



An Analysis of Primary and Secondary Slang Used in The Movie “Plane” by Jean François Richet

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Abstract

This study is entitled “An Analysis of Primary Slang and Secondary Slang Used in The Movie “Plane” by Jean-Francois Richet. This is a study aimed at analyzing the use of primary and secondary slang in the film “Plane,” directed by Jean-François Richet. The methodology used in this study involves collecting data using a structured descriptive approach and analyzing the data using Chapman (2007) as a theoretical framework. The analysis showed that secondary slang words were more common in the film, with 16 (73%) occurrences, compared to 6 (27%) occurrences of primary slang. This study highlights the importance of primary and secondary slang in character interactions and narrative authenticity in the film. The analysis of the film “Plane” and Chapman’s slang language theory has enhanced our understanding of language’s contribution to cinematic storytelling.

INTRODUCTION

Humans, being inherently social beings, heavily depend on communication for their survival and social cohesion. Language serves as the primary vehicle for sharing ideas, forming communities, and meeting various needs. This intricate relationship between language and society forms the bedrock of sociolinguistics, a multidisciplinary field that explores how linguistic usage intersects with cultural norms, societal expectations, and contextual dynamics.

Sociolinguistics, as a discipline, scrutinizes linguistic phenomena within their social, situational, and cultural milieus. Hymes (1977) characterizes it as a nexus between established social sciences and linguistics, offering fresh insights into both domains. According to Abdurahman’s work “Sosiolinguistik: Teori, Peran, Dan Fungsinya Terhadap Kajian Bahasa Sastra,” sociolinguistics extends beyond language, shedding light on the intricacies of communication within diverse social landscapes.

A pivotal aspect of sociolinguistics lies in its delineation of formal and informal language registers. These linguistic variants occupy distinct realms in communication, with informal language dominating casual settings while formal language assumes gravity in more serious or formal contexts. Slang, a quintessential example of linguistic variation, serves as an informal mode of expression often used to convey attitudes, emotions, and a sense of belonging within specific communities.

Chapman (2007) characterizes slang as a form of communication deeply ingrained in the human psyche, mirroring subconscious aspects of thoughts and behaviors. It defies conventional linguistic norms, embodying an essence beyond its linguistic function. Enriched by social and cultural influences, slang continuously evolves, enriching the linguistic tapestry of different nations. Notably, countries like the United States, the United Kingdom, and Australia serve as hot-spots for slang usage, permeating not only everyday conversations but also cultural mediums such as movies.

Speaking of movies, the silver screen has long served as a canvas for visual storytelling, employing moving images and sounds to encapsulate experiences, evoke emotions, and narrate stories. "Plane," a 2023 American action-thriller directed by Jean-François Richet, offers a captivating setting for exploring slang usage. The film's portrayal of characters and their interactions serves as a microcosm of sociolinguistics dynamics, showcasing primary and secondary slang usage. Protagonist Brodie Torrance, confronted with a perilous situation following an emergency landing, collaborates with an unlikely ally to rescue passengers from a dangerous armed organization.

Subsequent sections of this article delve into the captivating world of sociolinguistics as exemplified in the movie "Plane." Through an analysis of language, culture, and society within the film's context, this study aims to unravel the complexities of slang usage and its implications on communication dynamics.

METHOD AND THEORY

The present study is underpinned by qualitative descriptive research method, chosen for its capacity to offer a nuanced understanding of human experiences, perceptions, motivations, and behaviors within the context of the cinematic narrative. This methodology aligns seamlessly with the research objectives, exploring new slang words or even enabling an in-depth investigation that reflects the intricate layers of the human psyche. As Clissett (2008) illuminates, qualitative research embodies a versatile toolkit, encompassing diverse research methods that collectively illuminate the multidimensional facets of human communication.

Central to this methodological voyage is the meticulous curation of data, an intricate process drawing upon a myriad of sources to establish a robust foundation for analysis. The cinematic masterpiece "Plane," directed by Jean-François Richet, serves as the primary source from which data are meticulously extracted. Within the carefully crafted script lie the dialogues, exchanges, and monologues of characters, each verbal utterance offering a gateway into a realm of expressive potential. Supplementary materials complement this primary source, enriching the data tapestry and providing a comprehensive lens for the examination at hand.

