

**AN ANALYSIS OF SLANG WORDS USED IN FILM
WITH DIFFERENT GENRES
THESIS**

This Thesis is Submitted To Fulfill The Requirement
For “Sarjana” Degree In English Study Program



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**ENGLISH TADRIS STUDY PROGRAM
TARBIYAH FACULTY
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Assalamua'alaikum Warahmatullahi Wabarakatuh

Semoga Bapak selalu dalam kesehatan dan lindungan dari Allah SWT.
Dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan yang penting, maka kami berpendapat bahwa skripsi atas nama **Andhini Septaliana (21551007)** sebagai Mahasiswi dari Program Studi Tadris Bahasa Inggris, dengan judul "*An Analysis Of Slang Words Used In Film With Different Genres*" sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

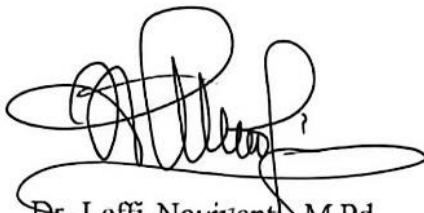
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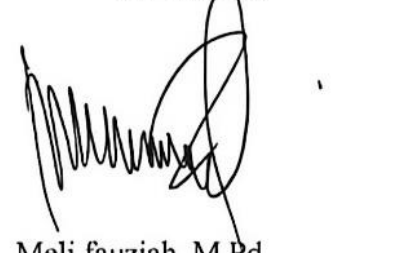
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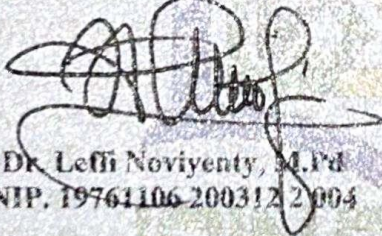
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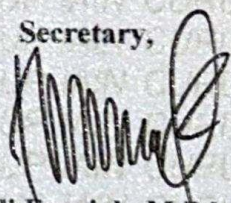
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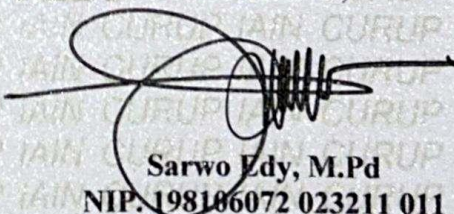

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PREFACE

First and foremost, I would like to express my deepest gratitude to Allah SWT for His blessings, guidance, and strength, which have enabled me to complete this thesis entitled “**An Analysis Of Slang Words Used In Film With Different Genres**”. as one of the requirements to obtain a Bachelor of Education degree in the English Language Education Study Program, Faculty of Tarbiyah IAIN Curup.

The author realizes that this thesis is still far from perfect, therefore the author is happy to accept all forms of criticism and constructive suggestions for improvement in the future. Hopefully this thesis can provide benefits to readers, especially in the fields of pragmatics and English learning.

Curup, 24 Januari 2026

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8. To my beloved friends since high school, **Ais, Aulia, and Repa**. Thank you for being part of my life and for becoming one of the most joyful parts of my journey. Your presence has brought laughter, comfort, and strength, especially during the moments when I felt broken. Thank you for the endless support and for always being there for me. I truly hope that this friendship will remain meaningful not only in this world, but that it will also shine brightly for us in the hereafter.
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11. **Last but not least, to myself**, the second daughter and the hope of my parents after my older sister. I would like to give the greatest appreciation to myself for silently struggling and persevering without giving up. Thank you for working so hard and for holding on this far. For every night spent in exhaustion and every morning greeted with worry, yet still faced with courage and perseverance. Thank you to the heart that remained sincere, even when many things happened beyond expectation. Thank you to the soul that stayed strong, even when it almost gave up many times because of the circumstances. Thank you to the body that kept moving forward despite the fatigue and pressure, yet continued to fight through it all. Thank you to the self that kept trying to love itself again and again. I pray that every small step you take will continue to be strengthened, that you will always be

surrounded by kind people, that one by one your dreams will be answered, and that you will always be protected by **Allah SWT**.

At last, the author acknowledged that this thesis is far from flawless. Therefore, if there are suggestions or critiques directed at the author to improve and enhance this thesis, the author is really happy. It is hoped that the findings of this study would primarily benefit English lecturers and readers in the English Tadris Study Program.

MOTTO

"life can be heavy, especially if you try to carry it all at once. Part of growing up and moving into new chapters of your life is about catch and release."

-Taylor Swift

“Diam-diam berusaha, selalu tahu akan ditinggalkan, namun demi Tuhan aku berusaha.”

-Nadin amizah

*어쩌다 보니 처음으로 마주하는 오늘이라서
사무치게 아픈 말 한마디에 내가 더 싫어도
신경 쓰지 말자*

-Seventeen”cheers of youth”

DEDICATION

This thesis is dedicated to Allah SWT, the Most Merciful, who has given me strength, patience, and guidance throughout this journey. I dedicate this work to my beloved family for their endless prayers, support, and love. Your encouragement has helped me keep going, even during difficult times. Finally, this thesis is dedicated to myself, for staying strong, continuing to move forward, and not giving up. This work may not be perfect, but it is the result of my sincere effort.

ABSTRACT

Andhini Septaliana, 2026 : **An Analysis of Slang Words Used in Film with Different Genres**

Advisor : Dr. Leffi Novienty, M.Pd

Co-Advisor : Meli Fauziah, M.Pd

This research aims to analyze the use of slang in film dialogues based on different film genres. Three films from different genres were selected as the objects of the study, namely the action film *Captain America: Brave New World*, the adventure film *Raya and the Last Dragon*, and the drama film *The Greatest Showman*. This research employs a descriptive qualitative method using Allan and Burridge's theory to identify the types and functions of slang within a pragmatic context. The findings reveal that almost all types of slang are found in the three films, including compounding, imitative, fresh and creative, and clipping, while acronym slang is not found. Furthermore, all slang functions appear across the three genres, such as To Address, To Express Impression, To Convey Intimacy, To Initiate Relaxed Conversation, To Express Rage, To Create Intimacy, and To Humiliate. However, the dominant types and functions of slang vary depending on the film genre. Action and adventure films tend to use fresh and creative slang to express emotions and support interaction, whereas drama films predominantly use clipping to enhance emotional expression and natural dialogue. These findings indicate that slang usage is influenced by film genre and interactional context.

Keywords: *Slang, Types of Slang, Functions of Slang, Film Genre, Pragmatics*

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CHAPTER I

INTRODUCTION

A. Background of the research

Language plays a crucial role in human interaction, serving as a medium to express ideas, emotions, and to build relationships within a society. As Riyani suggests, language is used in daily life and without it, communication becomes difficult, underscoring its role as a primary tool of social connection¹. Language is generally divided into formal and informal types. Formal language is used in official settings, while informal language appears in everyday interactions. One common form of informal language is slang, which reflects creativity and cultural identity within certain social groups.

Slang is a form of informal expression often used within specific communities or subcultures. Frommer and Finegan emphasize that slang appears not only in everyday conversation but also in lifestyle articles, music, and films, especially because the language in movies often mirrors real life dialogue². According to Mahnunik (citing Menchen), slang consists of non standard words typically associated with youth or niche groups such as musicians or skateboarders³. A simple phrase like “what’s up?” demonstrates how informal expressions replace standard greetings in casual

¹ Riyani, *Language are the instrument for communication*, (Lincoln: University of Nebraska, 2016), p.1

² Paul R. Frommer & Edward Finegan “*Looking at Languages: A Workbook in Elementary Linguistics*” (USA: University of Southern California, 2004), p. 243.

³ Siti Nia M, “*An Analysis of Slang Language in Song Lyrics used by Justin Bieber*”, thesis of English Department, Faculty of Letters and Humanities State Islamic University of Sunan Ampel Surabaya, 2015.

contexts. With the rapid growth of media platforms, slang now spreadthrough music, social media, and more dominantly, through films. This is particularly true for American movies, which are widely consumed and influential among global youth. Many students imitate their favorite movie characters, consciously or unconsciously adopting slang expressions from them.

Film serve as both entertainment and educational tools. Through engaging narratives, sound, and visuals, films are capable of influencing audience behavior, including how they use language. American films especially offer rich exposure to cultural elements and slang terms, making them a valuable resource for linguistic and sociolinguistic research⁴. Thus, examining slang in film dialogue can reveal not only patterns of informal speech but also broader cultural values. In the study of films, the concept of genre plays an essential role in categorizing movies based on shared narrative elements, character types, settings, and stylistic approaches.

According to Bordwell and Thompson, a genre is a category of films that exhibit similar storytelling conventions and thematic patterns. Each genre, such as action, comedy, drama, romance, or horror and etc, has its own linguistic style and tone that suits its intended mood and audience. For instance, action films often use assertive and urgent slang to reflect intensity and heroism. The dialogue in action films is typically fast paced and energetic, mirroring the dangerous situations faced by the characters. On the other hand, comedy films tend to adopt playful and humorous language,

⁴ Susanti, An Analysis of Slang term Used in Fast and Farious 7 Movie. IAIN Palangkaraya. 2015.

often incorporating wordplay and jokes aimed at entertaining the audience. Meanwhile, teen dramas frequently include contemporary slang that mirrors real life youth language, making the characters feel more authentic and relatable to young audiences. Because each genre tends to employ different linguistic strategies, analyzing slang through the lens of genre allows researchers to better understand how informal language varies across cinematic contexts. Thus, understanding film genres and the use of language within those contexts provides deeper insights into how films function as a medium of communication and how they reflect and shape the culture and language of society.⁵ Since slang originates from daily language, it can naturally appear in all types of films, regardless of genre. This is because characters in films often reflect real life speakers who use informal expressions in casual conversation. Therefore, this research seeks to examine whether the meaning or types of slang differ when viewed through the lens of different film genres.

Several previous studies have discussed the use of slang in films. Aramiko et al.⁶, in their study of the war film *Fury*, found that slang forms such as compounding and clipping were used to express toughness, humor, and solidarity among characters. Apriliani et al.⁷, in their analysis of *Mid90s*, showed that slang helped represent teenage identity and strengthen

⁵Bordwell, D., & Thompson, K. (2008). *Film Art: An Introduction* (8th ed.). New York: McGraw-Hill.

⁶ Iswan Aramiko, M. Chairilsyah, and Sri Mulyani, "Slang Analysis in Film *Fury*," *English Education Journal* 14, no. 1 (2023): 57–67, Universitas Syiah Kuala

⁷ Widiya Apriliani, Siti Fatimah, and Annisa Nurrahmi, "Function and Representation of Slang Word in Film *Mid90s* (2018): A Synchronic Approach," *Journal of English Development* 5, no. 1 (2025): 15–26

group relationships. Similarly, Sudiyanti et al.⁸, in their study of *Step Up: All In*, found that imitative slang was the most common type and was mainly used to create intimacy and initiate relaxed conversation. Although these studies provide useful insights, they mainly focus on one film or one genre.

Therefore, this study aims to fill this gap by comparing the use of slang across three different film genres: action (*Captain America: Brave New World*), adventure (*Raya and the Last Dragon*), and drama (*The Greatest Showman*). By using a comparative approach, this research examines how different genres influence the types and functions of slang used in film dialogue.

This research is important for students of the English Language Education, especially those studying linguistics, pragmatics, and language teaching. Understanding slang is not only about knowing the meaning of informal words, but also about understanding how language is used in everyday communication. By analyzing the types and functions of slang in various film genres, students can understand how a word's meaning can change depending on the context, situation, and relationship between speakers. This can help improve their communication skills and cultural understanding.

For Tadris Bahasa Inggris (TBI) students at IAIN Curup, knowledge of slang is crucial because they will become future English teachers. In everyday life, students often encounter informal language through films,

⁸ Luh Nik Sudiyanti, Putu Indah Septiani, and Ni Kadek Yuliantini, "Descriptive Analysis of Slang Words Used in *Step Up: All In*," *Jurnal Pendidikan Bahasa Inggris Undiksha* 13, no. 2 (2025): 112–121

social media, and conversations. However, many students are accustomed to formal grammar and find slang confusing. For example, they may know the basic meaning of words like akan (will), Sialan (damn), or aneh (aneh), but may not necessarily understand their meaning in the context in which they are used. Therefore, students need more examples of authentic language use to properly understand the function and meaning of slang. In this way, they can teach English more naturally and appropriately to various communication situations.

Theoretically, this study is based on Allan and Burridge's theory of slang, which explains slang as a form of language influenced by social context and communicative purpose. According to this theory, slang has different types and functions depending on how and where it is used. Film dialogue is suitable for this analysis because it reflects natural language use in specific situations and genres. Using this framework, the study explores how genre affects the use of slang and how the same slang expression can serve different functions in different contexts.

In recent years, the use of slang in film dialogue has increased because films tend to feature more natural language and reflect everyday conversation. However, slang usage varies across films. The same slang word can have different meanings and functions depending on the film genre, the situation in the scene, and the relationships between the characters. Although numerous studies have discussed slang as informal language, few have examined how the types and functions of slang vary across film genres. Most previous research has focused solely on a single

film or a specific genre. However, the influence of genre on the pragmatic and sociolinguistic functions of slang in film remains sparsely discussed.

Based on this phenomenon, this study aims to analyze the types and functions of slang used in various film genres: action, adventure, and drama. By examining how slang is used in these three genres, this research is expected to provide a deeper understanding that slang is not merely informal language but also a pragmatic and sociolinguistic tool used to convey meaning, emotions, and social relationships between characters in films. Therefore, this research is entitled: “**An Analysis of Slang Words Used in Film with Different Genres.**”

B. Research Question

The author developed the study problem as follows, taking into account the research background:

1. What types of slang are found in the selected action, adventure, and drama film genres?
2. How do the functions of slang differ across action, adventure, and drama film genres?

C. Research Objectives

These are the primary goals of the study, which are based on the aforementioned research questions:

1. To find out what kinds of slang are used in each selected film genres.
2. To compare how slang is functioned differently in action, adventure, and drama film genres.

