

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Humans are social creatures, which means that they cannot survive without the company of others. They will interact with each other through language, which will allow them to convey ideas, bring people closer together, and obtain what they require. In the Santoso's statement (1990), it is asserted that language is fundamentally characterized as a sequence of auditory signals. These auditory signals are generated through the deliberate actions of a conscious human individual. According to this perspective, language is not a random collection of sounds but rather a structured and intentional arrangement of sounds, implying that humans use language purposefully and with awareness. Language is used by humans to communicate and will be a social phenomenon, which means that it is used by more than one person, which leads to a connection. Language and people are inextricably linked. There will be no social contact if there is no language. To deepen the understanding of language, the field of sociolinguistics help to see relation between society and language. Hymes (1977:85) state that sociolinguistics can be seen as a fresh utilization of established social sciences by some, while others view it as an enlargement and refinement of the field of linguistics. In sociolinguistics, there are two types of language, such as formal language and informal language. In terms of application, they are not the same. Where Informal language is used in casual or informal circumstances, whereas formal language is used in serious or formal situations. The example of informal language is slang. According to

Chapman (2007:09), Slang is a timeless way of conversing that has been around as long as humans have existed. Slang is frequently utilized in informal communication, and movies.

According to Hornby (2006:950), a film or movie is a series of moving pictures with sound that tells a story, usually shown in cinemas. It is a form of visual communication that combines images and sound to tell stories, enabling students to experience the narrative directly by both seeing and hearing it. In the movie 'Creed 3,' there are dialogues that will guide the audience to understand the story.

The abundance of slang used throughout the film enriches its dialogue, offering insights into the characters' personalities and the cultural context of their interactions. For example, in one scene, Adonis's friends encourage him with the casual remark 'Come on, **bro**,' while Adonis responds with the slang term '**Aight**,' signifying his agreement or readiness. These instances of slang usage contribute to the film's authenticity and provide valuable material for analysis in this study."

In today's modern cinema, the use of slang has become a crucial element in conveying messages and character traits in films. "Creed 3" is no exception to this trend. In this thesis, the writer embarks on an in-depth analysis of the utilization of slang in the film, with a focus on the types of slang employed and their impact on the narrative, characters, and the audience's viewing experience. The rationale behind this study is to gain a deeper understanding of the role of slang in shaping character identities, atmospheres, and conflicts within the cinematic context, as well as how it can influence the

audience's comprehension and immersion in the storytelling. Consequently, this research aims to provide valuable insights into the use of slang in the world of cinema and how it can shape the viewer's experience.

### **1.2 Problems of the study**

In this study, there are two problems that are solved, such as:

1. What are the types of slang used in the movie “Creed 3”?
2. To whom do the effects of slang used in the movie 'Creed 3' occur?"

### **1.3 Objective of the study**

This study is conducted to find the answer to the problem stated before.

The goals of this:

1. To identify the types of slang used in the movie “Creed 3”
2. To analyze the effect of slang used in the movie “Creed 3”

### **1.4 Limitation of the study**

This study centered its discussion on the slang language featured in “Creed 3.” In connection with the earlier mentioned issue, this research's scope is limited to pinpointing the different kinds of slang terms present in the film. This approach draws upon Chapman's (2007) slang theory, and it also incorporates Eble's (1996) theory regarding the impact of slang as observed in “Creed 3.”

### **1.5 Significance of the study**

The study's author hopes that readers interested in learning more about slang terms find it helpful. This research has two implications, the first of which is theoretical and the second of which is practical.