Guided by the ethos of a descriptive qualitative study, the writer's methodology is rooted in a commitment to capturing the raw essence of the subject matter. Drawing inspiration from Hoepfl (1997) and the insights of Strauss and Corbin (1990), the descriptive method stands as a counterpoint to quantitative approaches, prioritizing context, depth, and intricate nuances over rigid statistical constructs. The research journey embarks on an immersive exploration of characters' expressions, accentuating spoken words that mirror the intricacies of human communication. This unique approach manifests in the collection of a data sample consisting of characters' spoken expressions—a symphony of linguistic forms reflecting the spectrum of human emotional engagement.

The process of data collection entails a delicate choreography of aggregation, synthesis, and interpretation. The collected data, comprising characters' utterances,

undergoes a trans-formative process under the analytical gaze, unveiling patterns, resonances, and underlying themes. To provide structure and rigor to this intricate analysis, Chapman's slang language theory is invoked—a theoretical lens that deciphers and categorizes the diverse array of slang within the dialogues. Within this analytical crucible, the researcher adopts the role of a linguistic detective, uncovering the layers of cultural, societal, and linguistic implications woven into each linguistic choice.

The culmination of this methodological symphony finds its crescendo in the presentation of research findings—an eloquent exposition that interweaves extracted insights with a coherent rationale supporting each discerned linguistic subtlety. Rooted in the descriptive approach, the research findings are meticulously elucidated against a contextual backdrop, offering a panoramic understanding of the observed phenomena. This meticulous methodological journey culminates in the illumination of the depths of slang language usage within the cinematic narrative, facilitating a profound exploration that underscores the intersections of language, culture, and human experience. The meticulous process of data collection for this study involved a sequence of well-defined steps designed to capture the intricacies of slang language within the movie entitled "Plane." Each step was meticulously executed to ensure the authenticity and comprehensiveness of the datasets.

There are some steps to collect the data, such as:

1. Watch the Movie via "loklok" application. The data collection process commenced with a thorough viewing of the movie "Plane" through the "loklok" application. This innovative platform provided a dynamic medium through which the entire cinematic experience, including dialogues, interactions, and cultural nuances, could be observed and recorded.
2. Watch the Movie with English Subtitle. To enrich the linguistic analysis, the movie was viewed with English subtitles. This step was vital in capturing not only the auditory nuances of slang language but also the written representation of these linguistic expressions. English subtitles facilitated a comprehensive understanding of character interactions and their use of slang in various contexts.
3. Record Every Slang Word Found from the Movie. During the viewing process, a meticulous record was maintained, noting down every instance of slang language spoken by the characters. Each slang word, phrase, or expression was carefully transcribed to ensure an accurate representation of the linguistic landscape within the movie.
4. Define the Slang Word as Primary or Secondary Slang. Following the compilation of slang language instances, each identified slang word was classified into one of two categories: primary slang or secondary slang. Primary slang encompassed expressions rarely heard within common parlance, while secondary slang referred to more frequently used colloquial terms. This classification facilitated a nuanced understanding of the diversity and depth of slang language usage.
5. Contextualize and Analyze Slang Usage. After categorizing the slang language instances, a detailed contextual analysis was conducted for each expression. The context in which each slang word was used, the characters involved, and the emotional tone of the scene were considered. This approach added depth to the understanding of slang's role in communication within the cinematic narrative.
6. Validation and Consistency Check. To ensure data accuracy and inter-rater reliability, a validation process was implemented. A second researcher independently reviewed a subset of slang instances and their categorizations. Any

discrepancies were addressed through consensus, ensuring the robustness of the datasets.

7. Triangulation with Original Script. To maintain fidelity to the original source material, extracted slang instances were cross-referenced with the original movie script. This triangulation validated the accuracy of the data and reinforced its reliability.
8. The culmination of these steps resulted in a comprehensive datasets rich in diverse slang language expressions. This datasets formed the foundation for a systematic and nuanced analysis of slang usage within the movie entitled "Plane." By meticulously traversing each step of data collection, the writer embarked on a methodological journey that unraveled the intricate tapestry of language, culture, and human communication.

The focal point of this review is the study titled *An Analysis of Primary Slang and Secondary Slang Used in The Movie 'Plane'* by Jean-François Richet, conducted by the writer of this article. This study aimed to explore the utilization of primary and secondary slang in the movie "Plane," directed by Jean-François Richet, emphasizing their impact on character dynamics and narrative authenticity. The examination delved into linguistic intricacies contributing to immersive storytelling.

