

LANGUAGE VARIATION IN THE MOVIE “HERBIE: FULLY LOADED”

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Abstract: This study explores the sociolinguistic elements presented in the film *Herbie: Fully Loaded*, highlighting how dialect serves as a crucial tool for character development and social representation. The film utilizes a variety of speech styles, including slang, argot, jargon, and idioms, which reflect characters' distinct social roles and experiences. Central to this analysis is Maggie Peyton, the protagonist, whose linguistic evolution mirrors her personal growth and navigation through a male-dominated racing culture. Initial casual language reflects her uncertainty, while her eventual adoption of racing jargon signifies her integration and assertiveness within the competitive environment. This transformation aligns with Giles' communication accommodation and Hazen's variety hypotheses, evidencing how dialect variations reflect social dynamics, stratification, and character development. Additionally, the film examines gendered language use, depicting Maggie's speech transition as a means to challenge patriarchal expectations. The contrast between her affluent family's polished language and the racing community's casual vernacular underscores economic disparities and Maggie's struggle for acceptance. Furthermore, the film effectively employs specific linguistic components to establish authenticity and engage viewers, revealing how dialect can shape narratives in popular media. Despite its sociolinguistic richness, *Herbie: Fully Loaded* has received limited academic attention, indicating the necessity for further exploration of language's role in family-oriented films and its reflections on social perceptions. This study contributes to the understanding of how language variations in film can reflect and influence societal attitudes, paving the way for subsequent research in sociolinguistics in cinematic contexts.

INTRODUCTION

Dialect capacities as a way of communicating considerations and encapsulates societal systems, social values, and individual personalities. The sociolinguistics field looks at how dialect partners with society, decided to reveal how contrasts in dialect reflect social intuitive. Key hypotheses, such as Hazen's (2010) discussion of the variety hypothesis, propose that "varieties in dialect are linked to variables such as social status,

gender, and geographical region". Besides, Giles' (1987) communication settlement hypothesis highlights the suggestion of dialect in social intelligent, examining how people direct their discourse to adjust with or separate from others as a methodology for overseeing social associations.

Movies are excellent subjects for sociolinguistic study. Lippi-Green (2012) has extensively explored how terminologies used in film represents societal stereotypes, especially by employing accents and dialects to convey attributes like intelligence, ethics, or social rank. Likewise, Coupland's (2007) research on linguistic styling discloses that speech in expressive mediums, such as motion pictures, is purposefully produced to construct identities and narratives. Although extensive research exists concerning language in media, a significant portion has concentrated on how accents and dialects contribute to stereotypes or the exclusion of specific groups. This leaves an opportunity to examine further language differences in family films, where linguistic variety may play subtler roles in storytelling.

Current research often emphasizes extensive sociolinguistic evaluations in highly stylized formats, such as animated features (like Disney films) or dramas that openly address social issues. Nonetheless, there is an apparent lack of scrutiny regarding mainstream live-action family comedies, where language is frequently viewed as casual rather than purposeful. Movies like *Herbie: Fully Loaded* (2005) may primarily aim to entertain, but they offer substantial material for sociolinguistic study, particularly in the detailed ways that language variation is used to shape characters, illustrate relationships, and construct a convincing social environment.

This article aims to fill this void by exploring how *Herbie: Fully Loaded* illustrates language diversity through the dialogues of its varied characters. The film under analysis demonstrates linguistic features such as regional accents, colloquial language, and shifts in formality, all of which play a vital role in the evolution of characters and the development of the narrative.

In spite of the broad investigation within the space of sociolinguistic thinking about media, the film *Herbie: Fully Loaded* has gotten deficiently consideration in scholarly talk. An etymologically differing gathering of people whose discourse designs reflect their social parts, histories, and associations is highlighted in this 2005 film, which centers on a youthful woman's journey to reestablish her personality and legacy through proficient hustling. The etymological scene of the film is characterized by a mix of casual slang, proficient language from the dashing industry, and territorial complements, which collectively make a multifaceted etymological environment that reflects the assorted social circumstances of the characters. These phonetic characteristics adjust with Giles' (1987) hypothesis of convenience, which sets that characters adjust their discourse to navigate interpersonal flow within the film. Also, these phonetic highlights resound with Hazen's (2010) investigate on how dialect advances beneath the impact of social stratification and situational setting. Furthermore, *Herbie: Fully Loaded* offers a important viewpoint on gendered phrasing. The character of Maggie Peyton, the film's hero, changes her discourse as she navigates a male-dominated hustling culture, displaying her movement and expanding self-assurance. The film utilizes phonetic variety to recognize its characters, in this manner advertising a multifaceted point of view on the flow of gender and personality inside a male-dominated environment. For instance, Maggie's affluent family's polished speech is contrasted with the racing community's informal, jargon-filled discourse, reflecting socioeconomic class and integration themes. Masua and Masasi (2020) describe slang as informal language used by particular groups like juveniles, musicians, or criminals to foster identity and exclude

outsiders.

