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ANALYSIS OF THE TYPES AND FUNCTIONS OF SLANG USED IN THE MOVIE *DO REVENGE* (2022)

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Abstract
This study analyzed the types and communicative functions of slang expressions used in the movie Do Revenge *(2022) by applying Allan and Burridge's (2006) sociolinguistic framework. Slang is one of the most common forms of language variation in contemporary communication and plays an important role in expressing emotions, constructing social identity, and facilitating interpersonal interaction. This study employed a descriptive qualitative research design. The data consisted of 96 slang expressions collected from the movie dialogues through documentation techniques and analyzed using the interactive model of Miles and Huberman. The findings revealed that all five types of slang and all seven communicative functions proposed by Allan and Burridge were identified in the movie. Fresh and creative slang was the most dominant type with 59 data, followed by clipping 16 data, flippant 11data, imitative 6 data, and acronyms 4 data. Regarding communicative functions, express impressions was the most frequent function with 38 data, followed by humiliate 16 data, address 14 data, initiate relaxed conversations 13 data, reveal anger 8 data, show intimacy 6 data, and form intimate atmosphere 1 data. These findings contribute to the study of sociolinguistics by showing how different types of slang serve various communicative functions in representing teenage interactions, relationships, and conflicts in audiovisual media.*

Keywords: *Slang, Sociolinguistics,Do Revenge, Types of Slang, Functions of Slang*

1. Introduction

Language is an important means of communication that enables people to exchange ideas, express emotions, and establish social relationships. Language also reflects social life and develops in response to social and cultural changes (Kamila et al., 2025). From a sociolinguistic perspective, language variation occurs when speakers adjust their language according to different social situations, relationships, and communicative purposes (Holmes, 2013).

One of the most common forms of language variation in contemporary communication is slang. Allan & Burridge (2006) define slang as an informal variety of language that is commonly used to establish solidarity, reduce social distance, and express group identity. Slang is sociolinguistically interesting because its forms and meanings can change over time in response to cultural developments, social interactions, and popular trends (Coleman, 2012). Moreover, the meaning of a slang expression may vary

depending on the context in which it is used. Its function also depends on the social relationships between speakers, as the same expression may serve different purposes when used among friends, acquaintances, or people with different social relationships. Therefore, understanding slang requires examining not only its forms and meanings but also the social contexts and relationships that influence its use.

The widespread influence of digital communication and popular media has significantly increased the use of slang in everyday interaction. Movies, television series, streaming platforms, and social media frequently present contemporary slang that reflects authentic communication among teenagers and young adults. Consequently, audiovisual media have become valuable sources for investigating how slang is used to express emotions, attitudes, and interpersonal relationships (Munthe et al., 2023). Among contemporary movies, the movie *Do Revenge* (2022) provides a particularly relevant context for analyzing slang because it portrays teenage friendships, conflicts, social hierarchies, and identity construction through informal conversations that reflect the characters' social relationships and communicative purposes. The dialogues contain numerous slang expressions that provide opportunities to identify different types of slang and examine their communicative functions in various social contexts, making the movie a suitable source for sociolinguistic analysis

Previous studies have demonstrated that slang is a common feature of movie dialogue; however, their analytical focus differs considerably. Kadek and Putri (2022) and Sulaiman and Syafitri (2022) primarily identified the types of slang appearing in movies, while Oktafiana et al. (2023) examined slang using a different theoretical framework emphasizing slang categories and semantic meanings. Other studies, including Abidin (2021), Munthe et al. (2023), Firdausi and Hendar (2022), and Friandani et al. (2025), investigated the communicative functions of slang or employed alternative classifications proposed by Partridge and Chapman. Although these studies have contributed to the understanding of slang in audiovisual media, the present study addresses a more specific research focus. Based on the literature reviewed, the combination of *Do Revenge* (2022) as the research object, the analysis of both slang types and communicative functions, and the use of Allan and Burridge's (2006) theory has not been identified in the previous studies discussed. This gap provides the basis for examining both aspects within the same theoretical framework and movie context.

