I don't know.

Rania: yes, then if you get to the point where you don't know anything, then you go to Pekalongan alone, and then we don't know anything, let's say you fall. We can't contact your mother.

In the dialogue excerpt above the repetition language style, there is the repetition of the word "*Mother*" 3 times. This repetition serves to affirm Rania's focus of attention on her mother's figure, as well as show Rania's anxiety and concern for her mother's condition.

Data (13) Minute to 53:26

Rania: What I'm confused about is why I didn't call the hospital where she knew this letter she was the first one to meet

Ranika: Which of the three of you did not talk to yesterday?

"Honey, I've never seen you.

Ramika: I don't know, I don't know, I don't know rangga

In the dialogue above the repetition language style, there is the repetition of the word "I don't know". This 2 repetitions serve to affirm Ramika's ignorance of the situation when her mother is missing out of nowhere, indicating an emotional condition, such as confusion, panic, or self-defense. In addition, the repetition of the word "gue" also strengthens the focus on Ranika as the party who provides the explanation.

Data (14) Minutes to 1:20:40

Rangga: Mom is no longer here.

Rania : Why isn't anyone waiting for me? I am also his son but I also have the right to see my mother for the last time, is it hard to wait for me for a while to know what I have been through? I came here to meet my mother and then you died, and then you forgot me? The brain must be you, you must be the brain (while pointing to ranika) you definitely don't want to wait for me, right?

Then in the dialogue above the repetition language style, there is the repetition of the words "you are sure" and the word "his brain" 2 times each. This repetition serves to confirm Rania's accusations or beliefs against Ranika.

Parallelism Language Style

Parallelism language style is one of the styles of language that expresses something by showing a point of alignment, usually this majas is in the form of words or repetitive sentences. The language style of parallelism is divided into 2, namely the language style (anaphora) and the language style of parallelism there is the repetition of the first word of the line of sentence, and the language style (epiphore) of repetition or at the end of the line of sentence. In the film Bila Esik Ibu Tiada, there is the following quote:

Data (15) Minutes to 55:33

Rangga: Do you know if your mother is sick?

Rania: The problem is that the mother doesn't tell the same story, she doesn't talk to me, she doesn't talk to me, she doesn't talk to me.

Aunt Esti : Yes, my aunt is sick.

In the dialogue above, the language style of parallelism (anofora) is found in the repetition of the first word of the line, *not the same story, not the same story, not the same story, not the same story*, so it is included in the style of parallelism (anofora).

Data (16) Minutes to 1:22:06

"I decided to leave you.

Silence : You go to the police station

Rania : Yes, I was caught by the police, but I never did it

Silence : You don't want to get drunk when your mother is sick, (pointing to ranika) so you know why you chose to get drunk in your arms? Even though I am here every day. I'm the one who takes care of my mom, I'm the one who always makes time for my mom. Mba (while pointing to ranika) mba is the biggest child, mba who is the one who protects us but you always blame us why you always feel the most troubled, the most tired, the most tired.

In the dialogue above, the style of parallelism (anofora) is found in the repetition of the first word of the *most, most, most* lines so that it is included in the style of parallelism (anofora).

Climax Language Style

The climax style is a poem that indicates the culmination of something that develops sequentially or gradually. The characteristics of climactic majas are the style of gradually stating things from a lower level to a higher or more assertive level. In the research of the film If Tomorrow Mother Is Absent, there are the following sentences:

Data (17) Minutes to 55:37

Rania : Aunt knows that my mother is sick and doesn't care about us. "We're the kids.

Aunt Esti: Shut up, shut up, all of you. Stop talking and start listening.

In the dialogue quote above the climax language style, there is the expression "shut up → stop talking → start listening". This sequence shows an increase in action from just being silent (silent), then stopping speaking activities, to finally doing more active actions, namely listening. The arrangement shows a gradual increase in the intensity of the commands.