Slang is a language used by teenagers or certain social groups for internal communication with the intention that nonmembers of the group do not understand. (Arde et al., 2023; Pitrianti & Maryani, 2023). Chaer and Agustina (2010) state that "argot is a social variation that is used in a limited way in certain professions and is secret" (p. 68). In other words argot is defined as professional slang. For example the language of thieves, pickpockets, or gangster.

According to Novrianti et al. (2023), "jargon is a special word or sentence that is used in a limited way in a particular field of knowledge, profession, or group" (p. 107). Jargon is typically characterized by its unique lexical content, which often results in its comprehension being limited to a specific group of individuals. According to Rij et al. (2024), "idioms are a subtype of these multiword expressions, as they are not only fixed phrases, but also have an intended meaning that is different from their literal meaning"

METHOD

This study utilizes a qualitative approach to analyze the dialect varieties within the motion picture *Herbie: Fully Loaded*. The inquire about centers on recognizing and categorizing diverse sorts of dialect varieties, such as slang, can not, language, and figures of speech, and exploring their utilization within the film's discoursed. The subjective clear plan permits for an in-depth examination of etymological highlights and their sociolinguistic suggestions inside the setting of the motion picture.

The essential strategy of information collection includes watching and archiving exchanges from the motion picture script. Exchanges containing components of slang, lingo, language, or figures of speech are identified and categorized. The motion picture script serves as the most source of information, giving a comprehensive reference for investigation. Each recognized exchange is analyzed relevantly to get it its reason, meaning, and pertinence to sociolinguistic hypotheses.

The investigation takes after a topical approach, where the categorized discoursed are inspected utilizing sociolinguistic systems, especially Hazen's variety hypothesis (2010) and Giles' communication settlement hypothesis (1987). These speculations give bits of knowledge into how dialect varieties reflect social intuitive, status, and connections among characters. To guarantee the unwavering quality and legitimacy of the discoveries, triangulation is connected by comparing the comes about with past thinks about on dialect varieties in media. Also, peer questioning is conducted to affirm the accuracy and consistency of the investigation. This strategy points to uncover how dialect differences in *Herbie: Fully Loaded* contributes to character advancement, story movement, and the depiction of social dynamics.

RESULTS AND DISCUSSION

Results

The film *Herbie: Fully Loaded* follows the storyline of Maggie Peyton, a recent college graduate who finds herself a vintage Volkswagen Beetle named *Herbie*. This automobile possesses a distinct personality and a distinguished history as a champion race car. The film weaves together themes of personal growth, familial dynamics, and the exhilaration of racing, while also highlighting the distinctive relationship that forms between Maggie and *Herbie*. The film has a runtime of 101 minutes. While it did not garner major accolades, the film *Herbie: Fully Loaded* received multiple nominations and was lauded for its nostalgic charm. For instance, at the Teen Choice Awards, Lindsay Lohan received a nomination for "Choice Movie Actress," and the film was also nominated at the Kids'

Choice Awards for "Favorite Movie" and "Favorite Movie Actress." Herbie Fully Loaded is recognized as a significant addition to the iconic Herbie franchise, which was initiated in 1968 with The Love Bug. The film incorporates elements that appeal to a wide audience, including cameos from NASCAR legends such as Dale Earnhardt Jr. and Jeff Gordon, which contribute to the film's authenticity concerning its racing theme. The film's success also underscores the franchise's hallmark of showcasing the car's emotional depth and charm. Notably, the film marked a return to Disney for Lindsay Lohan following her earlier successes in The Parent Trap and Freaky Friday.

Slang

Crazy Dave

"I'm sorry, **Crazy Dave**. I had a few problems getting this critter on the truck".

Rub it in

"Running some laps. We got a qualifying race. He's working on some problems. Like not crashing? Mag-Wheels! Check out what Mom and Dad got me for graduation. Oh, great. **Rub it in**. V-8, what? I don't know, but it's adorable! Promise you'll look after Maggie in New York."

It's a fluke

"The other day was great. I don't know how it happened, but **it was a fluke**. You loved being back behind the wheel"

The dialogue phrases encapsulate various informal expressions and their implied meanings. "Crazy Dave" describes a mentally unstable man. "Rub it in" highlights the act of emphasizing someone's success or advantage in a way that might make others feel worse. Lastly, "It's a fluke" refers to an outcome that occurred by chance or luck rather than through skill, underscoring the randomness of the event.

Argot

Ugly-anapolis 500

"Yeah. You know, I bet it took first place at the **Ugly-anapolis 500**"

Trip Murphy's stock car

"Now, if, uh, you drive home in **Trip Murphy's stock car**, your dad would be an idiot not to put you on the team. What do you say? For pinks?"