D. Delimitations the Research

This study focuses on the analysis of slang expressions found in films from three genres: action, adventure, and drama. The objects of this research are *Captain America: Brave New World* (action), *Raya and the Last Dragon* (adventure), and *The Greatest Showman* (drama). These genres are chosen because each presents a different communication style that influences the use of slang in film dialogues, such as goal-oriented speech in action films, expressions of friendship in adventure films, and emotional interaction in drama films. The data are obtained solely from the analysis of film dialogues and official scripts.

The theoretical framework of this study is based on Allan and Burridge's theory of slang. This theory is used to classify both the types and functions of slang found in the film dialogues. Other linguistic theories related to slang or informal language are not applied in this research.

E. Significances of the Study

The study's importance is broken down into:

1. Theoretically

The purpose of this study is to increase the reader's understanding of slang language, particularly so that they may better acquire new vocabulary, and to assist future researchers who will be analyzing slang.

2. Practical

a. For English Department Lecturers and Students. The results of this study are expected to contribute to the development of pragmatics research in the English Department. This research is also expected to

enhance understanding of the types and functions of slang used in communication.

- b. For Future Researchers This study is expected to serve as a useful reference for future researchers who are interested in analyzing slang. The findings of this research may help guide further studies by providing direction on topics and issues that can be explored in future research.

F. Definition of the Key Terms

a. Slang

According to Hughes, slang is an informal form of language used in casual situations and developed creatively within certain social groups. Slang serves to demonstrate group identity, strengthen social solidarity, and express shared attitudes and values in everyday communication.⁹

b. Genre

According to Swales, genre is a way of grouping works or texts based on shared goals and characteristics. Genres make it easier for readers or viewers to identify the type of work and understand its intended communication goals.¹⁰

In film, according to Altman, genre is used to group films based on similarities in story, presentation style, and audience expectations. Some commonly recognized film genres include action, adventure, comedy, drama, musical, horror, science fiction, fantasy, romance, and thriller.

⁹ Hughes, G. (2006). *An Encyclopedia of Language*. Routledge.

¹⁰ John M. Swales, *Genre Analysis: English in Academic and Research Settings* (Cambridge: Cambridge University Press, 1990).

Each genre has its own unique characteristics, and film genres can change with developments in culture, the film industry, and audience tastes.¹¹

¹¹ Rick Altman, *Film/Genre* (London: British Film Institute, 1999).

CHAPTER II

LITERATURE REVIEW

A. Review of Related Theory

1. Linguistics

Linguistics is the scientific study of language, focusing on its structure, function, and meaning as used by humans. Lyons defines linguistics as the systematic study of the nature, structure, and variation of language, including how language is formed, how it functions, and how it changes over time.¹² Within linguistics, pragmatics is an important branch that emphasizes the role of context in shaping meaning. According to Yule, pragmatics examines how speakers use language appropriately in particular communicative situations, taking into account the relationship between speaker and listener, social norms, and intended meaning¹³. Thus, pragmatics goes beyond literal meaning to explore implied meanings, speech acts, and social dynamics in communication.

In relation to pragmatics, slang is a linguistic phenomenon characterized by informal, context dependent, and group specific language use. Slang is commonly used in casual interactions and serves pragmatic functions such as expressing emotions, building solidarity, showing group identity, and negotiating social relationships. This perspective is supported by Vrika, Fauziah, and Mudinillah, who argue that language meaning is highly dependent on contextual factors such as the speaker, the listener,

¹² Lyons, J. *Language and Linguistics: An Introduction*. Cambridge: Cambridge University Press.

¹³ Yule, G. *Pragmatics*. Oxford: Oxford University Press.

time, and situation.¹⁴ Therefore, analyzing slang within a pragmatic framework enables researchers to understand how informal language shapes meaning, tone, and social relationships, particularly in film dialogues that reflect natural and contextual language use.

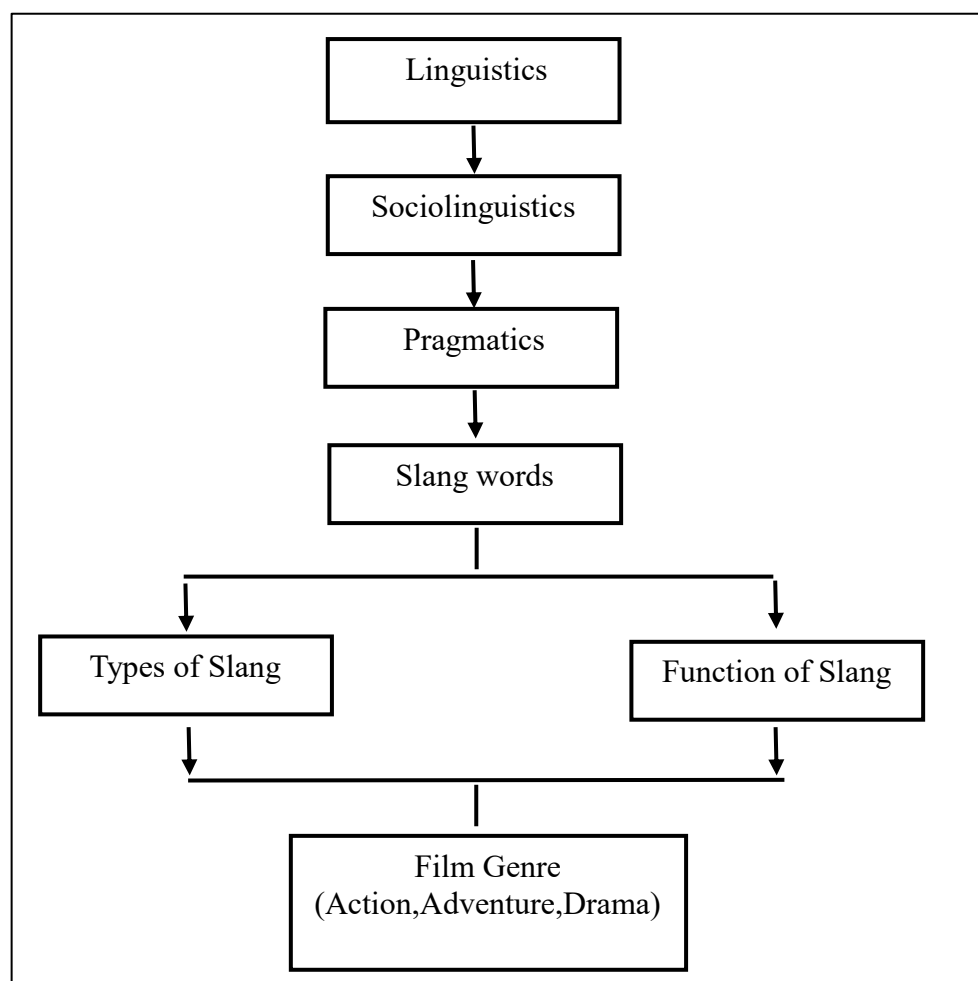


Diagram 2.1

This section presents the theoretical framework of this research, explaining the relationship between linguistics, sociolinguistics, pragmatics, and the use of slang in films. Linguistics serves as the primary foundation

¹⁴ Vrika, R., Fauziah, M., & Mudinillah, A. (2022). *The Use of Pragmatics Deixis in the E-Paper "Advantage #4: Meaningful Engagement"*. *Jurnal Education and Development*, 10(2), 201–206.

because it studies language in general, including its form, meaning, and usage. Through linguistics, language is understood as a system used by humans to communicate.

One important branch of linguistics is sociolinguistics, which studies the relationship between language and society. Sociolinguistics emphasizes that language use is influenced by social factors, such as the relationship between speaker and addressee, the social situation, and the group or community in which the language is used. In this context, slang is seen as a social language variety often used in informal situations and within specific groups to indicate familiarity, identity, and social relationships.

Besides sociolinguistics, another branch of linguistics that plays an important role in this research is pragmatics. Pragmatics focuses on how the meaning of an utterance is understood based on context, such as the speech situation, the relationship between speaker and listener, and the purpose of communication. In pragmatic studies, meaning is determined not only by the words used but also by the context in which the language is used.

In the field of pragmatics, slang is viewed as a form of informal language that is highly dependent on social context. Therefore, slang is analyzed through two main aspects: the type of slang and the function of slang. The type of slang refers to the form or classification of slang, while the function of slang relates to the communicative purpose of its use, such as expressing emotions, creating intimacy, demonstrating attitudes, or building social relationships.

Furthermore, the use of the type and function of slang are also closely related to film genres, namely action, adventure, and drama. Each genre has distinct communication characteristics, thus influencing how characters use slang in dialogue. Thus, the theoretical framework diagram shows that the analysis of slang in film begins with linguistics as a general foundation, is strengthened by sociolinguistics to explain the social aspects of language, is analyzed through pragmatics to understand meaning based on context, and is finally influenced by the context of the film genre.

2. Sociolinguistics

Sociolinguistics is a branch of linguistics that studies the relationship between language and society. This field examines how language is used in social life and how social factors, such as the background of speakers and interlocutors, social relationships, and communication situations, influence language choice. Holmes explains that sociolinguistics not only examines the use of language in social interactions but also seeks to understand the social function of language and why people speak differently in various social contexts.¹⁵ One form of language variation that often appears in informal social contexts is slang, a variety of language used to create familiarity, demonstrate group identity, and adapt to specific situations.

Wardhaugh states that sociolinguistics focuses on the relationship between language and society with the goal of understanding how language functions in communication.¹⁶ In this case, the use of slang is not only seen

¹⁵ Janet Holmes, *An Introduction to Sociolinguistics* Fourth Edition, (London: Longman, 2013), p.1.

¹⁶ Ronald Wardhaugh, *An Introduction to Sociolinguistics*, (UK: Fifth Edition, Blackwell Publishing Ltd, 2006), p.3.

as a form of informal language but also as a means to fulfill certain social functions, such as building closeness, expressing emotions, conveying attitudes, or strengthening social relationships between speakers and listeners. In line with Meyerhoff's opinion that sociolinguistics studies the relationship between language and society¹⁷, the use of slang can be understood as a linguistic strategy chosen by speakers to adapt their speech to the social context and communicative purpose.

Thus, sociolinguistic studies provide an important theoretical basis for analyzing slang use in specific social contexts. Factors such as the speech situation, the relationship between speaker and listener, and the level of familiarity significantly influence the choice of slang and its resulting function. Therefore, in this study, slang is analyzed not only in terms of its form but also in terms of its social function, such as greeting, expressing emotions, creating intimacy, or conveying certain attitudes in film dialogue.

2. Pragmatics

a. Definition of pragmatics

Spoken language plays an important role in everyday communication because it is used not only to convey information but also to build and maintain social relationships. Noviyenti explains that spoken interaction is closely related to context, the relationship between the speaker and the listener, and the purpose of communication. Therefore, meaning is not formed solely by linguistic structure, but also by how language is used in

¹⁷ Meyerhoff, M. (2011). *Introducing Sociolinguistics* (2nd ed.). London: Routledge.

real situations. This view supports the importance of studying language in context as the foundation of pragmatic analysis.¹⁸

According to Yule, pragmatics is the study of meaning as communicated by a speaker and interpreted by a listener in context. Pragmatics focuses on speaker meaning, contextual meaning, and how listeners understand intended messages beyond the literal meaning of words.¹⁹ Similarly, Kroeger states that pragmatics deals with aspects of meaning that depend on the use of expressions in particular contexts, such as speaker intention, presupposition, and implicature.²⁰ This shows that pragmatics is concerned with meanings that are often implied rather than explicitly stated. To understand such meanings, speakers and listeners rely on shared knowledge, social norms, and mutual expectations during interaction.

relation to slang, pragmatics becomes especially relevant because slang is highly context dependent and closely tied to social relationships and cultural norms. The same slang expression may convey different meanings depending on the situation, tone, or group of speakers involved. Holmes explains that slang serves important pragmatic functions, such as expressing intimacy, asserting group identity, and reinforcing or challenging social roles within interaction.²¹ In cinematic contexts, slang is frequently used to make dialogue sound more natural, to strengthen

¹⁸ Noviyenti, L. *Strategies in Learning and Techniques in Teaching English Speaking*. English Franca: Academic Journal of English Language and Education, 2(1).

¹⁹ Yule, G. *The Study of Language* (4th ed.). Cambridge: Cambridge University Press, p. 127.

²⁰ Kroeger, P. R. *Analyzing Meaning: An Introduction to Semantics and Pragmatics*. Berlin: Language Science Press, p. 4.

²¹ Holmes, J. *An Introduction to Sociolinguistics*. London: Routledge.

character portrayal, and to reflect social dynamics within the story. Therefore, analyzing slang from a pragmatic perspective allows researchers to understand not only the linguistic forms used in films but also the underlying communicative intentions and cultural meanings conveyed through informal language.

b. Context of Situation in Pragmatics (Dell Hymes' SPEAKING Model)

In pragmatics, context is crucial for understanding the meaning and function of an utterance. The meaning of an utterance cannot be determined solely from its word form but must be examined in the context of the situation in which it is uttered. One context theory frequently used to analyze speech events is the SPEAKING model proposed by Dell Hymes. This model explains that language use is influenced by situational elements such as Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre. These elements help researchers understand how language is used and interpreted in specific social contexts.²²

In this study, Dell Hymes' theory is used as a tool for understanding context, not as the primary focus of the research. This theory was chosen because the function of an utterance cannot be accurately identified without considering the context in which it is used. One of the most influential contextual elements in determining language function is the participants, namely the speaker and the interlocutor involved in the

²² Hymes, D. (1974). *Foundations in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pennsylvania Press.

conversation. The relationship between the participants, such as their level of familiarity, social roles, and position in the interaction, significantly influences the language choices used.

The connection between Dell Hymes's context theory and slang usage lies in the social function of language. Slang is an informal language variety often used in casual situations and within specific social groups. Slang can be used to greet, establish intimacy, express emotions, or demonstrate certain attitudes. These functions can only be accurately understood when viewed within the context of the speaker and listener. Therefore, context analysis, particularly the element of participants, is essential to accurately identify the function of slang in film dialogue³.