Rhetorical Language Style

The rhetorical language style is one type of *majas* that is in the form of questions that do not require answers. The question is asked not to obtain information, but to affirm meaning, convey innuendo, or express certain feelings such as anger, surprise, or disappointment. The characteristic feature of rhetorical *majas* is in the form of question sentences, does not require an answer, is used to affirm or strengthen statements often contain emotions, irritation or sarcasm. In the research of the film *If Tomorrow Mother Is Absent*, there are the following sentences:

Data (18) Minutes to 22:02

Ramika: let's cut the tumpeng, this is the martabak, don't put it in front of me, there are leeks

Rangga: Remember that for mba nika don't use the onion dun martabak

Ranika: Why did you do that? A Very Astonishing Problem

In the dialogue above the rhetorical style there is the expression "why from earlier". The expression expressed by Ranika is not intended to obtain an answer, but as a form of expression of Ramika's annoyance and astonishment at Rangga's behavior which is considered to be constantly looking for problems. Meanwhile, the "looking for problems, surprised" part is a direct statement that serves to strengthen Ranika's emotional expression, but it does not include *majas*.

Data (19) Minute to 26:33

Thea: Don't think about it, you don't have to worry about it yourself.

Rangga: Are you *happy*?

Thea: It's late in the afternoon, let's go to bed.

Rangga: You're disappointed with me, aren't you?

Thea: You don't have to talk about it, it's just that you don't know your sister

Rangga: yes but you wish your life was better than this, right?

Thea: Yes, why is it wrong if I hope our lives are better than they are now.

In the dialogue above the rhetorical style of language there is the expression "what is wrong". This question is not meant to obtain an answer, but rather as a form of affirmation that there is nothing wrong with the hope of having a better life. Thus, the sentence serves as a self-defense as well as an affirmation of desire.

Data (20) Minutes to 1:15:25

Rangga: This afternoon we are leaving, so that we can be buried before dusk

Ranika: Is it really that afternoon?

Silence: Mbak Rania?

Rangga: we can't wait for him, he's still unclear

Ranika: She will definitely be very disappointed

Rangga: I went to the police station and couldn't find him. The time of his mother's body was waiting for him.

Then in the quotation of the dialogue above the rhetorical style there is the expression "The time of the mother's body is waiting for him.". This expression is in the form of a question that is not intended to get an answer, but to affirm disagreement and show annoyance with the situation that occurred.

Ironic Language Style

The style of ironic language is a style of language that contains statements that are very contradictory or inversely proportional to the existing reality. the style of irony language has the characteristics of conveying contradictory meanings, conveying a more subtle message, conveying indirect statements that are intended to convey messages and subtle criticism. In the research of the film *Bila Esok Ibu Tiada*, there are the following quotes:

Data (21) Minutes to 24:12

Rania: :After all, why do you have to say that. My salary may be higher than my salary.

Ranika: Oh yes, so your salary is bigger than your salary? If so, starting next month, will you be the one to pay the monthly money? Silence also has a lot to pay for

In the dialogue quote above the language style of irony, there is the expression "Oh that's it, next month you'll be the one to pay the monthly money" this expression contains a light irony, because implicitly Ranika does not really intend to hand over the responsibility of monthly payments, but conveys a sarcasm against Rania. The meaning in question is contrary to what is spoken, thus creating a satirical impression.

Cynicism Language Style

Language style is a majas in the form of sarcasm by saying something directly without using metaphors. The characteristics of majas of cynicism contain sarcasm that is ridiculous, used or proposed to criticize something that is considered untrue, can be in the form of insults, ridicule, or cursing, is demeaning to something and considers it to be wrong. In the research of the film *Bila Esok Ibu Tiada*, there are the following quotes:

Data (22) Minutes to 21:09

Rangga: where to buy?

Mother: buy which dai is cooked by mother, except this, (while pointing to the tumpeng) from aunt esti

Rangga: It's my mother's birthday, hold on to her phone, corporate slave

In the dialogue above the cynical language style, there is the expression "corporate slave". The expression expressed by Rangga is a form of innuendo aimed at Ranika who is considered too busy with work to ignore an important moment, namely her mother's birthday. The word contains direct criticism of ranika's behavior which is considered inappropriate. In addition, the "hold your phone first" part also strengthens the tone of sarcasm, because it shows Rangga's displeasure with Ramika's attitude which is considered to be disrespectful to the situation.

Data (23) Minute to 22: 14

Ranika: Why do you think it's such a big deal?

Mother: I have done it

Ranika: Your sister is very special. I'm sorry to hear that Thea's father is still riding a motorcycle but it's so sticky.