Nextel Cup

"Let's see if Ray Peyton, Jr. Can qualify for Sunday's **Nextel Cup** race".

"Ugly-anapolis 500" is a humorous twist on the iconic "Indianapolis 500," used to mock or make light of a racing scenario. "Trip Murphy's stock car" refers to a professionally modified vehicle designed for auto racing, highlighting the specificity of the racing community. "Nextel Cup" points to a prestigious NASCAR championship, grounding the dialogue in the context of competitive racing.

Jargon

Drafting

"Here's Peyton **drafting** up to Dale Jarrett in the 88."

Slingshot

"Maggie just did a **slingshot** on Dale Jarrett to move past #88."

Pit stop

"Best **pit stop** of the day for Team Peyton."

Race for pinks

"Let's make tomorrow's **race for pinks** too. Huh?"

Oil pressure

"Uh-oh. We've got a new problem. Herbie's losing **oil pressure**... fast!"

"Drafting" describes a strategic racing technique where cars align closely to minimize aerodynamic drag and gain speed. "Slingshot" refers to an overtaking maneuver where a driver uses momentum, often gained from drafting, to surge past an opponent. "Pit stop" is racing jargon for a brief pause during a race for refueling and essential maintenance, which is crucial for a team's strategy. "Race for pinks" is a term for an illegal street race in which the loser has to surrender the vehicle to the winner. Lastly, "oil pressure" is a mechanical term critical to a car's engine performance.

Idioms

Blown bigger things out my nose

"Please. I've **blown bigger things out my nose**."

Pull out of it

"Maggie, it's a bad streak." "We'll **pull out of it**."

Choked in the clutch

"You're just another amateur who **choked in the clutch**."

Left in the dust.

"Looks like the 53 cars **got left in the dust**."

Bucket of bolts

"Besides, this **bucket of bolts** couldn't make it down there."

"Blown bigger things out my nose" is a humorous way to belittle or dismiss the importance of something, adding levity to a situation. "Pull out of it" suggests overcoming or recovering from a challenging circumstance. "Choked in the clutch" metaphorically means failing under pressure during critical moments, borrowing from sports and mechanical contexts. "Left in the dust" signifies being outperformed or left behind, often emphasizing competition. Lastly, "bucket of bolts" humorously describes an old or poorly functioning vehicle.

Discussion

The etymological environment portrayed in "Herbie: Fully Loaded" offers a riches of openings for sociolinguistic ponder, illustrating the complex ways in which dialect is consolidated into social structures, social accounts, and character intelligent. The motion picture skillfully employments a assortment of phonetic components, counting colloquial

slang, territorial emphasizes, and the particular phrasing of the dashing industry, to form an exuberant etymological environment that mirrors the different social substances of its characters.

Maggie Peyton, whose etymological travel represents the thoughts displayed in sociolinguistic hypotheses, is at the center of the motion picture. At the starting of her discourse, Maggie employs casual slang and reluctant dialect that demonstrate her naiveté as well as her challenges characterizing herself within the truly male-dominated world of dashing. Sociolect speculations fight that a person's dialect choices can uncover their social standing and bunch affiliations, which is reliable with this phonetic reluctance. Maggie encounters a significant transformation as she locks in with a assortment of characters, such as prepared racers and individuals of her affluent family. As she finds her voice and self-confidence, her dialect changes from informal and questionable to emphatic and proficient, illustrating the method of code-switching—the handle by which individuals switch between different dialect registers or styles based on setting, a concept that sociolinguists like Gumperz (2014) have considered in detail.

The film's discourse represents the utilize of Giles' (1987) convenience hypothesis, as characters alter their dialect either intentioned or inadvertently to explore their social connections and connections. Maggie is endeavoring to both fit in and establish her put within the dashing community when she receives its language. Her utilize of hustling language makes a difference set up her character as a budding racer instead of fair the affluent offspring of a favored family, and usually particularly clear when she interatomic with her male peers.

Besides, it is obvious that Maggie's speech changes in reaction to her encounters when seeing the motion picture through the prism of gendered dialect. Her dialect gets to be more assertive as she submerges herself within the hustling culture, illustrating the near relationship between dialect choices and control and societal desires. These changes are reliable with inquire about on gendered communication, which appears that women habitually change their dialect to arrange and demolish standards in traditionally men settings (Holmes, 1995). Maggie is able to set up a space where she can illustrate her competence and specialist by utilizing the alter in her dialect as a frame of resistance against the patriarchal elements of the dashing industry.