Building on this research gap, this study aims to identify the types of slang expressions and analyze their communicative functions in *Do Revenge* (2022) using Allan and Burridge's (2006) theory. Employing a qualitative descriptive approach, the study examines slang expressions in the movie dialogues within their conversational contexts. Its specific contribution is to provide an integrated analysis of slang types and communicative functions in *Do Revenge* through a single theoretical framework, thereby offering a focused account of how slang is used in the social interactions portrayed in the movie.

2. Literature Review

Sociolinguistics is a branch of linguistics that examines the relationship between language and society, particularly how social factors influence language use and how language reflects social identity (Holmes, 2013).

Language variation is one of the primary concerns of sociolinguistic studies because speakers naturally modify their language according to social contexts, relationships, and communicative purposes. Among the various forms of language variation, slang has become one of the most prominent phenomena in contemporary communication. Slang is frequently employed in informal interactions to express emotions, establish solidarity, reduce social distance, and construct group identity. Therefore, slang is not merely a collection of non-standard expressions but also a reflection of the dynamic relationship between language and society.

Slang continues to develop rapidly due to cultural change, technological advancement, and the widespread influence of popular media. Coleman (2012) argues that slang is highly creative and dynamic because new expressions constantly emerge while older expressions gradually disappear. This continuous development makes slang one of the most productive forms of language variation in modern society. Since slang expressions often possess contextual meanings that differ from their literal interpretations, understanding them requires consideration of both linguistic forms and social contexts. Similarly, Yule (2023) emphasizes that the interpretation of linguistic expressions depends largely on context because meaning is constructed through interaction between speakers and listeners. Consequently, the analysis of slang should consider not only lexical meanings but also the communicative situations in which the expressions are produced.

To explain the linguistic characteristics of slang, Allan and Burridge (2006) classify slang into five types: fresh and creative, clipping, imitative, flippant, and acronym. Fresh and creative slang refers to newly created expressions or existing words that develop new meanings. Clipping involves shortened forms of standard words without changing their meanings, whereas imitative slang consists of informal forms derived from standard English expressions. Flippant slang combines words to create new figurative meanings that cannot be interpreted literally, while acronyms are formed by combining the initial letters of words or phrases into abbreviated expressions. Besides classifying slang according to its linguistic forms, Allan and Burridge also propose seven communicative functions of slang, namely to address, to initiate relaxed conversation, to express impression, to reveal anger, to humiliate, to form intimate atmosphere, and to show intimacy. This framework is relevant to present study because it provides categories for examining both the linguistic forms and communicative functions of slang within the same theoretical frameork.

The use of slang has attracted considerable attention in sociolinguistic research, particularly in studies examining language variation in audiovisual media. Kadek & Putri (2022) analyzed slang expressions in *Senior Year* and reported that fresh and creative slang was the most dominant category. Similar findings were presented by Sulaiman & Syafitri (2022), who found that innovative slang expressions frequently appeared in movie dialogue to create natural communication among teenage characters. Therefore, Oktafiana et al. (2023) focused on the semantic meanings of slang by applying a different theoretical framework. Meanwhile, Friandani et al. (2025) examined the communicative functions of slang or adopted classifications proposed by Partridge and Chapman.

These studies demonstrate that slang is an important sociolinguistic phenomenon in audiovisual media. However, their different research focuses and theoretical frameworks highlight the need for further context-specific analysis of slang using a consistent analytical framework.

Although previous studies have contributed to the understanding of slang in audiovisual media, the specific combination of Do Revenge (2022), the analysis of both slang types and communicative functions, and Allan and Burridge's (2006) framework has not been identified in the studies reviewed. Therefore, the research gap addressed in this study concerns the application of this framework to examine both aspects of slang in the selected movie. The present study classifies slang types and communicative functions as two complementary aspects of analysis. It does not assume that each slang type necessarily corresponds to a particular communicative function; rather, both aspects are examined in the context of the characters' dialogue. Through this approach, the study provides a context-specific account of slang in Do Revenge and extends previous research by applying a single theoretical framework to both aspects.