In comparison, the previous research by Putu Aristya Dewi and I Made Suastra titled *The Analysis of American Slang Found in The Movie Script 'The Wolf of Wall Street'*, also delved into the utilization of primary and secondary slang, albeit in a different context. Their research focused on the movie "The Wolf of Wall Street," exploring the types and meanings of slang words used by characters within specific situations. The documentation method was utilized for data collection, and the analysis was based on Chapman's theory of slang categories and Leech's theory of types of meaning.

Another previous study by I Putu Agus Ari Purnama, I Wayan Suardhana, and I Nyoman Sedeng titled *Analysis of Slangs Used by Characters in Movie Script 'I Hope They Serve Beer in Hell'*, similarly examined slang usage in movie scripts. While the focus of this previous study is on a different movie, "I Hope They Serve Beer in Hell," the study aimed to identify and classify slang types and describe their contextual situations. This previous study employed Allan and Burridge's theory of slang types and Holmes' theory of the context of situations.

Ni Made Dessy Ariyanti's research, *Slang Words Used by The Characters in Neighbors 2: Sorority Rising*, shared a common thread with the primary study regarding slang types and functions within movie scripts. This previous study, focusing on "Neighbors 2: Sorority Rising," analyzed slang types and functions in character dialogue. This previous study adopted a descriptive-qualitative approach, utilizing Allan and Burridge's theory for categorizing slang types.

Moreover, I Made Ardiana, I Made Iwan Indrawan Jendra, and I Komang Sulatra's study, *An Analysis Types of Slang Word Found in Green Day Song Lyric Album*, explored the types of slang words in song lyrics. Although this previous study centered on song lyrics rather than movie scripts, it aligned with the theme of analyzing various slang types in creative contexts.

The last previous study conducted by Leo Saputra and Leni Marlina titled *Slang Words Used in Plesbol Instagram Account*, diverged slightly from the movie script theme. Focusing on an Instagram account, this previous study analyzed various slang types used in captions. While the context differed, this previous study remained relevant

in examining the diverse applications of slang language. These comparative studies collectively contributed to a deeper understanding of slang's multifaceted role in different linguistic contexts and platforms.

RESULT AND DISCUSSION

Slang

According to Spolsky (1998: 35), *slang* is a particular type of jargon distinguished by the rejection of formal rules, comparative freshness and shared ephemerality, and the overt usage of the term to assert solidarity. In a simple word, slang is the language that usually used when someone speaks in an informal setting, like when we are talking with our friend and then we make some jokes or use an informal word, so that will be the slang. Slang frequently sounds too free-spirited and in breach of social standards of decency.

Primary Slang

Primary slang constitutes the language employed by members of a specific subculture, intrinsic and authentic to them. However, for the rest of society, it represents an alternative mode of speech, a choice rather than an obligation (Chapman, 2007:8).

Common slang expressions utilized by English individuals in their everyday interactions fall under the category of primary slang. Such colloquial expressions serve as a means of communication in routine social exchanges. For instance, in the motion picture "Creed 3," the term "wanna" was identified as an instance of primary slang. This term signifies an intention or desire to engage in a particular action. Its meaning aligns with the formal equivalent of "want to." Therefore, this specific slang term distinctly conveys the speaker's intention to communicate their desired course of action.

Example of primary slang found from the movie:

Example 1.

"We **gotta** punch through this storm"

In the movie's turbulent narrative, the phrase "We gotta punch through this storm" stands as a testament to the utilization of primary slang. The colloquial phrase "gotta," an informal contraction of "have got to," exemplifies primary slang's role in conveying urgency and familiarity. By opting for "gotta," the speaker infuses the statement with a sense of immediacy, aligning with the high-pressure aviation setting. The choice to use primary slang in the form of "gotta" portrays the characters' determination to overcome adversity, emphasizing their resilient attitude in the face of challenges.

Example 2.

"All right. Get **'em** on board"

Within the dynamic linguistic landscape of the cinematic narrative or movie entitled "Plane," the writer encounters a fascinating example of primary slang encapsulated in the abbreviated term "em." This linguistic shorthand, which represents a concise version of the word "them," offers a compelling insight into the intricacies of communication within specialized subcultures.