3. Slang words

Slang is a word or phrase that is frequently used in spoken language that is informal and casual, developed and utilized by members of a specific community. Slang, also known as "colloquial speech," is defined by Yule as words or phrases that younger speakers and other groups with particular interests employ in place of more commonplace terms. Slang is inappropriate for polite discourse, as it tends to deviate from standard or formal linguistic norms.²³ As an informal variety of language, slang is often defined as non-standard language used in daily interactions. It is not limited to verbal conversations but also appears in various forms of media and literary works such as music, films, and advertisements. Supporting this perspective, Eble highlights the social function of slang, describing it as a

²³ George Yule, *The Study of Language*, (Cambridge: Cambridge University Press, 2006), p. 211.

constantly evolving collection of terms and expressions that speakers use to establish or reinforce social identity and group solidarity, as well as to align with current trends or styles in wider society.²⁴

In line with this opinion, Harham and Strok (in Alwasilah) state that slang is a creative and constantly changing form of language. Slang vocabulary develops rapidly and is widely used by young people and certain groups. Slang is often used within a group, so that people outside the group do not always understand it.²⁵ Therefore, slang can function as a marker of group identity and demonstrate a sense of togetherness among its members.

Partridge explains that although slang appears simple and easy to use, it is actually quite complex when analyzed in depth. This is due to its persuasive nature and its constant evolution in line with social change.²⁶ Slang is not only used for casual communication but also to convey the speaker's opinions, attitudes, or feelings.

Because of its informal nature, slang is generally used in casual situations, especially among close friends or fellow group members. According to Hornby (in Rosmania), slang consists of very informal words and expressions and is typically used in spoken language. Slang is often associated with certain groups, such as young people, the military, or other social groups.²⁷ Given that society consists of various groups with different

²⁴ Eble, C. (1996). *Slang and Sociability: In-group Language Among College Students*. University of North Carolina Press.

²⁵ A. Chaedar Alwasilah, *Sosiologi Bahasa* (Bandung: Angkasa, 2007).

²⁶ Eric Partridge "Slang Today and Yesterday" (London: Routledge & Kegan Paul Ltd., 1933), p.1.

²⁷ Rosmania Rima et al., "A Descriptive Analysis of Slang in *Scarface* Movie," *Jurnal Makna*, Vol. 5, No. 2 (2019): 20.

social norms, the use of language including slang naturally varies according to the communication needs of each group.

Based on these various opinions, it can be concluded that slang is a form of informal language that continues to develop and is used in everyday social life. Slang not only functions as a means of communication but also reflects group identity, social relationships, and how society adapts to cultural changes.

a. Types of slang

Slang often refers to specific words and meanings, although it can also encompass lengthy statements and idioms, according to the Cambridge Dictionary.²⁸ There are five different varieties of slang, according to Allan and Burrige. The following will be the explanation of slang type:²⁹

1) Clipping

Cutting sort is a type of slang created by deleting a few parts of a lengthier word to create a shorter structure with a comparable meaning. The use of the word "exam" to denote "examination" is the model. Words that are frequently used can be condensed into shorter structures. Furthermore, it is inappropriate to employ cutting structures in official discussions. It indicates that a portion of a lengthier word has been clipped or deleted to create a shorter version that retains the same meaning.

²⁸ Cambridge Dictionary "English Grammar Today: Slang"

²⁹ Keith Allan & Kate Burrige "Forbidden Words: Taboo and the Censoring of Language" (United Kingdom: Cambridge University Press, 2006)

Example:

My *exam* is set to take place exactly one week from today.

2) Imitative

The term "imitative" refers to a slang term that mimics or is derived from a Standard English phrase, using the Standard English words in different ways, or combining two distinct words. The model will. "Going to" is the slang term that originated from this sentence. The slang term "gonna" is frequently used by almost everyone in the world.

Example:

I'm *gonna* meet you at the cafe.

3) Fresh and Creative

Fresh and creative slang refers to expressions that are used in a new and creative way to convey feelings, opinions, or evaluations in informal situations. These expressions often show a change in meaning from their original sense and are commonly found in everyday conversation and film dialogue.

A clear and safe example of this type is the word "wicked." Although its original meaning is "evil," in informal usage it is creatively used to express a positive evaluation, such as "very good" or "impressive."

Example:

That performance was *wicked*.

4) Acronym

An acronym, also known as an abbreviation, is a type of slang created by combining the initials of a group of words or syllables, or by the aftereffect of words from each of the primary letters of each word in an expression. LOL is an online shorthand for "laughing out loud" that was first used in the United States in 1991.

5) Compounding

Compounding is the term used to describe slang language composed of two or more words that are not related to denotative meanings. Big guns is the model. It suggests a revolutionary person.

This theory answers research question 1, This classification allows researchers to identify and group various slang expressions that appear in character dialogues in films based on their formation structure. By using this theory, researchers can systematically analyze how slang is formed and how these informal linguistic characteristics function in the context of each film.

The Shorten the theory ,the reseacher reviews the theory in table format:

Table 2.1

Types of Slang Based on Allan and Burridge

No	Types of Slang	Description
1.	Clipping	Slang is created by shortening long words into shorter ones, but retaining the same meaning.

2.	Imitative	Slang is derived from changes or imitations of standard English.
3.	Fresh and Creative	Slang is created in a new and creative way to express feelings or opinions in a casual manner
4.	Acronym	Slang is formed by abbreviating the initial letters of several words for quicker and more practical use.
5.	Compounding	Slang is formed by combining two or more words to create a new meaning.

b. Functions of Slang

Some people acknowledge that slang is used by slang users in specific assortments for social differentiation. Some people employ slang for creative effect; they use certain words for particular purposes, like saying "goodbye" and "hello," to coordinate social connections during a gathering. Partridge provided a thorough overview of the various reasons why people might use slang, including the following: to be amusing, amusing, and funloving; to be creative; to shock others; to reduce the excessive seriousness of a conversation; to be enigmatic; for group cohesion and solidarity.³⁰

According to Allan and Burridge, slang phrases serve the following seven purposes:³¹

- 1) To Address: To preserve their intimate relationship, speakers utilize colloquial language when speaking to one another.

³⁰ Bembe, M. P. (2006). *The use of slang among Black youth in Gauteng*. University of Johannesburg.

³¹ Keith Allan & Kate Burridge "Forbidden Words: Taboo and the Censoring of Language" (United Kingdom: Cambridge University Press, 2006), p.10

- 2) The term "to humiliate" refers to the inclination of speakers to use mockery to convey their negative or disliked thoughts toward someone or something.
- 3) The phrase "to initiate relax conversation" refers to the tendency of speakers with close relationships to use certain words to let the conversation flow more naturally and make them feel more at ease.
- 4) "To create intimacy" In order to create a more intimate setting, slang can be used as a substitute to improve relationships between strangers, allowing them to become more comfortable and less socially distant.
- 5) "To express impressions" In order to give a clear role regarding the specific sensation that they wish to convey, speakers frequently utilize slang to reflex their impressions, whether they are positive or negative.
- 6) "To express rage" When speakers with close relationships need to express anger, they frequently utilize slang phrases to abuse people instead of using everyday language.
- 7) During conversations with strangers, speakers typically use formal language to convey closeness, but when speaking with friends, they prefer to utilize slang "to convey intimacy".

Then, to answer research question number 2, namely how slang use differs between action, adventure, and drama genres, Allan and Burrige's theory was used to analyze the differences in social context and communication purposes that emerge in each genre. In action films, slang tends to be used in tense situations to express anger (to express rage), confidence, or intimacy within a team. In adventure films, slang often

reflects the togetherness of travel and exploration, and is used to build familiarity between characters from different backgrounds (to create intimacy or to initiate relaxed conversation). Meanwhile, in drama films, slang use is more emotional and personal, often reflecting deep interpersonal relationships or inner conflict (to reflect impressions or to address).

People frequently employ simpler language, particularly in informal settings when slang is more convenient and easy to utilize. Slang is a way for people to reduce differences and express solidarity with friends or family. According to Scot and Quiring, using slang in everyday conversation does not pose a difficulty, conveys factual information, and may serve as a sign of group membership.³² It indicates that slang won't lead to major issues, even though it may serve as a social group differentiator.

The Shorten the theory ,the reseacher reviews the theory in table format:

Table 2.2

Functions of Slang Based on Allan and Burridge

No	Functions of Slang	Description
1.	To Address	Used to greet or address others informally.
2.	To Humiliate	Used to tease or convey to others.
3.	To Intiate Relaxed Conversation	Used to create a relaxed and comfortable conversation.
4.	To Create Intimacy	Used to build closeness between the speaker and the interlocutor.

³² Scot Ober and Brad Quiring, *Contemporary Business Communication*. (New York: South-Western College Pub, 2007), p.20

5.	To Express Impressions	Used to convey impressions, opinions, or feelings.
6.	To Express Rage	Used to express anger or strong emotions.
7.	To Convey Intimacy	Used to show a sense of familiarity and togetherness.

4. Film

a. Definition of film

1). The meaning of a film

A film is a well liked form of entertainment that is created and promoted by a major commercial studio. Regardless of the topic, this form of visual storytelling is appealing because it features well executed imagery, produced by a vast team of talented artists and technicians. The final result, typically lasting around two hours, is first shown in cinemas before becoming available on other platforms such as DVD or television broadcast. Indeed, the movie is considered the most widely used form of entertainment worldwide .³³

There are many fascinating aspects of film, including action, sound, visual composition, setting, plot, and the technologies used in production. A motion picture combines dialogue, music, color, and movement to deliver a holistic sensory experience. It serves not only to entertain but also to deliver meaning through its technical and narrative elements. Films are unique in that they engage viewers both emotionally and intellectually .Researcher in educational psychology argue that films offer brief and structured learning contexts, where key social values are

³³ Richard Barsam, Looking at Movies an Introduction to Film Third Edition (New York: London, W.W Norton and Company 2010), p 3.

demonstrated in dramatized scenes. Since emotional expressions are portrayed in recognizable ways, films influence the emotional development of audiences, including learners. They can internalize value or coping strategies modeled by the characters, as they reflect on how the stories relate to their own lives . Furthermore, as noted by Bordwell and Thompson, film is a form of art that uses moving images to tell stories, evoke emotions, and create visual auditory experiences for audiences. It integrates elements such as narrative, character development, and cinematic techniques to form a cohesive work that may entertain, educate, or provoke thought . This definition emphasizes that film is not merely entertainment; it is also a powerful tool for communication, cultural expression, and the representation of social realities.³⁴

2). film genres

According to Altman, a film genre is a classification system formed through two main dimensions: semantics (typical elements such as iconography, setting, characters, and visual style) and syntactics (narrative relationships, conflict patterns, and thematic structures that shape meaning). With this approach, genres are understood not only from their external characteristics, but also from their narrative patterns and communicative functions within a film.

Altman identified several major film genres that developed within the Hollywood tradition, including:³⁵

³⁴ Bordwell, D., & Thompson, K. (2008). *Film Art: An Introduction* (8th ed.). New York: McGraw-Hill.

³⁵ Rick Altman, *Film/Genre* (London: British Film Institute,).

a. Action

This genre emphasizes intense physical scenes such as fights, explosions, chases, and perilous situations. Heroes in action films typically fight against a major enemy or threat with physical strength and courage.

b. Adventure

This genre is characterized by a quest or long journey that takes the main character to face unfamiliar worlds, exotic environments, or dangerous obstacles. Adventure narratives are episodic, focusing on exploration, discovery, and tests of the character's courage or morality.

c. Comedy

The primary focus of comedy is creating humor, whether through dialogue, situations, or eccentric characters. Conflicts are often lighthearted, and their resolutions provide entertainment on an optimistic note.

d. Drama

Dramas feature complex emotional and moral conflicts, often with an emphasis on psychological realism and character development. The goal is to evoke empathy in the audience.

e. Musical

This genre integrates music and dance as part of the narrative. Songs are used to express emotions, build atmosphere, or propel the story forward.

f. Horror

Horror aims to evoke fear and dread. Films in this genre typically feature supernatural forces, monsters, or psychological threats that disrupt the audience's sense of security.

g. Science Fiction

This genre imagines a future or alternate reality, often through advanced technology, space travel, or scientific experiments. The conflict typically revolves around humanity's relationship with science or the consequences of technology.

h. Fantasy

Fantasy features imaginary worlds with magical elements, mythological creatures, and unrealistic settings. The stories often contain elements of morality, heroism, and the struggle between good and evil.

i. Romance

This genre focuses on romantic relationships between characters. The main conflict usually revolves around emotional or social obstacles that prevent the couple from uniting.

j. Thriller / Mystery

This genre focuses on suspense, surprise, and intrigue. The narrative often centers on investigations, secrets, or conspiracies with high tension.

Altman emphasizes that genre is not a rigid category, but rather a cultural construct that can change according to historical context,

industry, and audience expectations. Many films combine multiple genres to enrich their narrative and appeal.

In line with this framework, the three films analyzed in this study represent different genres with specific storytelling styles and communicative patterns. *Captain America: Brave New World* exemplifies the action genre, characterized by urgent situations, global conflict, and direct, goal-oriented dialogue. *Raya and the Last Dragon*, as an adventure film, centers on exploration and unity, with character interactions that emphasize cooperation, trust, and emotional bonding. Meanwhile, *The Greatest Showman* represents the drama genre, where communication is more expressive and emotionally charged, conveyed through both dialogue and musical performances that highlight identity, ambition, and social acceptance. Together, these films demonstrate how genre conventions shape narrative structure, character interaction, and communication styles, providing a strong theoretical basis for analyzing how slang is used and functions differently across action, adventure, and drama films.

B. Previous Research

Many previous researchers have conducted research on the use of slang in films, focusing on various aspects, including function, type, and formation processes.