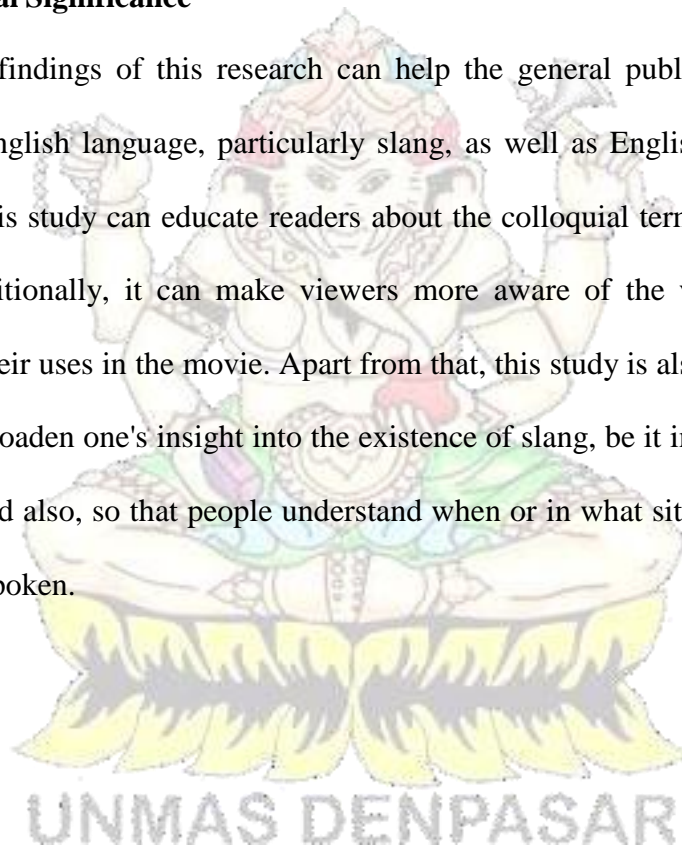
#### **1.5.1 Theoretical Significance**

In this section, our primary aim is to enhance readers' understanding of

the field of sociolinguistics. From a theoretical standpoint, within the domain of sociolinguistics, this research endeavors to view it as a subfield of English studies. Sociolinguistics involves the examination of slang terminology, its categorization, and its impact. This study is designed to assist individuals in expanding their knowledge of slang expressions, thereby enriching their slang vocabulary.

### **1.5.2 Practical Significance**

The findings of this research can help the general public learn more about the English language, particularly slang, as well as English department students. This study can educate readers about the colloquial terms used in the movie. Additionally, it can make viewers more aware of the various slang terms and their uses in the movie. Apart from that, this study is also expected to be able to broaden one's insight into the existence of slang, be it in society or in a movie. And also, so that people understand when or in what situation the use of slang is spoken.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE CONCEPTS, AND THEORIES**

#### **2.1 Review of Related Literature**

The primary focus of this study lies in comparing and analyzing the use of slang words in relation to previous research. Five previous studies are relevant to this topic. The first previous study was an article entitled "An Analysis of Slang Found in the Script of The Fast and the Furious by Rob Cohen," conducted by Syahputra, Suastini, and Sulatra from Mahasaraswati Denpasar University, Indonesia (2021), aimed to identify various types of slang and the processes involved in creating slang words within the film script of "The Fast and the Furious," directed by Rob Cohen. Using a descriptive qualitative methodology, the study drew on theories by Chapman (2007) and Yule (1985) to categorize slang found in the film. They identified a total of five slang words, consisting of three primary slang and two secondary slang terms. The study highlighted the prevalence of primary slang in the film and described specific linguistic processes such as clipping, blending, and compounding used to create these slang terms. Both the previous study and the current study share similarities in their use of movies as data sources and their application of Chapman's (2007) theory to categorize slang. However, a key difference lies in the incorporation of Eble's (1996) theory in the current study to explore the effects of slang words, which was not utilized in the previous study. By



integrating Eble's framework, the current study aims to provide a deeper understanding of how slang contributes to character authenticity, narrative dynamics, and audience engagement in American cinematic discourse, thereby offering a more comprehensive analysis of slang's role and impact in film. The results of the current study identified 29 slang words, categorized into primary slang (9 instances) and secondary slang (20 instances). Additionally, these slang words were analyzed for their effects, which were classified as informality (10 instances), group discussion (6 instances), and opposition to authority (13 instances).