In the realm of primary slang, the term "em" functions as a linguistic tool that streamlines communication while maintaining clarity and immediacy. Its abbreviated form is emblematic of the fast-paced and high-stakes environment depicted in the movie. Rather than using the complete word "them," characters opt for the shortened version "em," highlighting the urgency of their interactions and the necessity for a quick and efficient exchange of information.

In one particular scene within the movie "Plane," a character issues the command, "All right. 'Get 'em' on board," utilizing the term "em" to indicate passengers. This concise expression not only underscores the need for prompt action but also mirrors the rapid decision-making characteristic of the aviation subculture portrayed.

By delving into the real meaning of "em," we uncover a nuanced layer of language use. Beyond its mere abbreviation, "em" captures the essence of immediate action, highlighting the role of primary slang in enhancing communication effectiveness. The choice to employ "em" in lieu of the complete word "them" exemplifies how language adapts to the demands of specific contexts, offering a lens through which we can appreciate the linguistic creativity that emerges within distinct communities.

Primary slang, inherently intrinsic to specific subcultures, mirrors the identities and affiliations of characters within the narrative. In the film, primary slang expressions may reflect the characters' backgrounds, relationships, or environments, thereby enhancing the audience's understanding of their personalities and motivations. For example, the colloquial language used by characters during informal exchanges can convey a sense of camaraderie or intimacy, contributing to the authenticity of their interactions.

In summary, the primary slang term "em" serves as a linguistic shortcut that transcends traditional language boundaries, finding resonance within the specialized world of aviation depicted in "Plane." Its usage reflects the convergence of linguistic efficiency and the exigencies of high-stress situations, ultimately contributing to a more authentic and immersive cinematic experience.

He's great with the jokes,

Secondary slang

Chapman (2007;8) delves into the realm of secondary slang, shedding light on its distinct nature. Secondary slang is characterized by its usage as a mode of expression that reflects attitudes, either agreement or disagreement and the artful appropriation of vocabulary from specific groups. Unlike primary slang, secondary slang is less about asserting one's affiliation with a group and more about crafting a stylistic statement. It is a deliberate choice that emphasizes resourcefulness in linguistic borrowing, allowing individuals to convey a range of sentiments. For instance, in everyday scenarios, a mother might use the phrase "my bad" when apologizing to her child for accidentally discarding his baseball-card collection. Here, the use of secondary slang serves as a strategic linguistic maneuver, aiming to soften the impact of her action through a colloquial and empathetic tone.

Secondary slang, as illuminated by Chapman's insights, unveils a dimension of language use that extends beyond mere vocabulary. It serves as a tool for infusing conversations with specific tones and nuances. The example of a mother employing the term "my bad" exemplifies how secondary slang is wielded to navigate interpersonal dynamics. By adopting this colloquial phrase, she adeptly employs secondary slang to convey her acknowledgment of the mistake while also expressing a sense of camaraderie with her child. This deliberate linguistic choice showcases the multifaceted

nature of secondary slang—it serves not only as a means of linguistic expression but also as a medium for establishing rapport and understanding. In essence, secondary slang emerges as a dynamic and versatile linguistic phenomenon, allowing individuals to engage in nuanced communication that extends beyond the confines of standard vocabulary.

Example of secondary slang found from the movie:

Example 1.

I got you. **The goddamn plane** is falling apart!

"The goddamn plane" exemplifies the utilization of secondary slang as a means to convey intensified emotion and emphasis within a specific context. The inclusion of "goddamn" serves to amplify the impact of the noun "plane," underscoring the heightened emotional state of the speaker. This phrase is often employed to express frustration, urgency, or a sense of dire circumstances.

In the context you've mentioned, "I got you! The 'goddamn plane' is falling apart!" the use of "goddamn" enhances the urgency and seriousness of the situation. The speaker's emotional response to the deteriorating condition of the plane is conveyed through the choice of language. By opting for "goddamn," the speaker not only expresses concern but also imbues the statement with a sense of disbelief and shock.

Furthermore, the phrase "the goddamn plane" resonates with authenticity, as it mirrors colloquial language often used in real-life scenarios. Secondary slang like "goddamn" allows individuals to infuse their speech with raw emotion, providing a glimpse into their genuine reactions and perceptions. This authenticity contributes to the immersive quality of the narrative and enhances the audience's engagement with the characters and the unfolding events.