3. Research Method

This study employed a descriptive qualitative research design to investigate the types and communicative functions of slang words used in the movie *Do Revenge* (2022). A qualitative approach was considered appropriate because the data consisted of words and expressions produced by the movie characters rather than numerical data. Qualitative research enables researchers to explore language phenomena within their natural contexts and interpret the meanings underlying language use. According to Creswell (2018), qualitative research seeks to understand social phenomena through systematic data collection, interpretation, and analysis, making it suitable for examining language variation in authentic communication.

The primary data of this study were slang expressions found in the utterances of the characters in *Do Revenge* (2022). The movie served as the main source of data because it presents numerous informal conversations that reflect contemporary teenage communication. In this study, slang was operationally defined as informal words or expressions used by the characters whose forms or meanings differed from standard or literal usage, or whose use reflected particular social and communicative purposes. An expression was included as data when its use in the dialogue could be interpreted as slang based on the relevant theoretical framework and its conversational context. Data were collected through documentation techniques. The researcher repeatedly watched the movie to understand the context of each conversation, compared the dialogues with the movie transcript, identified utterances containing slang expressions, and recorded the relevant data in a data sheet. Each slang expression was then coded and initially classified according to the types of slang proposed by Allan and Burridge (2006).

To ensure the credibility of the findings, this study employed theory triangulation. The collected data were interpreted by comparing the characteristics of slang based on the theoretical perspectives of Allan and Burridge (2006), Coleman (2012), and Yule (2023). The use of multiple theoretical references helped strengthen the consistency and validity of the classification and interpretation of slang expressions identified in the movie. By examining the data from multiple theoretical perspectives, the researcher

was able to minimize subjective interpretation and ensure that the classification of slang expressions was conceptually well-founded. Furthermore, theory triangulation enhanced the trustworthiness of the analysis by providing broader theoretical support for interpreting both the linguistic characteristics and communicative functions of the identified slang expressions.

The data were analyzed using the Interactive Model of Analysis proposed by Miles & Huberman (1994), which consists of four interconnected stages: data collection, data reduction, data display, and conclusion drawing. During the data collection stage, all slang expressions appearing in the movie dialogues were gathered. The data reduction stage involved screening the recorded expressions against the definition and classification criteria, removing expressions that did not meet the criteria, and assigning codes to the eligible data. During data display, the coded expressions were organized in a data sheet or table containing the expression, its utterance and context, its slang type, and its communicative function. This presentation allowed the researcher to examine the two analytical aspects systematically while keeping their classifications distinct. The data reduction stage involved selecting utterances relevant to the research objectives and eliminating expressions unrelated to slang. Subsequently, the selected data were organized and presented systematically based on the types and communicative functions of slang to facilitate interpretation. Finally, conclusions were drawn by interpreting the findings in accordance with Allan and Burridge's (2006) theory to explain both the linguistic characteristics and communicative functions of slang expressions used by the characters in the movie.

4. Result and Discussion

Based on the analysis of the movie *Do Revenge* (2022), the types and functions of slang proposed by Allan and Burridge (2006) are clearly identified through examples drawn directly from the movie dialogues, highlighting the use of slang as a linguistic feature that reflects informal communication and social interaction among teenage characters.

4.1 Types of Slang Used in the Movie *Do Revenge*

Table 4.1 Types of Slang Used in the Movie *Do Revenge*

No.	Types of Slang Words	Quantity
1.	Fresh & Creative	59
2.	Clipping	16
3.	Flippant	11
4.	Imitative	6
5.	Acronym	4
Total		96

As shown in Table 4.1, Fresh & Creative is the most dominant type of slang, with 59 occurrences. This dominance may be related to the teenage characters' tendency to use creative and expressive vocabulary during social interactions. In *Do Revenge*, friendships, conflicts, and social pressures create situations in which the characters use innovative expressions to convey emotions and reflect their social identities. The findings is in line with Allan & Burridge (2006), who explain that slang reflacts speaker's creativity informal.