Financial contrasts are highlighted by the discourse designs of Maggie's affluent family individuals and the casual, jargon-filled discussion of the dashing community. Hazen's (2010) variety hypothesis, which holds that dialect reflects social stratification and the complexities of social personality, is typified in this duality. Maggie's family's refined dialect stands in stark contrast to her peers' casual slang, flawlessly capturing the crevice between social classes and the battle for acknowledgment that Maggie faces throughout the movie.

Moreover, the motion picture offers a gathering for looking at how dialect and character cross among the changed gathering cast. The characters' differing discourse designs and highlights shed light on social accounts related with nearby and social personalities. This depiction is reliable with inquire about by Lippi-Green (2012) on how dialect and complement in motion pictures can fortify generalizations and pass on ethical or mental qualities. The audience's recognition of each character's personality and social part is enormously affected by their discourse, which too empowers discourse almost the consequences of phonetic representation in media.

In show disdain toward of the sociolinguistic differing qualities found in "Herbie: Fully Loaded," the motion picture has not gotten sufficient insightful consideration. Earlier thinks about have habitually disregarded the subtleties of dialect in prevalent family

comedies in favor of more stylized groups. This discussion highlights the potential for cinematic dialect to reflect and impact societal perspectives, underscoring the require for more investigate into how dialect capacities as a story gadget in these sorts of motion pictures.

CONCLUSION

The film *Herbie: Fully Loaded* gives a wealthy etymological scene that illustrates how language variation can shape characters, pass on social flow, and drive story improvement. By analyzing the film's use of slang, argot, jargon, and idioms, this ponder uncovers how these etymological components make a multifaceted depiction of the characters' characters and their social situations. Through its point by point and intentional exchange, the motion picture reflects different sociolinguistic wonders, making it an amazing asset for understanding language's part in media.

At the center of the film's etymological investigation is Maggie Peyton, whose discourse designs advance as she navigates her travel of self-discovery in a male-dominated dashing culture. At the begin, her utilize of casual slang and reluctant dialect reflects her vulnerability and the challenges of setting up her character. Over time, Maggie receives the proficient language of the hustling community, signaling her integration into this competitive world. This change adjusts with Giles' (1987) communication settlement hypothesis, which clarifies how people alter their discourse to put through with or remove themselves from others, and Hazen's (2010) variety hypothesis, which joins dialect to social stratification and setting. Maggie's phonetic move moreover speaks to a frame of code-switching, where she alters her dialect fashion to fit different social circumstances. This movement underscores her individual development, expanded certainty, and the foundation of her put within the dashing community.

The film assist investigates the crossing point of dialect, gender, and control. Maggie's appropriation of confident, racing-specific dialect not as it were helped her acknowledgment inside the dashing world but too challenges traditional gender roles. By changing her discourse, Maggie subverts patriarchal desires, illustrating that dialect can serve as a apparatus for arranging societal standards and control flow. These discoveries resound with earlier ponders on gendered communication, especially Holmes' (1995) investigate on how ladies utilize dialect to explore male-dominated spaces.

Lesson refinements are too reflected through the characters' discourse designs. Maggie's family's cleaned and formal dialect contrasts strongly with the casual, slang-filled speech of the racing community, highlighting the social and financial isolate between these groups. This differentiate emphasizes Maggie's battle to accommodate her advantaged childhood with her crave to demonstrate herself in a working-class environment. This energetic adjusts with Hazen's (2010) statement that dialect reflects social progression and character. The phonetic differing qualities among the characters enhances the film's social story, outlining how discourse mirrors broader societal structures.

Furthermore, the film employments particular etymological components to improve its narrating and genuineness. For case, jargon such as "drafting", "slingshot", and "pit stop" roots the dialogue within the racing industry, including authenticity and drenching the group of onlookers in this specialized world. The utilize of slang and idiomatic expressions like "rub it in" or "left in the dust" encourage contributes to the characters' relatability and the film's by and large charm. These dialect choices demonstrate how cinema can utilize sociolinguistic methodologies to make locks in and convincing accounts.

In spite of its centrality, *Herbie: Fully Loaded* has gotten negligible scholastic

consideration compared to other movies that center on language variation and sociolinguistics. Past ponders regularly prioritize animated movies or dramatizations with obvious social commentary, ignoring the subtler however similarly important etymological representations in standard family comedies. This gap highlights the require for advance inquire about into how dialect capacities as a story and social gadget in live-action family movies.

In conclusion, *Herbie: Fully Loaded* illustrates how etymological differences can reflect social intelligent, develop characters, and drive story movement. Maggie Peyton's etymological travel, coupled with the film's wealthy embroidered artwork of discourse styles, gives profitable bits of knowledge into the crossing point of language, gender, class, and personality. The motion picture embodies how sociolinguistic standards work inside well-known media, advertising a more profound understanding of language's part in forming characters and societal perceptions. This ponder underscores the significance of analyzing phonetic variety in movies and calls for extended inquire about into the sociolinguistic measurements of family-oriented cinema.

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