The second previous study was the article entitled "An Analysis of Slang Words in Eminem's Song Lyrics on the Album *Kamikaze*," by Haspo and Rosa (2018). The primary aim was to identify and categorize the slang terms in Eminem's song lyrics on the album "*Kamikaze*." This study differs from the current research in its focus on song lyrics rather than movie scripts. It utilized Yule's (2006) theory to analyze word formation processes, identifying four out of nine categories: Coinage, Compounding, Blending, Clipping, Conversion, Acronym, Derivation, Back-formation, and Multiple Processes. Clipping was the most common, appearing 50 times and accounting for 84% of the data. In comparison, the current study employs Chapman's (2007) theory to categorize slang words and Eble's (1996) theory to examine the effects of slang. While the previous study focused on word formation processes, this study explores both the types and socio-functional effects of slang in a film script. The current study identified 29 slang words: primary slang (9 instances) and secondary slang (20 instances). The effects were categorized as informality (10 instances),

group discussion (6 instances), and opposition to authority (13 instances). By incorporating Eble's framework, this study provides a deeper understanding of slang's role in character authenticity, narrative dynamics, and audience engagement in American cinematic discourse.

The third previous study was an article entitled "An Analysis of Slang Used in the Charlie's Angels Movie" by Situmorang and Herman (2021), differs from the current study in several aspects. Unlike the current study, the previous research utilized Sumarsono's (2007) theory to classify various types of slang and incorporated insights from Zhou and Fan (2013) regarding the functions of slang. Additionally, the data source for the previous study was the movie "Charlie's Angels," whereas the current study focuses on a different film. Situmorang and Herman (2021) identified several categories of slang in their analysis, including clipping, creative language use, incorporation of existing words, and metaphorical expressions. Creative language use predominated, comprising 40% of the data, followed by metaphor at 28%, existing words at 20%, and clipping at 12% with 3 instances. In comparison, the current study identified 29 instances of slang words, categorized into primary slang (9 instances) and secondary slang (20 instances). The effects of these slang words were classified as informality (10 instances), group discussion (6 instances), and opposition to authority (13 instances). This comparison highlights the differences in theoretical frameworks, data sources, and findings between the previous study on "Charlie's Angels" and the current study on another film, emphasizing varied approaches to analyzing slang in cinematic contexts.

The fourth previous study was the thesis entitled "An Analysis of Slang Words in Rush Hour Movie: Sociolinguistics Approach" by Cecilika (2021). This study aimed to determine the types and functions of slang words in the movie "Rush Hour." Similar to the current study, both aim to identify the types of slang words found in movies. Both studies employ a qualitative descriptive method. The previous study utilized Allan & Burridge's (2006) theory for categorizing slang. The results of Cecilika's research identified 31 instances of slang types in the data source, categorized as follows: 12 types of imitative, 9 types of clipping, 4 types of fresh and creative, 4 types of flippant, and 2 types of acronym. Additionally, the study found 16 instances related to the functions of slang words used by the characters. In comparison, the current study not only categorizes the types of slang words but also examines their socio-functional effects. The current study identified a total of 29 slang words, divided into two types: primary slang (9 instances) and secondary slang (20 instances). Using Eble's (1996) theory, the effects of these slang words were categorized into informality (10 instances), group discussion (6 instances), and opposition to authority (13 instances). This approach provides a more comprehensive analysis of the role and impact of slang in film, extending beyond the categorization of slang types to include its functional implications within the narrative. By incorporating Eble's framework, this study aims to offer deeper insights into how slang contributes to character authenticity, narrative dynamics, and audience engagement in American cinematic discourse.