1. Fresh & Creative

Fresh & Creative slang is characterized by innovative expressions

that give familiar words new meanings or introduce distinctive ways of expressing ideas. In Do Revenge, the teenagers frequently interact in informal situations involving friendships, conflicts, and social pressures. These situations encourage them to use creative expressions to communicate their feelings, opinions, and attitudes. Therefore, the dominance of this type may reflect the characters' need to express themselves creatively and respond to various social situations.

Data 1

Drea: *"Hey,* ***babe****. You look incredible tonight, really. I love your little spider hat thing."*

The word "babe" is classified as Fresh & Creative because it no longer refers to its literal meaning of baby, but functions as an affectionate term of address. In this context, "babe" performs the function to address, as Drea greets Allegra in a friendly and informal way. Rather than addressing her by name, Drea chooses this slang expression to create a closer interpersonal relationship and a relaxed conversational atmosphere. This finding suggests that Fresh & Creative becomes the dominant type because it allows the characters to communicate more naturally and expressively while strengthening interpersonal relationships. Its frequent use also reflects the conversational style of American teenagers, who commonly prefer creative and informal vocabulary in everyday interactions.

2. Clipping

This type is formed by shortening an existing word while preserving its original meaning. The findings indicate that the characters frequently use abbreviated forms to make conversations more efficient and natural, which is a common characteristic of informal spoken English.

Data 2

Eleanor: *"What happened to him? Your* ***ex****?"*

The word "ex" is categorized as Clipping because it is a shortened form of "ex-boyfriend" or "ex-partner". Although shortened, the meaning remains unchanged. In this dialogue, the slang functions to initiate a relaxed conversation**,** as Eleanor casually begins discussing Drea's previous relationship. The use of "ex" makes the conversation sound less formal and allows the speakers to discuss a personal topic more naturally. This finding suggests that Clipping is frequently used because shortened forms make communication more efficient while preserving the intended meaning, making everyday conversations smoother and more spontaneous.

3. Flippant

This type consists of expressions whose meanings cannot be interpreted literally but depend on the context in which they are used. The presence of this type suggests that the characters frequently employ figurative and sarcastic expressions to communicate their opinions and attitudes.

Data 3

Montana: *"Allegra the* ***Instagram witch*** *is saying she saw you buy your dress at Salvation Army."*

The expression "Instagram witch" is classified as Flippant because its meaning cannot be understood from the literal meanings of the individual words. Instead, it is used sarcastically to label Allegra as someone who spreads gossip through social media. In this context, the expression functions to humiliate, as Montana intends to ridicule and

embarrass Allegra. The figurative expression strengthens the negative evaluation toward the target and intensifies the conflict between the characters. This finding suggests that Flippant slang is employed not only to mock others but also to portray social tension and rivalry throughout the movie.

4. Imitative

This type is produced by modifying the pronunciation or spelling of standard English expressions while maintaining their original meanings. Its use reflects the natural speech patterns commonly found in informal conversations among teenagers.

Data 4

Gabbi : "*I'm Gabbi. Are you new?"*
Eleanor: *"I'm Eleanor and* ***kinda****"*

The word "kinda" is categorized as Imitative because it is derived from the standard expression "kind of". In this dialogue, "kinda" functions to form an intimate atmosphere, as it softens Eleanor's statement and creates a more comfortable interaction with the listener. Its use reflects the natural pronunciation commonly found in everyday spoken English. Although this type appears less frequently than others, it helps portray realistic teenage conversations and reduces the level of formality between the speakers.

5. Acronym

Only 4 data of Acronym slang were identified in the movie, making it the least frequent type. Although relatively rare, acronyms remain a common feature of contemporary informal communication because they provide a concise way to express ideas and emotions.