In the dialogue above the cynical language style, there are expressions "motor butut" and "kan lengket". The phrase "motorcycle butut" indicates a negative assessment directly of the condition of the vehicle, while "kan sticky" reinforces a condescending tone, as if the situation is embarrassing or unworthy. Even though it begins with the word "pity", the real meaning is not to show empathy, but rather a subtle insinuation that contains a tone of contempt for Thea's condition.

Data (24) Minutes to 21:20

Ranika: What else do you have to say, are you being rejected again?

Rangga: yes kidding, ma'am.

Mother: eat first

Ramika: It's not funny to be a stand-up comedian.

Then in the dialogue quote above the cynical language style, there is the expression "just be a stand-up comedian". This expression is a form of **direct innuendo** that states that the interlocutor is considered not serious or tends to joke, so it is indirectly recommended to become a comedian.

4. CONCLUSION

Based on the results of the research on the use of language style in the dialogue of the film *Bila Esok Ibu Sana*, it can be concluded that the use of style in the dialogue of the film *Bila Esok Ibu Wala*, namely the comparative language style, the conflict language style, the affirmation language style, and the satirical language style. The language style in question consists of A.) Comparative language styles

include (3) metaphorical data, (2) simile data, (1) persimification data. B.) Opposing language styles include (4) hyperbolic data. C.) Affirmation language styles include (5) repetition data, (2) paralysis data, (1) climax data, and (3) rhetorical data. D.) The style of sarcasm includes (1) irony data, and (3) cynicism data. The function and importance of language style in the dialogue of the film *Bila Esok Ibu Tiada*. It creates a beauty effect, depicts a situation, describes a feeling, emphasizes something, and strengthens the character and conflict between characters.

REFERENCES

- Arsyad, Azhar. 2011. *Media Pembelajaran*. Jakarta: PT Raja grafindo persada.
- Budi, Nurwafiqah Amirah, Sitti Aida Aziz, dan Siti Suwadah Rimang. 2023. *Gaya Bahasa Sindiran Pada Media Sosial*. 13 (1).
- Damayanti, Rini. 2018. *Diksi dan Gaya Bahasa Dalam Media Sosial Instagram*. 5 (3).
- Effendy, Onong Uchjana. 2003. "Ilmu, teori dan filsafat komunikasi." *Bandung: Citra Aditya Bakti* 200.
- Eva Nurmala dan Nabila Islamia Nazla Hambali. 2023. "Penggunaan Gaya Bahasa Indonesia Dalam Film *Habibie Dan Ainun 2012*." *Jurnal Riset Rumpun Ilmu Bahasa* 2 (1): 106–13. <https://doi.org/10.55606/jurribah.v2i1.1146>.
- Fauziah, Sari, dan Dita Andina Putri. 2022. *Penggunaan Bahasa Dalam Masyarakat*. 1 (1).
- Gorys Keraf, Dr. 2009. *Diksi dan gaya bahasa*. Gramedia Pustaka Utama.
- Guntur Tarigan, Henry. 2008. "Berbicara Sebagai Suatu Keterampilan Berbahasa." *Bandung: Angkasa*.
- Kridalaksana, Harimurti. 1993. "Kamus linguistik." (No Title).
- Masni, Harbeng, dan Pitri Yani. 2019. *Bentuk-Bentuk Gaya Bahasa Sindiran Pada Film *Comic 8 Kasino King Part 2 Karya Anggy Umbara (Analisis Struktural)**. 3 (2).
- Moleong, Lexy J., dan Tjun Surjaman. 2014. *Metodologi penelitian kualitatif*.
- Pratista, Himawan. 2024. *Memahami Film: Pengantar Naratif (Edisi 3)*. Montase press.
- Sari, Yanti Pustika. 2021. *Analisis Gaya Bahasa Pada Film *Dilan 1990 Karya Pidi Baiq**. 11 (1).
- Sitefani Lase, Memori, Mastawati Ndruru, Noibe Halawa, dan Arozatulo Bawamenewi. 2024. "Analisis Penggunaan Gaya Bahasa Dalam Dialog Film *Sejuta Sayang Untuknya Karya Wiraputra Basri*." *Jurnal Kata : Bahasa, Sastra, dan Pembelajarannya* 12 (2): 327–37. <https://doi.org/10.23960/kata.v12i2.142>.
- Sugiyono, Dr. 2013. *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif dan R&D*.