Overall, "the goddamn plane" exemplifies how secondary slang contributes to the vivid portrayal of characters' emotions and reactions within specific contexts. It underscores the role of language in conveying not only factual information but also the rich tapestry of human sentiment and experience.

Example 2.

Shit!. That's over a thousand square miles' search radius.

The exclamation "Shit!" in this context serves as a form of secondary slang that conveys surprise, frustration, or dismay. It's an informal expression often used to express a strong reaction to unexpected or challenging situations. In this instance, the speaker's use of "Shit!" emphasizes their reaction to the magnitude of the search radius, implying that the situation is far more extensive or complex than anticipated.

The exclamation "Shit!" is a common colloquial interjection that carries a sense of urgency and immediacy. Its usage in this context highlights the speaker's candid response to the information presented. By employing secondary slang, the speaker conveys a genuine emotional response, allowing the audience to connect with their perspective and experience.

Moreover, the strategic placement of "Shit!" within the sentence enhances its impact. The juxtaposition of the exclamation with the specific measurement, "over a thousand square miles' search radius," underscores the scale of the challenge and the

speaker's incredulity. This choice of language adds depth to the characterization and contributes to the authenticity of the dialogue.

In essence, the use of the secondary slang exclamation "Shit!" in the statement "That's over a thousand square miles' search radius" exemplifies how colloquial language can effectively convey emotion, surprise, and immediacy within the context of a specific scenario. It contributes to the dynamic portrayal of characters' reactions and contributes to the overall authenticity of the narrative.

Example 3.

“Comms here are not so goo.”

In the cinematic tapestry of "Plane," the usage of secondary slang becomes evident through phrases such as "Comms here are not so good." Secondary slang, characterized by its informal and colloquial nature, adds layers of authenticity to the dialogue, creating a sense of relatability for the audience. In this particular instance, the term "Comms" serves as a shorthand reference to "communications," a critical component in the world of aviation.

The secondary slang term "Comms" finds its home in high-pressure situations where characters' interactions and exchanges are marked by urgency and precision. As the characters grapple with the challenges of navigating a storm-ridden sky, the abbreviated term "Comms" encapsulates the technical jargon specific to their profession. The phrase "Comms here are not so good" succinctly conveys that the communication systems or channels within the aircraft are compromised, thereby emphasizing the gravity of the perilous situation.

The use of secondary slang like "Comms" serves not only as a linguistic shortcut but also as a narrative tool. It enhances the portrayal of characters' expertise and familiarity with their environment, inviting the audience into their world. This type of slang allows the film to strike a balance between realism and accessibility, enabling viewers to grasp the intricacies of the aviation subculture without feeling alienated by technical terminology.

In essence, the secondary slang term "Comms" exemplifies the role of informal language in fostering engagement and immersion. Through the judicious incorporation of such slang, "Plane" constructs a narrative space where characters' interactions are grounded in authenticity, enriching the overall cinematic experience for audiences while maintaining a genuine portrayal of the aviation milieu.

Example 4.

”but can he fly the **damn plane?**”

Within the realm of secondary slang, the phrase "but can he fly the 'damn plane?'" emerges as a striking example of how language can be wielded to convey strong emotions and attitudes. Secondary slang, characterized by its informal and often emotionally charged expressions, adds depth to the characters' interactions and injects a sense of realism into the cinematic narrative.

In the context of the movie "Plane," the use of the term "damn plane" reflects a fusion of language and emotion. The inclusion of the word "damn" serves to intensify the speaker's sentiment, portraying a mixture of frustration, doubt, or skepticism

regarding the piloting capabilities of the individual in question. The term "damn" in this instance acts as an expletive, a familiar trope in secondary slang that underscores the speaker's emotional investment in the situation at hand.

The phrase "but can he fly the 'damn plane?'" encapsulates the essence of secondary slang's role in adding a layer of authenticity to character interactions. It mirrors real-life conversations where individuals might use colorful language to express their thoughts and feelings candidly. The inclusion of "damn" contributes to the overall texture of the dialogue, conveying a sense of urgency and urgency, thereby enhancing the dramatic impact of the scene.