The first study analyzed slang in the film "Fury." This study aimed to identify the function, type, and formation of slang words and phrases that appear in the characters' conversations. Using a qualitative approach and

content analysis design, data was collected through observation using an observation guide. The results showed that the functions of slang in "Fury" are diverse, ranging from expressing emotion, rebellion, humor, toughness, creativity, vitality, informality, to creating a concise and assertive impression. Furthermore, the types of slang identified included hip hop slang, University of Leicester slang, New York urban slang, general slang, and specialized slang. In terms of formation, slang in this film emerged through various linguistic processes, including suffixation, suffixation, inversion, compounding, clipping, and the creation of new words. These findings confirm that slang in war films like Fury functions not only as a means of communication but also as a marker of a harsh, direct, and emotional style of language appropriate to the context of the soldiers' lives.³⁶

The second study focused on Jonah Hill's film *Mid90s* using a synchronic approach. This study utilized Allan & Burridge's slang category theory, Partridge's slang function classification, and Watt's slang representation paradigm. The results revealed four main categories of slang: fresh and creative, imitative, flippant, and clipping. Meanwhile, in terms of function, three main functions of slang stand out: slang as a social language, a language of solidarity, and a language of commerce. Qualitative analysis of the dialogue in the film indicates that the use of slang plays a significant role in defining adolescent identity, particularly within the skateboarding community, the film's primary setting. Thus, this study confirms that slang

³⁶ Iswan Aramiko, M. Chairilsyah, and Sri Mulyani, "Slang Analysis in Film *Fury*," *English Education Journal* 14, no. 1 (2023): 57–67, Universitas Syiah Kuala

is not simply a linguistic variation but also a medium that reinforces social dynamics, group solidarity, and the representation of adolescent identity in the 1990s.³⁷

The third study analyzed the film *Step Up: All In* with the aim of identifying types of slang and observing their functions. The theories used in this study were Allan & Burridge's theory on slang classification and Hymes' ethnographic theory of speech. The results identified four types of slang used in the film: fresh and creative, flippant, imitative, and clipping. Of these four types, imitative slang was the most frequently used, as it is easy to imitate and use without requiring complex linguistic knowledge. In terms of function, this study identified six functions of slang: greeting, creating a friendly atmosphere, initiating casual conversation, conveying an impression, expressing intimacy, and embarrassing. The most dominant function was greeting and initiating casual conversation, indicating that slang in the film was used primarily to maintain intimacy and foster more fluid communication in informal situations. These findings emphasize that the use of slang plays a pragmatic role in maintaining social relations between characters, particularly in the context of the world of dance, which is full of collective interaction.³⁸

Overall, these three studies share a common thread viewing slang as both a linguistic and social phenomenon that cannot be separated from the

³⁷ Widiya Apriliani, Siti Fatimah, and Annisa Nurrahmi, "Function and Representation of Slang Word in Film *Mid90s* (2018): A Synchronic Approach," *Journal of English Development* 5, no. 1 (2025): 15–26

³⁸ Luh Nik Sudyanti, Putu Indah Septiani, and Ni Kadek Yuliantini, "Descriptive Analysis of Slang Words Used in *Step Up: All In*," *Jurnal Pendidikan Bahasa Inggris Undiksha* 13, no. 2 (2025): 112–121

context in which it is used. The film *Fury* demonstrates the function of slang in reflecting emotional tension and a harsh military communication style; the film *Mid90s* shows slang as a means of representing adolescent identity and group solidarity; while *Step Up: All In* emphasizes the function of slang in building familiarity and a relaxed communication atmosphere. Thus, these previous studies enrich the understanding that the use of slang in films is always closely related to the socio-cultural context of the characters and the film genre itself.

This research differs significantly from previous studies, which generally only examined the use of slang within a single film or specific genre. For example, Aramiko et al, in their analysis of the war film *Fury*, found that slang serves to express emotion, rebellion, humor, and toughness, with forms such as clipping, compounding, and the influence of hip-hop slang. Meanwhile, Apriliani et al, examining the film *Mid90s*, emphasized that slang serves as a marker of youth identity, group solidarity, and the influence of popular culture, with categories such as fresh and creative, imitative, flippant, and clipping. Sudyanti et al, presented different findings in their study of the dance film *Step Up All In*, where imitative slang was the most dominant and served to greet, build intimacy, and create a relaxed conversational atmosphere.

Unlike these studies, this study takes a broader approach by comparing the functions of slang in three different genres action, adventure, and drama. The research focuses not only on the types of slang that emerge, but also on the phenomenon where the same slang word is used in all three films, but

with different pragmatic functions. This demonstrates how genre context can influence the meaning and pragmatic role of a slang expression, an aspect rarely addressed in previous research.

Each genre brings its own distinctive communication style and characterization. Action films generally feature short, concise dialogue with slang that emphasizes conflict dynamics and character assertiveness. Adventure films emphasize the use of slang to build solidarity, togetherness, and group identity throughout the characters' journeys. Meanwhile, drama films tend to feature emotional and interpersonal slang, used to express closeness, feelings, and tension in relationships between characters.

To analyze this phenomenon, the study utilizes Allan and Burridge's framework, which offers a detailed classification, including clipping, acronyms, compounding, imitative forms, and fresh and creative expressions. This framework allows for a more systematic analysis than previous research, which tends to rely on general classifications.

The films selected represent these three genres: *Captain America: Brave New World* (action), *Raya and the Last Dragon* (adventure), and *The Greatest Showman* (drama). This selection aims to showcase the diversity of cinematic contexts while also examining how different genres shape slang usage patterns. Thus, this study not only complements previous findings but also provides a new perspective on the influence of genre on the types, functions, and meanings of slang in contemporary cinematic dialogue.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

In the field of language this study uses a qualitative descriptive approach to analyze the types and functions of slang in action, adventure, and drama films. According to Creswell, qualitative research aims to understand the meanings constructed by individuals or groups within a specific social context. Therefore, language is viewed as a social phenomenon that must be interpreted based on the context in which it is used.³⁹ This study aims to answer two research questions: identifying the types of slang found in action, adventure, and drama films and explaining the different functions of slang in each genre. The analysis is conducted through dialogue and film scripts to examine how slang is used by film characters to express emotions and attitudes, build intimacy, and demonstrate social identity according to genre characteristics.

B. Research Object

This research focuses on the use of slang in three films from different genres. In the world of cinema, action, adventure, and drama are among the most popular genres. Global box office data shows that from 1995 to 2025, adventure films have topped the list, followed by action films, while drama remains one of the most popular genres due to their emotional power and character focused storytelling.⁴⁰ This is the basis for selecting the action

³⁹ John W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 4th ed. (Thousand Oaks, CA: Sage Publications,)

⁴⁰ The Numbers, *Movie Genre Trends: Box Office by Genre 1995–2025*, accessed 2025, <https://www.the-numbers.com/market/genres>

genre due to its popularity and strong global fan base, adventure due to its top viewership, and drama due to its consistent emotional appeal and strong storytelling that touches on the lives of its characters.

This study initially analyzed several films from various genres to identify the use of slang in dialogue. From this process, it was found that *Captain America: Brave New World* (2025), *Raya and the Last Dragon* (2021), and *The Greatest Showman* (2017) were the films that most frequently and most clearly displayed the use of slang relevant to the analysis. Other films such as *Avengers: Endgame*, *Moana*, *La La Land*, *Smurfs*, and *Barbie 2023* were also used as comparison materials, but these three main films showed a more consistent variation of slang and were in line with the research focus. These three films also have a wide audience reach and different genre backgrounds, so the use of slang in their dialogue reflects natural informal language and is easily understood by the general public. Therefore, the language data taken from these three films is considered representative for examining the types and functions of slang in the context of everyday communication.

C. Data Source of Data

1. Primary data source

The primary data sources in this study were obtained from dialogue scripts from three films: *Captain America: Brave New World* (2025), *Raya and the Last Dragon* (2021), and *The Greatest Showman* (2017). The research data consisted of dialogues containing slang expressions spoken by the characters in the three films. These slang expressions were analyzed to

identify their types and functions based on the slang theory proposed by Allan and Burridge.

The three films represent different genres: action, adventure, and drama. These differences in genre provide a variety of social contexts and interaction situations in which slang is used. From the data collection process, the researchers identified 178 slang items, consisting of 58 from *Captain America: Brave New World*, 61 from *Raya and the Last Dragon*, and 59 from *The Greatest Showman*. This data was used as the primary material for analyzing the types and functions of slang in various conversational contexts within the films.

D. Data Collection Technique

The term "data collection technique" describes the method used to gather data for the study. Data for this study were gathered using documentation techniques. According to Donald Ary, written documents can also be used in qualitative research to better comprehend the phenomenon being studied.⁴¹ In order to gather information for this study, the author will employ the documentary technique, which involves both viewing the film and reading the screenplay.

The goal of library research, according to Creswell, is to deliberately choose informants for documents or visual materials that will best address the study issue.⁴² Additionally, according to Creswell, "data collection is a

⁴¹ Donald Ary, et, al. *Introduction to Research in Education* Eight Edition, (United States of Amerika: Wadsworth, 2010), p 435.

⁴² John W, Creswell, *Research Design Qualitative, Quantitstive, and Mixed Methds Approaches* Third Edition, (SAGE Publications, 1994), p. 148

series of interrelated activities aimed at gathering good information to answer emerging research questions." The writer uses the procedures described in this chapter to collect data for this study.⁴³

1. Film selection and screening, three films from different genres: Captain America: Brave New World (action), Raya and the Last Dragon (adventure), and The Greatest Showman (drama) were watched multiple times to understand the plot, context, and dialogue style.
2. subtitle acquisition, english subtitles were obtained from trusted sources to ensure accurate transcription.
3. text conversion and preparation, subtitles were converted into editable text and transferred to Word for analysis.
4. Cross checking accuracy, transcripts were verified by rewatching the films and comparing them with the subtitles.
5. Identification of slang expressions, slang was identified based on informal, non standard, or culturally specific language according to Allan & Burrige.
6. Classification of slang types, slang was categorized as acronyms, clippings, compounding, imitative, or fresh and creative (Allan & Burrige,).
7. Pragmatic function analysis: Slang functions were analyzed in context, including expressing attitudes, building intimacy, or adding humor. This study also examines how identical slang words can have different

⁴³ Ibid, p. 110

functions across genres, for example, emotional expression in musical drama, action emphasis in action, or cultural/adventure tone in adventure.

E. Instrument

In this study, the instruments used were the researcher and documentation. The researcher acted as the primary instrument because he was directly involved in observing, selecting, and analyzing the data. The analysis was conducted by examining film dialogues to identify slang words and understand their functions based on Allan & Burridge's theory. To facilitate classification, the slang found was recorded in a table showing the types of slang namely compounding (C), imitative (I), fresh and creative (F and C), acronym (A), and clipping (Cl) as well as the context of their use and their function in conversation. In addition, documentation in the form of film scripts, subtitles, and related literature was used as supporting tools to ensure complete and accurate data. By combining direct analysis by the researcher and documentation, data collection and analysis could be carried out systematically and comprehensively. This approach helped maintain data consistency and accuracy, thereby increasing the reliability and validity of the research results.

Table 3.1

Indicator of the Slang words Based on Allan&Burridge Theory

No	Types of Slang	The definition of Allan & Burridge	Linguistic Indicator	example
1.	Acronym	1. Formed from the initial letters of several words. 2. Can be pronounced as a single word or	1. Formed from the initial letters of several words. 2. Read as one word or spelled	LOL (Laughing Of Loud), OMG (Oh My God), BTW (By The Way)

		<p>spelled letter by letter.</p> <p>3.Functions as a shorter and more efficient expression.</p> <p>4.Often indicates group identity or In groups. membership.</p> <p>5.Commonly found in military contexts, youth language, internet communication, and fandoms.</p>	<p>out letter by letter.</p> <p>3.Shortens long phrases into quick and informal forms.</p> <p>4.Used for group identity, humor, or communication efficiency.</p>	
2.	Fresh and Creative	<p>1.Newly created slang expressions developed by speakers.</p> <p>2.Result from linguistic creativity rather than standard word formation.</p> <p>3.Not commonly found in formal language use.</p> <p>4.Often contextual, idiomatic,and culture-specific.</p> <p>5.Meaning is usually understood within a particular social group or situation.</p>	<p>1.Created in a new and unique way by speakers.</p> <p>2.Does not exist in formal (non-standard) language.</p> <p>3.Demonstrates creativity, social style, or group identity.</p> <p>4.Used to attract attention or give an expressive effect.</p>	<i>yeah, Give in to your rage</i>
3.	Imitative	<p>1.Formed by imitating natural sounds, expressions, or speaking styles.</p>	<p>1.Imitating sounds, speech patterns, or spontaneous expressions.</p>	<i>Oh, boy!, Damn!, Shit!, Hell yeah!, Come on!</i>

		<p>2.Commonly appears as interjections or phonetic representations.</p> <p>3.Reflects spontaneous emotions or reactions.</p> <p>4.Frequently used in informal and conversational contexts.</p>	<p>2.Using interjections or onomatopoeia.</p> <p>3.Showing immediate reactions such as anger, surprise, or excitement.</p> <p>4.Appearing in emotional or spontaneous situations.</p>	
4.	Clipping	<p>1.Created by shortening existing formal words.</p> <p>2.The original meaning of the word remains unchanged.</p> <p>3.Used to increase efficiency and familiarity in speech.</p> <p>4.Common in casual and informal communication.</p>	<p>1.Shortening formal words without changing their meaning.</p> <p>2.Marking informal and familiar conversations.</p> <p>3.Used for speed and practicality in communication.</p> <p>4.Generally appears in casual conversations between friends.</p>	<p><i>Gonna</i> (going to), <i>Gotta</i> (got to), <i>Yep</i> (yes), <i>Bro</i> (brother), <i>Info</i> (information)</p>
5.	Compounding	<p>1.Formed by combining two or more words into a single expression.</p> <p>2. Creates a new meaning that is idiomatic or metaphorical.</p> <p>3.The combined meaning may differ from the literal meanings</p>	<p>1.Combining two or more words to create a new meaning.</p> <p>2.The meaning is often idiomatic or metaphorical.</p> <p>3.Demonstrates creativity and a specific social context.</p> <p>4,Often used to build a group's</p>	<p><i>Rogue pilot</i>, <i>Big brain</i>, <i>Madvac</i> (medical evacuation), <i>Old boy</i>, <i>Rain check</i>.</p>

		of the original words. 4. Commonly used in informal and expressive language.	linguistic identity.	
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Table 3.2

Instrument Classification of Slang Types and function based on Allan & Burridge.