Data 5

Drea: *"****OMG****, Max."*

The expression "OMG" is classified as an Acronym because it is formed from the initial letters of the phrase "Oh My God". In this dialogue, "OMG" functions to express impression, as Drea spontaneously expresses surprise toward the situation involving Max. The acronym allows the speaker to communicate an immediate emotional reaction in a brief and natural way. Although Acronym is the least frequent type, its use reflects the influence of contemporary digital communication, where abbreviated expressions have become a common feature of teenage conversations.

4.2 Functions of Slang Used in Movie *Do Revenge*

Table 4.2 Function of Slang Used in Movie *Do Revenge*

No.	Functions of Slang Words	Quantity
1.	To express impression	38
2.	To humiliate	16
3.	To address	14
4.	To initiate relax conversation	13
5.	To reveal anger	8
6.	To show intimacy	6
7.	To form intimate atmosphere	1
Total		96

As shown in Table 4.2, the most dominant function of slang is to express impression, with 38 occurrences. This dominance may be related to the teenage characters' tendency to express their opinions, emotional reactions, and judgments during social interactions. In

Do Revenge, conflicts, friendships, and social pressures create situations in which the characters frequently evaluate others and express their feelings. This finding is in line with Allan and Burridge (2006), who explain that slang can be used to express speakers' impressions and emotions in informal communication.

1. To Express Impression

The function to express impression was identified in 38 data, making it the most frequently occurring function in the movie. This function is used to express immediate reactions such as surprise, admiration, or excitement. Its dominance may be related to the teenage characters' frequent need to express their emotions and reactions during social interactions, particularly in situations involving friendships and conflicts.

Data 6

Drea: *"**OMG**, Max."*

The acronym "OMG" functions to express impression because Drea uses it to express her spontaneous surprise. The expression effectively conveys her emotional reaction and makes the dialogue more expressive. The use of the acronym allows the character to communicate her feelings quickly without interrupting the flow of the conversation. This example illustrates how slang allows the characters to express their immediate reactions in everyday interactions. The frequent occurrence of this function may indicate that expressing emotions and personal reactions is a common communicative need among the characters, making it more dominant than the other slang functions. This finding indicates that abbreviated slang expressions are commonly used by teenagers to express spontaneous reactions in an efficient and natural way.

2. To Humiliate

The function to humiliate was identified in 16 data. It occurs when slang is used to mock, insult, or degrade another person.

Data 7

Montana: *"Allegra the **Instagram witch** is saying she saw you buy your dress at Salvation Army."*

The expression "Instagram witch" functions to humiliate because Montana sarcastically labels Allegra in a negative way to ridicule and embarrass her in front of others. Rather than describing Allegra literally, the expression is intended to damage her social image through sarcasm. This finding shows that slang can also function as a linguistic strategy for expressing criticism and reinforcing conflict between characters.

3. To Address

The function to address occurs when slang is used to call or refer to another person in an informal and friendly manner.

Data 8

Drea: *"Hey, **babe**. You look incredible tonight."*

The slang word "babe" functions to address because Drea uses it as an affectionate term to call Allegra instead of using her name. This informal expression creates a friendly atmosphere and reflects the close relationship between the characters. The choice of this slang also makes the interaction sound more natural and less formal, which is typical of teenage communication. By using *babe*, Drea expresses familiarity and solidarity, showing that slang can strengthen interpersonal relationships in everyday conversations.

4. To Initiate a Relaxed Conversation

The function to initiate a relaxed conversation are used to begin a conversation in a casual and comfortable way.

Data 9
Eleanor: *"What happened to him? Your **ex**?"*

The slang word "ex" functions to initiate a relaxed conversation because Eleanor casually introduces the topic of Drea's previous relationship. The shortened form contributes to a natural and informal interaction. Using the clipped form instead of the complete expression makes the conversation flow more naturally between the speakers. This reflects the tendency of teenagers to use brief and familiar expressions to maintain comfortable everyday communication.