Through secondary slang, the movie "Plane" captures the intricacies of human communication by seamlessly integrating colloquial expressions like "damn plane." This deliberate choice not only contributes to the characters' depth but also resonates with the audience's shared experiences of using informal language to convey emotions, opinions, and attitudes. Ultimately, the phrase "but can he fly the 'damn plane?'" exemplifies the nuanced interplay between language and emotion, underscoring the power of secondary slang in enriching the cinematic portrayal of human interaction and conflict.

Secondary slang adds layers of emotional and cultural depth to the dialogue and characterization. In the context of the film, secondary slang expressions may serve to intensify emotions, establish rapport between characters, or immerse the audience in the depicted subculture. By incorporating secondary slang, the film captures the nuances of human communication and emotion, fostering a deeper connection between viewers and the narrative.

Ultimately, the interplay between primary and secondary slang within the film's dialogue enriches the storytelling experience, contributing to the overall authenticity and resonance of the narrative. Through careful analysis of these linguistic elements, viewers can gain deeper insights into the characters, their relationships, and the socio-cultural dynamics depicted in the film.

Now, let's delve into the specifics with a comprehensive table showcasing the primary and secondary slang employed in the film:

The data table 1 presents a comprehensive analysis of slang usage within the movie "Plane." A total of 22 instances of slang words were collected and categorized into two distinct categories: primary slang and secondary slang. From this datasets, it is evident that secondary slang words dominate the linguistic landscape of the movie, with 16 instances falling under this category, compared to the 6 instances of primary slang.

Table 1 used primary slang and secondary slang:

No	Sentence in the movie	Types of slang
1	Visually confirming fuel dump , my side.	Secondary Slang
2	It's about to get very rough	Secondary Slang
3	-All right? Good. - Yep.	Primary Slang
4	All right. Get ' em on board. Let's have a good flight.	Primary Slang
5	Comms here are not so good.	Secondary Slang
6	Oh, my God! Whoa.	Primary Slang
7	You see that? Over there? That's fucking land.	Secondary Slang
8	That's a fucking road.	Secondary Slang
9	He's great with the jokes, but can he fly the damn plane?	Secondary Slang
10	You think I'm fucking stupid enough to try and escape?	Secondary Slang
11	Keep me out of your fucking videos!	Secondary Slang
12	You thought? What, are you a fucking meteorologist , too?	Secondary Slang
13	Happy fuckin' New Year.	Secondary Slang
14	Are you gonna make it?	Primary Slang
15	I don't wanna scare the rest of the passengers.	Primary Slang
16	He's great with the jokes, but can he fly the damn plane?	Secondary Slang
17	Shit. That's over a thousand square miles' search radius.	Secondary Slang
18	The goddamn plane is falling apart!	Secondary Slang
19	Come on, break through. Oh, fuck.	Secondary Slang
20	-AUTOMATED VOICE: Low terrain.- Shut up.	Secondary Slang
21	I was 18 and fucked.	Secondary Slang
22	You gotta be kidding me?	Primary Slang
	Total Primary slang	6 slang words
	Total Secondary slang	16 slang words

CONCLUSION

The analysis of slang usage in the movie "Plane" offers valuable insights into its communication dynamics and character interactions. The prevalence of secondary slang underscores its role in conveying emotions, attitudes, and informal expressions, enriching the narrative with authenticity and relatability. While primary slang reflects linguistic diversity and subcultural nuances, the film predominantly relies on secondary

slang to enhance storytelling impact. This deliberate choice showcases the filmmakers' intent to create a relatable and emotionally engaging narrative, drawing viewers into the characters' experiences.

In conclusion, the data analysis confirms the predominance of secondary slang in "Plane," emphasizing its vital contribution to the film's language and character dynamics. However, it's essential to acknowledge the role of primary slang, albeit less prominent, in enriching the narrative with subcultural authenticity. Moving forward, future research could explore comparative analyzes of slang across genres or films, further enriching our understanding of linguistic and cinematic dynamics. Ultimately, this study enhances our understanding of non-standard language usage in cinematic contexts, bridging the gap between linguistics and film studies.

Overall, the conclusion succinctly summarizes the study's findings, providing clear answers to the research questions and objectives. It elaborates on the dominance and significance of secondary slang while recognizing the role of primary slang. Additionally, it suggests avenues for future research and reiterates the study's contribution to linguistic and cinematic understanding. Finally, it ensures coherence in sentence structure, logical flow between paragraphs, and terminological consistency.

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