No	Slang words	Types of slang					Context	Function
		C	I	F and C	A	CI		
1.								
2.								
3.								

Note:

- C : Coumpounding
- I : Imitative
- F and C : Fresh and creative
- A : Acronym
- CI : Clipping

F. Data Analysis Technique

The process by which researchers methodically search and organize their data to improve their comprehension singular and make it possible for them to share what they have discovered with others is known as data analysis. Since the researchers employ content analysis, the data will be examined using the following Miles and Huberman Theory, which is used by Sugiyono Data reduction is the initial stage of qualitative data analysis. Reduction is meant to be a phase or process that eliminates additional information, simplifies, and chooses which data to refine. Data analysis in

this study follows the qualitative content analysis approach, which is used to systematically interpret textual data in this case, slang expressions from the films *Captain America: Brave New World*, *Raya and the Last Dragon*, and *The Greatest Showman*. The analysis process refers to the interactive model of Miles and Huberman, as cited by Sugiyono, consisting of three interconnected steps: data reduction, data display, and conclusion drawing/verification.⁴⁴ To ensure accuracy and consistency of interpretation, the researcher also employed coding and classification procedures commonly used in qualitative linguistic research.⁴⁵ The following sections explain each stage in detail.

This study uses the three step data analysis model from Miles and Huberman, which includes data reduction, data display, and conclusion drawing.

1. Data Reduction

Data reduction is the initial stage where the researcher focuses, simplifies, and selects relevant data from the film scripts and scene transcriptions. Only linguistic data categorized as slang based on Allan & Burrige's⁴⁶ classification are retained.

a. Coding Process

The coding process in this study was carried out systematically using the research instrument shown in Table 3.2. First, the researcher

⁴⁴ Miles, M. B., & Huberman, A. M.. *Qualitative Data Analysis: An Expanded Sourcebook*. Sage Publications.

⁴⁵ Schreier, M.. *Qualitative Content Analysis in Practice*. Sage.

⁴⁶ Keith Allan & Kate Burrige "Forbidden Words: Taboo and the Censoring of Language" (United Kingdom: Cambridge University Press, 2006), p.69.

identified slang expressions found in the film dialogues by carefully watching the films and examining the official scripts. Each slang expression was then coded according to its type based on Allan and Burridge's classification, including compounding (C), imitative (I), fresh and creative (F&C), acronym (A), and clipping (Cl).

After identifying the type of slang, the researcher analyzed the context in which each expression appeared. This analysis considered the situation of the interaction, the relationship between the characters, and the speaker's communicative intention. Based on this contextual analysis, the function of each slang expression was then determined according to its pragmatic role in the interaction, such as creating intimacy, expressing impressions or evaluations, initiating casual conversation, expressing strong emotions, addressing others, or showing group solidarity.

2. Data Display

The collected slang data were then organized into tables according to their types and functions. This systematic display allowed the researcher to address the research questions concerning the kinds of slang used, the functions they served, and the ways in which these functions varied across the action, adventure, and drama/musical genres.

3. Conclusion Drawing

After analyzing the displayed data, the researcher drew conclusions about how slang was used in each film. These conclusions were verified

by revisiting the context of each slang term and checking for consistency with the theories used.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

This chapter presents the findings and analysis of slang usage in three different film genres: superhero action (*Captain America: Brave New World*), animated adventure (*Raya and the Last Dragon*), and musical drama (*The Greatest Showman*). These films were selected to allow a comparative analysis of how slang is used and functions within different genres and forms of interaction. The data were taken from film dialogues and selected scenes that contain informal language reflecting social interaction between characters.

The analysis is carried out in two main stages. First, this chapter identifies the types and frequency of slang found in each film to answer the first research question (RQ 1). This step provides an overview of the dominant slang types used across genres. Second, the analysis focuses on the functions of slang in relation to character relationships, social situations, and genre characteristics to address the second research question (RQ 2). The findings show that the same slang expression may serve different communicative purposes depending on its context. By connecting the results of RQ 1 and RQ 2, this chapter presents a clear and structured discussion of how slang operates across different genres and communicative settings.

1. Types of Slang Found in Action, Adventure, and Drama Film Genres

The following section presents the research findings obtained through document analysis using a document checklist technique. The data were

collected by carefully watching the films *Captain America: Brave New World* (2025), *Raya and the Last Dragon* (2021), and *The Greatest Showman* (2017), as well as by examining their official scripts and dialogue transcripts. The analysis focuses on identifying slang expressions and classifying them based on Allan and Burridge's typology. To ensure clarity and systematic presentation, the findings are organized according to film genre action, adventure, and drama. Each section includes tables of slang data, types of slang, and selected examples that represent the use of slang in each genre.

a. Action film (Captain America Brave New World)

This section presents the findings on the types of slang used in the action genre. The data were taken from the film *Captain America: Brave New World* (2025) and analyzed using Allan and Burridge's classification of slang types. The analysis aims to identify the forms of slang found in the film's dialogue.

Table 4.1

Types of Slang Words Used in the Action Genre Film

Captain America: Brave New World (2025)

No	Types of Slang	Example
1.	Clipping	Eyes on, Hulk Hunter
2.	Imitative	Gonna, Nope
3.	Fresh and Creative	Messed up, Kill you for free
4.	Acronym	-
5.	Compounding	Pic ,Gramps

In *Captain America: Brave New World* (2025), various types of slang appear in the dialogue, including clipping, imitative, fresh and creative, and compounding. Acronym are not found in the film.

The analysis shows that fresh and creative slang is the most dominant type, indicating that characters frequently use imaginative and expressive language. This style of slang helps convey emotions, highlight the personalities of the characters, and create dynamic interactions that match the action-packed and dramatic tone of the film.

Examples of each slang type found in the action genre are presented below:

1. Compounding

- a) *Eyes on* → A compound expression combining “eyes” and “on”, used as a command to signal focused attention or surveillance, creating a tense and urgent tone typical of action film narratives.
- b) *Hulk Hunter* → A compound label combining “Hulk” and “hunter”, creating a dramatic identity marker typical in action narratives.

2. Imitative

- a) *Gonna* → An imitative form reflecting casual spoken pronunciation, used to create a relaxed and informal style of speech.
- b) *Nope* → An imitative expression replacing “no”, used to show casual refusal and interpersonal closeness.

3. Fresh and Creative

- a) *Messed up* → A fresh and creative expression used by an antagonist to mock or blame someone considered a failure, in a contemptuous tone.
- b) *Kill you for free* → A fresh and creative expression used to mock and demean an opponent, reinforcing an aggressive tone.

4. Clipping

- a) *Pic* → A clipped form of “picture”, used in casual conversations between friends to show informality and closeness.
- b) *Gramps* → A clipped form used to convey familiarity and light humor.

b. Adventure film (*Raya and the Last Dragon*)

This section presents the findings related to the types of slang used in the adventure genre. The data were obtained from the film *Raya and the Last Dragon* (2021) and analyzed using Allan and Burridge’s classification of slang types. The analysis focuses on identifying the forms of slang that appear in adventure film.

Table 4.2

Types of Slang Words Used in the Adventure Genre Film

***Raya and the Last Dragon* (2021)**

No	Types of Slang	Example
1.	Clipping	Dragon nerd, Shrimp-orium
2.	Imitative	Whats’up, Wanna
3.	Fresh and Creative	Kid, Wicked

4.	Acronym	-
5.	Compounding	'Cause, Stich

In *Raya and the Last Dragon* (2021), several types of slang are used, such as clipping, imitative, fresh and creative, and compounding, while acronyms are not present.

The analysis reveals that fresh and creative slang is the most dominant type, reflecting the characters' use of vivid and playful expressions. This contributes to building character identity, showing relationships between characters, and enhancing the adventurous and emotional atmosphere of the film.

Examples of each slang type found in the adventure genre are presented below:

1. Compounding

- a) *Dragon nerd* → A compound term used humorously to label someone who is highly enthusiastic or knowledgeable about dragons.
- b) *Shrimp-orium* → A creative compound combining “shrimp” and “emporium”, adding humor and contributing to the film’s imaginative world-building.

2. Imitative

- a) *What's up* → An imitative slang idiom used to express readiness or acceptance of a challenge in a playful and informal context.
- b) *Wanna* → An imitative form of “want to”, used to show trust, closeness, and casual conversation between friends.

3. Fresh and Creative

- a) *Kid* → Used creatively as an informal form of address rather than literally referring to a child, signaling familiarity and friendliness.
- b) *Wicked* → A slang expression showing a semantic shift from “evil” to “cool” or “impressive”, emphasizing positive evaluation.

4. Clipping

- a) *'Cause* → A shortened form of “because”, creating a casual and natural conversational tone.
- b) *Sitch* → A short form of “situation”, used in informal explanations to create a casual tone and indicate close communication.

c. Drama film (The Greatest Showman)

This section presents the findings related to the types of slang used in the drama genre. The data were obtained from the film *The Greatest Showman* (2017) and analyzed using Allan and Burrige’s classification of slang types. The analysis focuses on identifying the forms of slang that appear in drama film.

Table 4.3

Types of Slang Words Used in the Drama Genre Film

The Greatest Showman (2017)

No	Types of Slang	Example
1.	Clipping	Fat boy, On ice
2.	Imitative	Don’tchu, Mighta
3.	Fresh and Creative	Freaks, Damn
4.	Acronym	-
5.	Compounding	Keepin’, Darlin’

In the film *The Greatest Showman* (2017), several types of slang are used, according to Allan and Burridge's classification. These types include clipping, imitative, fresh and creative, and compounding, while acronyms are not found in the film.

The analysis shows that clipping is the most dominant type, indicating that characters frequently use short, informal expressions. This style helps keep the dialogue natural and emotionally engaging, while also supporting the film's dramatic and musical atmosphere.

Examples of each slang type found in the drama genre are presented below.

1. Compounding

- a) *Fat boy* → A compound word used to describe a large person, emphasizing physical size in a confrontational context.
- b) *On ice* → A compound word used to create a relaxed and informal atmosphere, often in introductions or performances.

2. Imitative

- a) *Don'tchu* → An imitative form of “don't you”, used to express persuasion or suggestion in a casual and informal way.
- b) *Mighta* → An imitative form of “might have”, used to give advice or persuade someone gently in informal speech.

3. Fresh and Creative

- a) *Freaks* → A fresh and creative term used to describe people who are unusual or different.

- b) *Damn* → A fresh and creative exclamation used to show mixed emotions, such as surprise and disapproval.

4. Clipping

- a) *Keepin'* → A clipped form of “keeping”, used in song lyrics to express warm feelings and personal aspirations, creating an intimate and emotionally expressive tone.
- b) *Darlin'* → A clipped form of “darling”, used as a warm and informal greeting to show friendliness or affection.

Based on the analysis of slang types in action, adventure, and drama films, it can be concluded that slang is widely used across all three genres, although with different dominant patterns. In all films, four types of slang based on Allan and Burridge's classification were identified, namely compounding, imitative, fresh and creative, and clipping. Acronym slang was not found in any of the analyzed data.

In the action film *Captain America: Brave New World*, fresh and creative slang is the most dominant type. This reflects the fast-paced and emotionally intense nature of the action genre, where characters often use expressive and inventive language to convey urgency, aggression, and strong emotions. In the adventure film *Raya and the Last Dragon*, fresh and creative slang is also dominant, showing that characters frequently use informal and creative expressions to build emotional connections, cooperation, and group solidarity during their journey.

Meanwhile, in the drama film *The Greatest Showman*, clipping appears as the most frequent type of slang. This indicates that shortened forms are

commonly used to create natural, intimate, and emotionally engaging dialogue, which supports the dramatic and musical elements of the film. Overall, the findings show that while the same types of slang appear across different genres, the frequency and dominant types vary depending on the communicative needs and characteristics of each genre.

2. Functions of Slang across Action, Adventure, and Drama Film Genres

The analysis of slang usage in the action film *Captain America: Brave New World*, the adventure film *Raya and the Last Dragon*, and the drama film *The Greatest Showman* shows that all slang functions proposed by Allan and Burridge appear in all three films. However, the realization of these functions varies depending on genre and context. Some slang words occur across the three genres but serve different communicative purposes. For example, the word “Gonna” functions to create intimacy in one context, to initiate a relaxed conversation in another, and to express impression in a different situation. This demonstrates that slang usage is flexible and context-dependent. Therefore, slang should not be considered merely informal language, but rather a pragmatic tool that enables characters to manage social interaction according to the situation, relationship, and genre conventions.

Table 4.4

Functions of Slang Words across Action, Adventure, and Drama

Film Genres

No	Slang words	Action	Adventure	Drama
1.	Gonna	To convey intimacy	To initiate a relaxed conversation	To express impression
2.	Kid	-	To address	To humiliate
3.	Damn	To express impression	-	To express rage
4.	Guys	To address	-	To convey intimacy

a. Gonna

Based on the findings, the slang expression “*gonna*” appears in all three films; however, its function varies depending on the genre and the interactional context. Although “*gonna*” is consistently classified as clipping slang because it is a shortened form of “*going to*,” its pragmatic role changes according to the communicative needs of each genre.

In the action film *Captain America: Brave New World*, “*gonna*” functions to convey intimacy between speakers. The expression is used by a field agent when delivering information in a casual manner, helping to reduce formality and soften hierarchical distance in a high-pressure situation. Here, slang supports efficient and natural communication while maintaining teamwork in a tense, mission-oriented environment.

In the adventure film *Raya and the Last Dragon*, “*gonna*” functions to initiate a relaxed conversation. Raya uses the expression when speaking enthusiastically to her father, reflecting spontaneity, warmth,

and emotional openness. This usage fits the adventure genre, which often highlights cooperation, trust, and close interpersonal relationships, especially within family interactions.