5. To Reveal Anger

The function to reveal anger was identified are used when speakers express strong emotions such as anger, frustration, or disappointment.

Data 10
Drea: *"**Fuck** you, Eleanor!"*

The slang word "fuck" functions to reveal anger because Drea expresses her intense frustration toward Eleanor. The expression strengthens the emotional impact of the dialogue and highlights the conflict between the characters. Instead of using a neutral expression, Drea chooses this slang to emphasize the intensity of her emotions. This finding suggests that slang is frequently employed to communicate emotional reactions more directly and dramatically in informal interactions.

6. To Show Intimacy

The function to show intimacy are used to express closeness and strengthen the relationship between the speakers.

Data 11
Eleanor: *"Drea Torres. She doesn't know it yet, but we're about to become **besties**."*

The slang word "besties" functions to show intimacy because it expresses friendship and emotional closeness. Eleanor uses this expression to establish solidarity with Drea and make the interaction feel more personal. The use of this slang indicates Eleanor's intention to build a friendly relationship despite the fact that they have only recently become acquainted. It also reflects how teenagers often use slang to reduce social distance and create a sense of belonging within their social group.

7. To Form an Intimate Atmosphere

The function to form an intimate atmosphere was found in 1 data. It is used to make conversations feel more comfortable and reduce social distance between the speakers.

Data 12
Eleanor: *"I'm Eleanor and **kinda**..."*

The slang word "kinda" functions to form an intimate atmosphere because it softens Eleanor's statement, making the interaction sound more relaxed and natural. The use of this informal expression reduces the formality of the conversation and encourages a more comfortable exchange between the speakers. This suggests that teenagers often employ imitative slang to create a friendly and approachable communication style.

These findings demonstrate that the use of slang in Do Revenge is characterized by the predominance of the Fresh & Creative type and the function of expressing impression. This indicates that the characters tend to use creative and expressive slang not only to replace standard English expressions but also to

communicate their emotions, reactions, and attitudes more naturally in everyday interactions. The relatively frequent occurrence of Clipping, Flippant, and Imitative further suggests that slang also contributes to creating casual conversations, conveying criticism, and reflecting authentic teenage speech patterns. Although Acronym appears less frequently, its use reflects the influence of contemporary digital communication, where abbreviated expressions have become a common feature of teenage interactions. Overall, the combination of the identified slang types and functions reveals that slang serves not only as an informal linguistic feature but also as an effective communicative strategy for expressing emotions, building interpersonal relationships, and reflecting the social identity of teenage speakers. These findings support Allan and Burridge's (2006) view that slang develops through speakers' creativity and fulfills various communicative functions depending on the social context.

5. Conclusion

This study investigated the types and communicative functions of slang expressions used in the movie *Do Revenge* by applying Allan and Burridge's (2006) sociolinguistic framework. The findings revealed that all five types of slang and all seven communicative functions proposed by the theory were identified in the movie dialogues. Among the identified categories, fresh and creative slang was the most dominant type, indicating that teenage characters primarily relied on innovative and expressive language to convey emotions, attitudes, and social meanings. In addition, express impressions emerged as the most frequent communicative function, demonstrating that slang serves not only as informal vocabulary but also as an important communicative resource for expressing emotional reactions and maintaining social interaction. These findings highlight that the meanings and functions of slang are closely related to the social contexts in which they are used.

The findings contribute to sociolinguistic studies by providing a more comprehensive understanding of the relationship between the linguistic forms and communicative functions of contemporary English slang in audiovisual media. They also offer practical implications for English language teaching and learning by helping learners interpret slang expressions according to their communicative contexts rather than their literal meanings. Furthermore, the findings may serve as a reference for researchers interested in informal language variation, movie discourse, and media communication. Future studies are encouraged to investigate slang across different genres of movies, television series, social media platforms, or real life interactions using broader datasets and alternative sociolinguistic frameworks to provide a more comprehenssive understanding of contemporary slang use.

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