Meanwhile, in the drama film *The Greatest Showman*, “gonna” functions to express impression, particularly confidence and optimism about future plans. Phineas uses the expression when talking about his ambitions with Charity, conveying determination and emotional involvement. In this genre, slang contributes to expressive and character-driven dialogue, reinforcing themes of hope, aspiration, and emotional closeness.

b. Kid

Based on the findings, the slang expression “kid” shows that the same word can serve different pragmatic functions depending on the genre and interactional context, even though it appears in only two of the three films analyzed.

In the adventure film *Raya and the Last Dragon*, “kid” is classified as fresh and creative slang and functions as a term of address. It is used by Sisu when speaking to Raya in a friendly and informal way. In this context, “kid” does not imply authority or disrespect; instead, it conveys warmth, familiarity, and a mentor-like relationship. The use of this slang helps reduce social distance and supports the cooperative and supportive communication style typical of the adventure genre, which emphasizes trust, bonding, and emotional closeness.

By contrast, in the drama film *The Greatest Showman*, “kid” is classified as clipping and functions to humiliate, though the humiliation is subtle and non-aggressive. Phineas uses the term when addressing Charles Stratton to position himself as more experienced and dominant, while also encouraging and persuading him. In this context, the slang reflects power relations and character positioning, which aligns with the drama genre’s focus on ambition, performance, and social hierarchy.

c. Damn

Based on the findings, the same slang expression can serve different functions depending on the genre and the interactional context. This can be clearly seen in the use of the slang word “damn” in *Captain America: Brave New World* and *The Greatest Showman*.

In the action film *Captain America: Brave New World*, “damn” is classified as imitative slang and functions to express emotion. The expression appears in moments of frustration or strong reaction, for example in the utterance “I have a damn suit.” In this context, “damn” is used to strengthen the speaker’s emotional response, showing irritation or disbelief. This use reflects the typical communication style of action films, where slang helps convey urgency, pressure, and emotional tension in fast-paced and high-risk situations.

In contrast, in the drama film *The Greatest Showman*, “damn” is categorized as fresh and creative slang and functions to express rage or intense emotion. Here, the expression is delivered in a more emotionally expressive and dramatic setting. Rather than simply intensifying

frustration, “*damn*” conveys deeper emotional struggle and inner conflict. This use aligns with the drama genre, which emphasizes emotional expression, character development, and personal tension through expressive language.

d. Guys

Based on the findings, the same slang expression can serve different pragmatic functions depending on the genre and interactional context. This variation is clearly illustrated through the use of the slang word “*guys*” in the action and drama films analyzed.

In the action film *Captain America: Brave New World*, “*guys*” is classified as clipping slang and functions as a form of address. It is used to refer to a group in an informal but efficient way. In this genre, the expression supports quick communication and coordination among characters, which is important in high-pressure and mission-driven situations. The use of “*guys*” here focuses more on practicality and efficiency rather than emotional connection.

In contrast, in the drama film *The Greatest Showman*, “*guys*” is also categorized as clipping slang, but it functions to convey intimacy. When used by Lettie to address Barnum and the circus members, the term expresses emotional closeness, solidarity, and a sense of belonging. Unlike the action film, where urgency dominates interaction, the use of “*guys*” in this context highlights interpersonal relationships and shared identity, which are central themes in the drama genre.

Overall, this finding shows that the meaning and function of slang are not fixed but depend heavily on context. The same slang expression can perform different communicative roles depending on the genre, situation, and relationships between characters. This confirms that slang in film dialogue works as a flexible and adaptive communication strategy rather than simply as informal language.

B. Discussion

This section discusses the research findings based on the research questions proposed in this study. As explained in the previous chapter, this research aims to identify the types of slang used in three films from different genres, namely *Captain America: Brave New World* (action), *Raya and the Last Dragon* (adventure), and *The Greatest Showman* (drama), and analyze the function of slang found in three films. Therefore, the discussion is divided into two main parts: the discussion of slang types and the discussion of slang functions.

This study applies Allan and Burridge's theory as the framework for classifying both the types and functions of slang. The data were collected through document analysis by examining film dialogues and scripts. By comparing films from different genres, this study provides a broader and more comparative view of how slang is used in various cinematic contexts.

1. Types of Slang Used in the Films

The findings show that four types of slang were found in the three films, namely clipping, imitative, fresh and creative, and compounding. All types of slang proposed by Allan and Burridge were identified in the

data, except acronym. The absence of acronym slang suggests that film dialogues tend to prioritize slang forms that sound natural and are easily understood in spoken interaction, rather than technical or written-style abbreviations.

In the action film (*Captain America: Brave New World*) and the adventure film (*Raya and the Last Dragon*), fresh and creative slang appears as the most dominant type. This type includes newly created or flexible expressions that do not strictly follow standard language rules. Its dominance can be associated with the characteristics of action and adventure genres, which feature fast-paced narratives, dynamic interactions, and spontaneous dialogue. Fresh and creative slang helps make the conversations sound more lively, expressive, and appropriate to rapidly changing situations.

This finding is consistent with the study conducted by Iswan Aramiko, M. Chairilisyah, and Sri Mulyani in *Slang Analysis in Film Fury*, which found that action films frequently use creative and non-standard slang forms to support intense and realistic dialogue. Therefore, the use of fresh and creative slang in action and adventure films plays an important role in shaping dialogue that matches the rhythm and demands of these genres.⁴⁷

In contrast, the drama film *The Greatest Showman* shows a different pattern, where clipping is the most dominant type of slang. Clipping refers to shortened word forms commonly used in everyday conversation. The

⁴⁷ Iswan Aramiko, M. Chairilisyah, & Sri Mulyani. "Slang Analysis in Film *Fury*." *English Education Journal*, 14(1), 57–67.

dominance of clipping is closely related to the nature of drama and musical films, which emphasize expressive yet concise dialogue. Shortened expressions help maintain the flow of conversation and support emotional delivery without disrupting the storyline or musical performance.

This result is supported by the study of Luh Nik Sudyanti, Putu Indah Septiani, and Ni Kadek Yuliantini in their analysis of *Step Up: All In*, which found that clipping slang is frequently used in drama films to create natural and informal interaction.⁴⁸ Overall, the dominance of different slang types across the films indicates that the choice of slang forms is strongly influenced by genre characteristics and dialogue style, rather than being used randomly.

2. Functions of Slang Used in the Films

In terms of function, slang in the three films serves various communicative purposes, such as To Convey Intimacy, To Express Impression, and To Initiate Relaxed Conversation. Although these functions appear in all films, their dominance varies depending on the genre.

In the action film *Captain America: Brave New World*, slang is most frequently used to express emotions and convey intimacy among characters. This reflects the close teamwork and strong bonds formed between characters who often face dangerous situations together. The use of slang helps reduce social distance and strengthens group solidarity,

⁴⁸ uh Nik Sudyanti, Putu Indah Septiani, & Ni Kadek Yuliantini. "Descriptive Analysis of Slang Words Used in *Step Up: All In*." *Jurnal Pendidikan Bahasa Inggris Undiksha*, 13(2), 112–121.

especially in high-pressure contexts. This finding supports the study by Iswan Aramiko et al.⁴⁹, which states that slang in action films functions to express emotions and maintain informal communication during tense situations.

In the adventure film *Raya and the Last Dragon*, the dominant functions of slang are To Express Impression and To Initiate Relaxed Conversation. These functions indicate that slang plays an important role in creating a cooperative and emotionally supportive atmosphere among characters. Through slang, interactions become warmer and more personal, helping to develop social relationships throughout the characters' journey. This finding is consistent with the study by Widiya Apriliani, Siti Fatimah, and Annisa Nurrahmi on *Mid90s*, which shows that slang is used to build social closeness, express identity, and strengthen emotional bonds between characters.⁵⁰

Meanwhile, in *The Greatest Showman*, slang is mainly used to express impressions and convey intimacy. As a drama film, slang supports emotional expression and character identity in a natural and authentic way, without disrupting the flow of dialogue or musical performance.

Overall, while previous studies mostly focused on a single film or genre, this study expands earlier research by comparing the functions of

⁴⁹ Iswan Aramiko, M. Chairilsyah, and Sri Mulyani, "Slang Analysis in Film *Fury*," *English Education Journal* 14, no. 1 (2023): 57–67.

⁵⁰ Widiya Apriliani, Siti Fatimah, and Annisa Nurrahmi, "Function and Representation of Slang Word in Film *Mid90s* (2018): A Synchronic Approach," *Journal of English Development* 5 (2020): 115–126.

slang across three different film genres. The findings show that the use and function of slang are not random, but are shaped by genre conventions, narrative needs, and relationships between characters. Therefore, slang plays an important role in constructing meaning, emotion, and social dynamics in film dialogue.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

Based on the findings and discussion presented in the previous chapter, it can be concluded that the use of slang words in films is closely related to film genre and communicative context. This study analyzed slang found in three films representing different genres, namely *Captain America: Brave New World* (action), *Raya and the Last Dragon* (adventure), and *The Greatest Showman* (drama), using Allan and Burrige's theory of slang types and functions within a pragmatic framework.

The results show that almost all types of slang proposed by Allan and Burrige were found in the three films, including clipping, imitative, fresh and creative, and compounding, while acronym slang was not identified. Among these types, fresh and creative slang frequently appeared in action and adventure films to express strong emotions, spontaneity, and intensity of interaction. Meanwhile, clipping was more dominant in the drama film, reflecting the need for natural, emotional, and realistic dialogue. These findings indicate that the formation of slang is influenced by narrative style, character relationships, and the communicative demands of each genre.

In terms of function, all seven slang functions were identified across the films, namely to address, to express impression, to convey intimacy, to initiate relaxed conversation, to create intimacy, to express rage, and to humiliate. However, the dominant functions varied by genre. Action films tended to use slang to express rage, confidence, and solidarity among team

members in tense situations. Adventure films used slang mainly to create intimacy and initiate relaxed conversation, emphasizing cooperation and togetherness during journeys. Meanwhile, drama films employed slang to express impressions and convey intimacy, highlighting emotional depth and interpersonal relationships. Therefore, this study concludes that slang usage in films is not random, but systematically shaped by genre conventions, interactional context, and pragmatic purposes.

Overall, this research confirms that film genre plays a significant role in determining both the types and functions of slang used in movie dialogues. Slang serves not only as an informal linguistic feature but also as a pragmatic tool to construct meaning, develop characters, and support storytelling in different cinematic contexts. These findings contribute to a deeper understanding of slang within pragmatics and sociolinguistics, particularly in relation to language use in films with different genres.

B. Suggestions

Based on the findings and conclusions of this study, several suggestions are proposed for lecturers, students, and future researchers in the field of language studies.

1. For Lecturers

English lecturers are encouraged to incorporate genre-based film analysis into courses such as pragmatics, sociolinguistics, and discourse analysis. By examining slang usage across genres, students can better understand how informal language functions in different communicative

contexts and how genre influences language choice, meaning, and interaction.

2. For English Education Students

Students of English education are advised to develop awareness of slang as a meaningful communicative resource rather than merely non-standard language. Understanding how slang operates across genres can help future teachers guide learners in using language appropriately according to context and communicative purpose.

3. For Future Researchers

Future researchers are encouraged to explore slang usage in other genres, media platforms, or cultural contexts. Expanding research beyond films to television series, online media, or multilingual settings may provide deeper insights into the relationship between slang, genre, and social communication.

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VALIDATION DATA FROM RATERS

Instrument for the Classification of Slang Types and Functions in the Action Genre Film *Captain America: Brave New World* (2025) Based on Allan & Burrige.

No	Slang words	Types of slang					Context	Function
		C	I	F&C	A	CI		
1.	Cap's					✓	A teammate calls Sam Wilson (Captain America).	To Address
2.	hell			✓			A soldier reacts to Captain America's surprising action.	To express Impression
3.	man		✓				Joaquin speaks casually to Sam Wilson.	To convey intimacy
4.	gonna		✓				A field agent reports in a casual manner.	To convey intimacy
5.	Nope		✓				Sam/a teammate declines an offer or asks for time.	To convey intimacy
6.	shit			✓			The captain/coach speaks casually and loudly in a task situation (talker to a friend/non-target).	To express Rage
7.	gotta		✓				The President spoke to Layla personally and seriously.	to initiate relax conversation
8.	Bro					✓	Joaquin spoke in a relaxed manner to Sam.	To convey intimacy.
9.	What's up, OG?			✓			The new character greets the Captain in a relaxed and admiring manner.	To address
10.	Pretty boy			✓			The veteran friend mocked the young friend in a casual tone.	To humiliate
11.	Gramps					✓	young colleagues tease more senior team members.	To humiliate
12.	Sucks			✓			Used by characters to respond to a sad story in a	To express impression

							relaxed and emotional manner.	
13.	Cap be cap			✓			A slang term that shows support and enthusiasm for Captain America.	To create intimacy
14.	son of a bitch			✓			A crude but common form in action films, to emphasize awe or frustration.	To express rage
15.	Bullshit			✓			Used to reject or mock in an emotional and sarcastic tone.	To express rage
16.	Damn			✓			An emotional expression to emphasize feelings of frustration or amazement.	To express impression
17.	ratty-ass			✓			Used to mock the other person's clothes in a joking tone.	To humiliate
18.	ain't		✓				An informal substitute for "is not", indicating a non-formal style of speech between characters.	To initiate relaxed conversation
19.	old school			✓			Used to compliment classic styles with a relaxed feel.	To create intimacy
20.	Pic				✓		Short form of "picture", used for casual conversation between friends.	To initiate relaxed conversation
21.	Guys				✓		An informal greeting to a group of people in a friendly tone.	To address
22.	Don't be that guy			✓			The female guard said this to Sam to calm him down and remind him not to be stubborn.	To Address
23.	on the fritz			✓			work communication in informal investigative situations.	To initiate relaxed conversation
24.	Take you out	✓					The attacker's words to Sam indicate a threat or intention to attack the opponent emotionally.	To express rage
25.	Kill you for free			✓			The attacker's remarks to Captain America contained insulting and demeaning	To Humiliate

							tones towards the other person in the context of a fight.	
26.	Hulk hunter	✓					A form of mockery or ridicule from other state officials that alludes to Ross's character's past.	To Humiliate
27.	You good?					✓	A friendly greeting from teammates to Sam that shows closeness and concern between friends.	To Create Intimacy
28.	gear			✓			Slang words for equipment (not formal technical terms), used between colleagues to narrow the language gap	to initiate relax conversation
29.	this treaty's toast / toast			✓			President Ross's informal expression for saying something is doomed/failed; used by officials/team members during political risk discussions.	to express impressions
30.	cracked up to be			✓			Isaiah Interlocutor (expresses cynicism/disappointment).	to express impressions
31.	off-grid	✓					(intel/agent to president ross (reporting that the target is untraceable).	to express impressions
32.	eyes on	✓					Talks between president ross (command) Surveillance operator (monitoring request).	to initiate relax conversation
33.	loop the feed	✓					Sam Wilson to Red Wing (AI drone).	to initiate relax conversation
34.	half bad looking			✓			Sterns spoke to Sam in an informal and confident manner.	to express impressions
35.	in the wind			✓			intel/operations team member speaks to Teammate for situation report on Stearns	to express impressions
36.	off the board			✓			sterns controller speaks to the target/victim threatening that the target will be "kicked out" or turned off from the game	To Express rage

37.	messed up			✓		An antagonist who speaks to an individual who is considered a failure in a contemptuous tone blaming or mocking the failure of others.	To Humiliate
38.	Jesus		✓			spontaneous expression from president ross who was frustrated with the critical situation	To Express rage
39.	Perks of the job	✓				Sam talks to his colleagues with light humor amidst the tension.	To convey intimacy
40.	Fella		✓			The informant/agent spoke to Sam his colleague making an informal comment about Stearns: "Gruesome fella"	To Address
41.	crazy ("You're crazy")			✓		the agent speaks to the target he considers the plan or request unreasonable	To convey intimacy
42.	loose ends ("doesn't like loose ends alive")			✓		The antagonist speaks to the other party explaining the character who does not tolerate any remaining problems.	To Express rage
43.	upped				✓	reporter to team/listener (explaining that the dose was increased).	To convey intimacy
44.	carrot			✓		Speaker to listener (interpreting motive pardon as reward).	To convey intimacy
45.	suit up			✓		Captain America orders his team to start action	To initiate relax conversation
46.	honey			✓		the wife calls her husband honey	To Address
47.	dying			✓		Ross spoke to Wilson admitting to being emotional stressing personal reasons.	to express impressions
48.	Bastard			✓		President Ross's curse on Stearns	To express rage
49.	pack this ("We're gonna need			✓		Sam ordered his team to prepare/complete the	To initiate relax conversation

	to pack this”)						documents or package the operation	
50.	Buddy			✓			Buck speaks to Sam Wilson showing solidarity and emotional support.	To Address
51.	big brain	✓					Uttered by Sam to Sterns was a sarcastic taunt aimed at demeaning him	To humiliate
52.	rain check	✓					Spoken by Ross to the father-son relationship, an emotional but distant relationship.	To express impression
53.	Grumpy			✓			Spoken by Sam to Isaiah the familiarity allows for teasing without being offensive.	To humiliate
54.	Should I get shot out?			✓			Sam to Joaquin senior and junior relations, informal communication.	To express impression
55.	For real?			✓			Sam to Joaquin senior and junior relationship, informal communication asking for confirmation/honesty in a relaxed manner.	To initiate relaxed conversation
56.	Oh, boy		✓				Said by Sam to Joaquin in a spontaneous reaction.	To initiate relaxed conversation
57.	hookup / hook me up	✓					Spoken by Sam to Joaquin asking for help/favor that strengthens interpersonal relationships	To create intimacy
58.	most Miami thing			✓			Said by Sam to Joaquin in jest	To express impression

Instrument for the Classification of Slang Types and Functions in the Adventure Genre Film *Raya and the Last Dragon* (2021) Based on Allan Burridge.

No	Slang words	Types of slang					Context	Function
		C	I	F&C	A	CI		
1.	'em	✓					Raya talks to her pet Tuk Tuk, signifying closeness and intimacy (friendship).	To initiate relaxed conversation
2.	bud	✓					Raya calls Tuk Tuk with the familiar greeting "bud", showing emotional closeness like friends.	To address
3.	Give me some shell			✓			Raya invites Tuk Tuk to their version of a high five, demonstrating a casual and intimate relationship.	To create intimacy
4.	I got ya	✓					Raya uses a relaxed expression to Tuk Tuk, depicting closeness and comfort in communication.	To address
5.	Boop		✓				Chief Benja uses "Boop" playfully after defeating Raya, demonstrating a warm and friendly father-son relationship.	To create intimacy
6.	Baddest			✓			Raya calls herself and her father "the two baddest blades" to emphasize their greatness in youthful slang.	To express impression
7.	Gonna		✓				Raya spoke enthusiastically to her father in the typical relaxed and fast-paced conversation of young people.	To initiate relaxed conversation

8.	Dragon nerd	✓				Namaari calls herself a dragon fan in a humorous tone, showing her efforts to build closeness with Raya.	To express impression
9.	All day			✓		Namaari answered Raya's question with a typical youthful expression, showing a modern and informal speaking style.	To express impression
10.	Sisu superfans	✓				Raya and Namaari are both fans of dragons, modern language typical of teenagers showing a shared interest.	to convey intimacy
11.	Wanna see something?		✓			Namaari invites Raya to see something, a sign of trust and closeness between them.	To initiate relaxed conversation
12.	Dep la			✓		Namaari calls Raya with her tribe's term of endearment, signifying cross tribal friendship.	To address
13.	No way			✓		Raya's words to Namaari are in a tense situation, the context is between two teenage girls who were once close but are now opposites.	To express impression
14.	Let me get that for ya		✓			Sisu speaks to Raya, displaying an immediate closeness despite having just met.	To initiate relaxed conversation
15.	You're people			✓		Sisu speaks to Raya, displaying the playful amazement typical of her character.	To express impression
16.	Kid			✓		Sisu speaks to Raya. Demonstrating a relaxed mentor role, Sisu treats Raya like a young friend, not a subordinate.	To address
17.	sitch (situation)				✓	Raya speaks to Sisu. Raya uses it in explanations, showing an	To initiate relaxed conversation

						informal tone and close communication	
18.	Boom			✓		Raya and Sisu. A conversation between two characters working together; showing enthusiasm and a spirit of togetherness.	To express impression
19.	wicked			✓		Used by Sisu to show off her swimming skills in a relaxed and confident manner. Showing a cheerful and humorous character in front of Raya.	To express impression
20.	I got water skills that kill			✓		Sisu uses hyperbolic style to create jokes, reinforcing the friendly and humorous atmosphere in her conversation with Raya.	To initiate relaxed conversation
21.	I slaughter when I hit the water			✓		This form of wordplay demonstrates Sisu's creativity. The interaction takes place in a lighthearted atmosphere, demonstrating the closeness and comfort between the participants.	To create intimacy
22.	Booty			✓		Sisu humorously refers to the backside of an insect as "booty," creating spontaneous humor amidst the serious exploration atmosphere. The participants' relationship is that of comrades on a shared mission.	To create intimacy
23.	Toot N Boom	✓				Raya's coined term to describe a type of trap. It is used in a lighthearted tone and demonstrates the creativity and closeness of the conversational context	To create intimacy

						between the two characters	
24.	My bad			✓		Sisu's remark after making a minor mistake. This is a slang form of apology in a casual tone, it demonstrates an informal and friendly relationship with Raya.	To express impression
25.	I'm with it			✓		Said by Sisu to indicate understanding after confusion. Used in a relaxed, collaborative context between two colleagues.	To express impression
26.	jumpy thing			✓		Sisu's spontaneous term for a jumping trap. It's non-standard and demonstrates spontaneity and familiarity in informal dialogue.	To initiate relaxed conversation
27.	breeze			✓		Sisu mentions that finding the remaining gemstones will be "a breeze," meaning easy. This informal expression indicates optimism and a friendly conversational atmosphere.	To express impression
28.	Binturis			✓		Raya uses the word binturis to refer to her enemies in a mocking tone. The context of the conversation is a complaint against those she considers traitors (such as Fang).	To humiliate
29.	What's drippin'			✓		Namaari's slang greeting to Raya. "What's drippin'" means something like "How are you?" in a modern urban style. It indicates a friendly yet sarcastic relationship between two former friends who are now at odds.	To initiate relaxed conversation

30.	Besties				✓	Used by sisu with a confused expression ("Something tells me you're not besties") to question Raya and Namari's relationship. Context: rivalry tinged with memories of past friendships.	To create intimacy
31.	Bling			✓		Raya refers to bling (jewelry, shiny items) in a ostentatious and casual tone ("Bling is my thing"). It demonstrates a confident and stylish character.	To express impression
32.	backstabbing binturi			✓		Sisu changes the common phrase "Who's your girl?" to "Who's your dragon?" to convey confidence and a joke about her identity as a dragon. The context of this conversation is a friendly one between friends in a lighthearted atmosphere on the ship.	To express rage
33.	Shrimp-orium	✓				This is a play on the popular phrase "Boom goes the dynamite," used by Boun to name the spiciness level of food ("Hot, hotter, or Boun-goes-the-dynamite?"). In this context, Boun is serving customers (Raya and Sisuu) in a cheerful, youthful manner.	To initiate relaxed conversation
34.	What's up		✓			This expression is a slang idiom meaning "Come on, challenge me" or "I'm ready!" used by Sisuu when accepting a challenge with spicy food. The context is a situation where the conversation is shared in a joking manner.	To initiate relaxed conversation

35.	I got you, girl			✓		This phrase is used by Sisu to calm Raya, who is stressed about the mission and the loss of her father. The phrase "I got you" means "I support you" in modern slang. In this context, the participants are Sisu (the encourager) and Raya (the depressed one). This slang signifies emotional closeness and social support between the characters.	To convey intimacy
36.	Who's your dragon?			✓		Sisu replaces the common phrase "Who's your girl?" with "Who's your dragon?" to convey confidence and joke about her identity as a dragon. The context of this conversation is friendly between friends in a lighthearted atmosphere on the ship.	To convey intimacy
37.	Boun-goes-the-dynamite			✓		A play on the popular phrase "Boom goes the dynamite," Boun uses it to name the spiciness level of food ("Hot, hotter, or Boun-goes-the-dynamite?"). In this context, Boun is serving customers (Raya and Sisu) with a cheerful, youthful style.	To convey intimacy
38.	Bring on the heat!			✓		This phrase is a slang idiom meaning "Come on, challenge me" or "I'm ready!" used by Sisu when accepting a spicy food challenge. The context is a shared dining situation on a ship, played in a joking manner.	To initiate relaxed conversation

39.	Gotcha				✓	An informal form of “got you,” Sisu uses to casually convey understanding.	To initiate relaxed conversation
40.	Turn up the charm			✓		An informal idiomatic expression describes an attempt to be charming.	To initiate relaxed conversation
41.	You got it, Captain.			✓		An informal form to emphasize willingness to help in a casual manner.	To convey intimacy
42.	Con-baby	✓				Raya refers to the baby thief with the humorous and sarcastic term “con-baby,” a portmanteau of “con artist” and “baby.”	To express impression
43.	Bad feels			✓		Sisu uses an informal form to express “bad feels.”	To express impression
44.	Smooth talk	✓				Indicates an informal style to illustrate the ability to sweet-talk one's way of getting something.	To express impression
45.	Sketchy			✓		Used by Raya to the baby con artist to criticize his cunning behavior in a sarcastic but lighthearted tone. The context of an informal conversation between two characters from different social backgrounds demonstrates Raya's suspicion and displeasure with the baby's deceptive methods.	To express impression
46.	Crazy mad			✓		Used by Sisu to describe the anger of the Talon people. The context is light-hearted and hyperbolic, showcasing the relaxed speaking style typical of comical characters, the function	To express rage

						of slang here enhances emotional expression.	
47.	cause					✓ Boun speaks to the passengers.	To initiate relaxed conversation
48.	You fuzzy garbage can	✓				Boun's utterance is directed at the ongi, whom he considers annoying. This slang form combines the words "fuzzy" and "garbage can" to describe the ongi with a playful, mocking tone. The context is casual interaction, demonstrating a typical adolescent style of humor that is spontaneous and hyperbolic.	To humiliate
49.	Digs			✓		It is used by Sisu when saying "Interesting choice of digs," referring to the home of the Spine people. The context is casual conversation amidst a tense situation. This word is used metaphorically and describes the modern, relaxed speech style of a non-human character (Sisu) who is trying to imitate humans.	To express impression
50.	Dung of brain	✓				Tong insults Raya and Sisu's intelligence by insulting them for daring to steal the dragon stone. The context is a confrontation between a Spine guard and an intruder.	To humiliate
51.	outta					✓ This expression is used when Raya states her intention to leave immediately after the	To initiate relaxed conversation

						mission/distraction is completed.	
52.	Princess Undercut			✓		This word is used by Raya to mock his enemy, namely Namari.	To humiliate
53.	rolling solo			✓		Spoken by one of the Spine soldiers to Raya (the intruder). Used to belittle Raya's reputation: emphasizing that without the group she is "helpless." Context: War confrontations in the Spine warrior tradition.	To humiliate
54.	Nah		✓			Used by Namari as a short reply to Raya. This informal form condenses rejection or rebuttal in a tense situation while remaining conversational.	To initiate relaxed conversation
55.	big guy			✓		Sisu uses this greeting in a relaxed and slightly teasing tone when explaining her mission with Raya; reducing social distance and establishing a casual atmosphere.	To address
56.	butt-kickery	✓				Used by one of the characters who wants to join (in a joking tone).	To create intimacy
57.	I got this				✓	Boun says "I got this" to assure his teammates that he will handle the first wave.	To address
58.	bad-axery			✓		Boun jokingly refers to a "giant axe of bad-axery" as a playful pun.	To create intimacy
59.	kittens			✓		Namaari addresses the children/public (children in the hall). Used as a friendly/reassuring	To address

						greeting that also indicates formal status (princess mixed with tenderness towards the citizens).	
60.	dung pot			✓		Virana/palace official addresses the Oriens/those in the meeting (royal family).	To Humiliate
61.	Yep		✓			Tong and his teammates demonstrate spirit and teamwork amidst the chaos.	To initiate relaxed conversation

Instrument for the Classification of Slang Types and Functions in the Drama Film *The Greatest Showman* (2017) Based on Allan & Burrige.

No	Slang words	Types of slang					Context	Function
		C	I	F&C	A	CI		
1.	Searchin					✓	Phineas to the audience, Used to create a more fluid and relaxed atmosphere.	To Initiate Relax Conversation
2.	Soakin'					✓	sung by Phineas: It emphasizes the energetic atmosphere of the performance.	To express impression
3.	Takin					✓	Phineas to the audience: Used in a rhythmic narrative context.	To Initiate Relax Conversation
4.	Runnin'					✓	Phineas to the audience: It conveys the intensity of the moment.	To express impression
5.	Atcha		✓				Phineas to the audience: Used for energetic and catchy lyrical style.	To Initiate Relax Conversation
6.	Gettin'					✓	Phineas to the audience: It fosters emotional closeness through lighthearted language.	To Create Intimacy
7.	Ev'ry					✓	Phineas to the audience: It forms the song's signature vocal style.	To Initiate Relax Conversation
8.	Wanna		✓				Phineas and the group to the audience: It conveys collective desire and enthusiasm in a lighthearted manner.	To Initiate Relax Conversation

9.	Muck			✓		Spoken by an adult male to a young Phineas: It conveys behavioral correction in a condescending tone.	To Humiliate
10.	How'd				✓	Phineas's words to Charity demonstrate a friendly interaction between children without formality.	To Initiate Relax Conversation
11.	Keepin'				✓	Phineas's singing reflects warm feelings and personal dreams.	To express impression
12.	Out on the rails!			✓		The recruiter's words to the prospective employee represent freedom and a spirit of exploration.	To express impression
13.	Cause				✓	Sung by Phineas and Charity, they maintain the musical flow and relaxed atmosphere.	To Initiate Relax Conversation
14.	Punching numbers			✓		Phineas to his boss is used to subtly emphasize dissatisfaction	To express impression
15.	Feelin				✓	Phineas to the audience: It conveys a burning feeling.	To express impression
16.	You're in for it!			✓		Children to each other, demonstrating a relaxed and humorous relationship.	To Express Rage
17.	Flop-doodle			✓		Banker to Phineas (formal situation but with informal insults to demean).	To humiliate
18.	Somethin'				✓	Phineas (husband) speaks to Charity (wife), demonstrating a	To initiate relax conversation

						close and relaxed family relationship.	
19.	Gonna		✓			Phineas speaks to Charity while discussing plans to repay a loan and acquire customers.	To express impression
20.	Kid			✓		Phineas speaks to Charles Stratton (the small man) in a half-mocking tone to convince him to join the show.	To humiliate
21.	Mighta		✓			Phineas speaks to Charles in a persuasive tone to convince without pressure.	To initiate relax conversation
22.	Freaks			✓		A street man speaks to Phineas about people he considers "freaks."	To humiliate
23.	Dead man walkin'			✓		Used in a song, it describes a person's emotional state before discovering the meaning of life.	To express impression
24.	Livin				✓	Sung by Phineas to emphasize the spirit of freedom; the participants are performers before the audience in an optimistic mood.	To initiate relax conversation
25.	Fat boy	✓				Used by a citizen (antagonist) to a large circus member, the context of the participants: outsiders (attackers) against the circus troupe (victims).	To humiliate
26.	Phin				✓	Charity speaks to her husband, Phineas Barnum, in an intimate, personal context.	To address

27.	Snobs			✓		Phineas refers to the elite as "snobs" to emphasize social distinction.	To humiliate
28.	Highbrows			✓		Phineas sarcastically refers to the "highbrows" to denote a group considered exclusive.	To humiliate
29.	Don'tchu		✓			Phineas tries to persuade Carlyle to leave his old life with a persuasive tone.	To initiate relax conversation
30.	Damn			✓		Sung by Phineas, responding to Carlyle's invitation with mixed emotions (amazed but repulsive).	To Rage
31.	Cut me in	✓				Carlyle responds to Barnum casually with businesslike idioms that convey familiarity.	To create intimacy
32.	Ain't				✓	Carlyle sings this passage to assert his position in a relaxed yet assertive manner.	To initiate relaxed conversation
33.	Can'tchu				✓	Carlyle sings in a relaxed and confident manner, demonstrating a shift from formal to familiar.	To initiate relaxed conversation
34.	Doin'				✓	Carlyle responds to Barnum's singing with a relaxed and confident style.	To initiate relaxed conversation
35.	Born this morning			✓		Carlyle rejects Barnum's initial offer with a joking and confident tone.	To express impression

36.	Nickels on the dime	✓					Carlyle uses it to casually tease Barnum while negotiating a profit-sharing deal.	To create intimacy
37.	Prig			✓			Lettie to Bennett demonstrates a dislike of the arrogant, elite journalist.	To humiliate
38.	pull a few strings	✓					Carlyle to Charity demonstrates Carlyle's social standing, as he has connections in high society.	To express impression
39.	Barnum humbug			✓			Phineas's signature phrase meaning "trick or bluff" is used ironically to lighten the mood and signifies Barnum's distinctive style as a showman.	To express impression
40.	On ice	✓					is used to create a relaxed atmosphere when introducing Jenny Lind	To initiate relax conversation
41.	Darlin'					✓	The singer uses warm greetings in the lyrics to create emotional nuance.	To Address
42.	Fan					✓	Mrs. Hallett states that Jenny has an admirer.	To express impression
43.	fancy friends			✓			Charity to Phineas (teasingly) alludes to the possibility of embarrassing one's parents in front of a "high-ranking" guest.	To express impression

44.	Guys				✓	Lettie to Barnum and the members of the circus troupe (close friends, indicating informal familiarity).	To convey intimacy
45.	'Em				✓	In Lettie's song, "Gonna drown 'em out," she demonstrates a defiant attitude toward ridicule or insults.	To express rage
46.	Marchin'				✓	In the song, "I'm marchin' on," she demonstrates an informal expressive style of encouragement.	To initiate relax conversation
47.	P.T.				✓	An abbreviated form of a name (Phineas T. Barnum) indicates familiarity among coworkers.	To address
48.	Sayin'				✓	Anne Wheeler and Phillip Carlyle use the song "Rewrite the Stars" in a romantic conversation, indicating a personal and emotional connection.	To initiate relax conversation
49.	Changin'				✓	Phillip Carlyle and Anne Wheeler sing in a light and natural tone, demonstrating the spontaneity of a romantic relationship.	To initiate relax conversation
50.	Breathtakin'				✓	Charity Barnum to Phineas Barnum. Expresses emotional admiration for their challenging yet beautiful life journey.	To express impression

51.	I'm done			✓		Jenny Lind to Phineas Barnum. A modern slang expression meaning "I'm done/give up," indicating emotional frustration	To express rage
52.	Boy			✓		Citizen to Phillip Carlyle. Used to belittle the interlocutor with a contemptuous and superior tone.	To humiliate
53.	Spooks		✓			Citizen to a colored entertainer in a circus. Containing racist connotations and used for social shaming.	To humiliate
54.	Folks	✓				Used by a critic addressing Barnum, "putting folks of all kinds on stage with you." The term "folks" replaces "people" to create a more intimate and informal tone between speaker and listener.	To address
55.	Crazy			✓		Phineas sings in a confessional tone to his group; the word "crazy" suggests the inner pressure of excessive pursuit of fame.	To express impression
56.	Cheers			✓		Phineas reminisces about the social customs of the upper class; this use of slang indicates the difference in the lifestyle he once pursued compared to	To convey intimacy

						the humble circus life.	
57.	Runnin' atcha		✓			Sung in an energetic atmosphere to depict the power of the circus act that "charges" the audience, adding to the dynamic effect and intimacy of the performance.	To express impressions
58.	That'cha know				✓	Sung by the entire circus troupe, reinforcing the informal atmosphere and sense of togetherness among the performers and audience.	To create intimacy
59.	Takin' over you				✓	Sung in an energetic atmosphere to depict the euphoria and immersion of the audience in their performance.	To express impressions

DOCUMENTATION OF FILM SCREENSHOOT

1 .Captain America: Brave New World film



2 . Raya and The Last Dragon



3 . The Greatest Showman



SYNOPSIS OF FILM

1 .Captain America: Brave New World film



Sam Wilson, who assumed the role of Captain America upon the retirement of Steve Rogers (played by Chris Evans), is the subject of Captain America: Brave New World. At the start of the movie, Sam is attempting to get used to his new role as a superhero and a representation of American hope. He has a lot of obstacles to overcome because the world is getting more unstable and new threats are appearing everywhere.

Sam discovers that a bigger plot is at play when President Thaddeus Ross (Harrison Ford) asks him to talk about the international crisis he was dispatched to. He has to work alongside Bucky Barnes (Sebastian Stan), Steve Rogers' old best friend who is currently trying to make up for his past, as well as other new characters that are introduced in the movie, such as S.H.I.E.L.D. operatives and foreign allies.

As Sam tries to figure out his role as Captain America in a world full of social and political unrest, the movie examines issues of trust and identity. The

public and even some of his former superhero coworkers are skeptical of him, questioning his capacity to step into Steve Rogers' enormous shoes.

The primary adversaries of the movie, who have intricate backstories and strong motivations, try to take advantage of the worldwide audience in order to achieve their own goals. In order to discover this evil scheme, which incorporates cutting edge technology and forces that jeopardize global stability, Sam and Bucky must delve further.

Captain America: Brave New World is more than just another superhero film; it's a meditation on what it means to be a hero in the contemporary era, complete with dramatic action, poignant scenes, and witty conversation. Sam Wilson needs to learn how to uphold the principles that Captain America represents while leading, motivating, and fighting for justice.

Sam's moral and physical limits are put to the test throughout the film's epic fight, which also highlights the choices he must make in order to save the world and the people he cares about. Captain America: Brave New World sets the scene for more adventures in the Marvel Cinematic Universe with a powerful ending.

2 . Raya and The Last Dragon



Raya and the Last Dragon is set in the fantasy world of Kumandra, a land once prosperous and harmonious thanks to the protection of dragons. However, peace was shattered when evil creatures called the Druun appeared, turning humans and dragons to stone. The dragons sacrificed themselves to seal the Druun with their power, leaving only one remaining dragon, Sisu.

500 years later, the Druun threaten again. The divided kingdom of Kumandra is at odds with one another, and Raya, daughter of the Heart Tribe Chief, sets out to find Sisu to restore peace. Along the way, Raya must collect the shattered dragon crystal shards and reunite them.

She is joined by several new companions from across Kumandra, including Boun, the cunning son of a ship captain, Tong, the gentle giant warrior, and Noi, the baby thief, and her mischievous trio of monkeys. However, Raya's greatest challenge lies not only with the Druun, but also with Namari, princess of the Fang Tribe, who initially becomes her enemy but later becomes a key player in determining Kumandra's fate. This story emphasizes

the importance of trust, unity, and sacrifice, with Raya learning that only by trusting others can Kumandra be reunited.

3 . The Greatest Showman



The Greatest Showman is a biographical musical film inspired by the true story of Phineas Taylor Barnum, a visionary entrepreneur known as the pioneer of modern circus entertainment. The film chronicles Barnum's transformation from a poor man and the son of a tailor to a major figure in the entertainment world, creating a colorful and captivating circus show through his courageous portrayal of "different

people"including exceptionally tall men, bearded women, and professional acrobats who were previously ostracized by society.Through a powerful narrative, the film highlights values such as innovation, inclusivity, entrepreneurial spirit, and the conflict between personal achievement and family needs. Spectacular visuals, captivating musical choreography, and iconic songs like "This Is Me" and "A Million Dreams" are key strengths of the film.

The Greatest Showman was not only a commercial success but also garnered widespread attention for its themes of identity, self-acceptance, and the right to dream, becoming highly relevant in studies of popular culture and language in media. The film features expressive and emotional use of language, including the use of slang and informal expressions that reflect the social dynamics between the characters.

VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled "*An Analysis Of Slang Words Used In Film With Different Genres*" arranged by :

Name : Andhini Septaliana
NIM : 21551007
Study Program : English Study Program (TBI)
Faculty : Tarbiyah


With my undersigned :

Name : Abd. Rahman Zain, M. Li.
Position : Researcher in Linguistics and Translation

This study confirms that the classification of slang based on Allan and Burridge's theory and the analysis of genre context have been appropriately applied to examine the data. The findings regarding the types and functions of slang across action, adventure, and drama films can therefore be reliably explained in relation to genre characteristics, communicative context, and character interaction.

Curup, 8 January 2026

Validator



Abd. Rahman Zain, M. Li.

AUTOBIOGRAPHY



The author, Andhini Septaliana was born in Curup, Rejang Lebong, Bengkulu, on September 14, 2003. She is the second child of Mr. Andrian and Mrs. Ria Triana. She has an older sister, Andara Septia Dalena, and a younger brother, Albert Aga Khan.

She began her formal education at SDN 17 Curup Selatan and graduated in 2015. She then continued her studies at SMPN 02 Curup Tengah, completing her junior high school education in 2018, and later graduated from SMAN 04 Rejang Lebong in 2021.

In the same year, she pursued her undergraduate study in the English Education Study Program (Tadris Bahasa Inggris), Faculty of Tarbiyah, at the State Institute for Islamic Studies (IAIN) Curup. During her time at university, she was actively involved in the Faculty Student Executive Board (DEMA) of the Faculty of Tarbiyah, which helped her develop organizational experience and broaden her perspectives during her academic journey.

She completed her undergraduate study by writing a thesis entitled “*An Analysis of Slang Words Used in Films with Different Genres.*” Her academic interests include sociolinguistics and pragmatics, particularly the study of language use in films and popular culture. Outside her academic

activities, she enjoys cooking and watching Korean dramas, which she finds both entertaining and relaxing.