The fifth previous study was the thesis entitled "An Analysis of Slang Words in Star Wars Jedi Academy: The Force Oversleep," by Haspo and Rosa



(2018). This previous study utilized a different theoretical framework compared to the current study. Specifically, it employed Eric Partridge's (2004) theory. The data sources also differ, as the previous study analyzed the book entitled "Star Wars Jedi Academy: The Force Oversleep storybook. The analysis outcome of the previous study identified two categories of slang terms. The first category, labeled "Public School and University," originates primarily from students who serve as the primary source of this type of slang. The second category, known as "Society Slang," is widely used in everyday conversations and has strong connections to societal dynamics. Subsequently, the researcher provided contextual explanations for the meaning of these slang terms. In comparison, the current study examines the types and effects of slang in the film "Creed 3," employing a qualitative descriptive approach within a sociolinguistic framework. This study uses Chapman's (2007) theory to categorize slang into primary and secondary types, while Eble's (1996) theory is applied to identify the effects of slang. The data source for the current study is the film script of "Creed 3. The results of the current study identified 29 slang words, divided into primary slang (9 instances) and secondary slang (20 instances). Additionally, the effects of these slang words were categorized as informality (10 instances), group discussion (6 instances), and opposition to authority (13 instances). While the previous study focused on categorizing slang into specific societal and educational contexts, the current study aims to provide a more comprehensive understanding of how slang contributes to character authenticity, narrative dynamics, and audience engagement in American cinematic discourse. By incorporating Eble's framework, the current

research offers deeper insights into the functional implications of slang within the film's narrative.

## **2.2 Concept**

From this study, two importance things be the main problem or it can be a concept of this study, they are between slang and movie itself. Here there are some definition from each part of the concept of this study.

### **2.2.1 Slang**

As per Spolsky (1998: 35), slang can be described as a form of specialized language characterized by its defiance of formal conventions, its relatively recent emergence, its fleeting nature, and its tendency to be used for creating a sense of camaraderie. In simpler terms, slang refers to the language typically employed during informal conversations, such as when we engage in banter or use casual expressions when chatting with friends. This informal language often appears as if it's not constrained by established rules of decorum, giving it a carefree and sometimes irreverent quality.

### **2.2.2 Movie**

As stated by © 2023 Oxford University Press, a film is a sequence of dynamic images accompanied by audio, narrating a narrative, typically viewed in a cinema or on television or any other device. It also known as a collection of still pictures that, when seen on a screen, give the impression of movement due to the PHI phenomenon. The viewer is compelled by this optical illusion to perceive quick, sequential movement between various items. The production of movies combines both art and commerce. Producing a film can encompass a range of techniques, including employing a film camera to record actual scenes

from the real world, employing traditional animation techniques such as photographing scaled-down models or illustrations, using computer animation and CGI, or blending these approaches with various visual effects.

### **2.2.3 Creed 3**

The story revolves around Adonis Creed, a skilled and accomplished boxer who has reached the pinnacle of success in his boxing career and personal life. He has achieved fame and fortune and is content with his achievements in and out of the ring. However, the plot takes a dramatic turn when Adonis's childhood friend, Damian, who is also a talented former boxer, is released from prison. Damian has a burning desire to make a comeback in the boxing world and prove his abilities once again. This sets the stage for a high-stakes and emotionally charged reunion between the two friends.

The upcoming fight is not just an ordinary boxing match. Damian is portrayed as a relentless and determined opponent who poses a significant challenge to Adonis. Adonis, faced with the prospect of losing everything he has worked so hard for, must make difficult choices. He must decide whether to risk his career, reputation, and personal life to face Damian in the ring and attempt to secure victory. The film explores the themes of friendship, rivalry, determination, and the sacrifices one must make to achieve success and maintain personal integrity. It showcases the intense physical and emotional journey that Adonis must undertake as he prepares to take on Damian, making it a compelling and gripping story of sports and personal redemption.

## 2.3 Theories

The types and the effect are the two sections of the theoretical framework. The hypothesis presented by Chapman (2007) used to analyze the various types of slang. Eble (1996) on his book entitled slang and sociability is used to examine the effect of slang.

### 2.3.1 Slang word

As explained by Chapman (2007), slang can be described as an exceptionally informal and current form of language, often viewed as stylistically less refined compared to standard formal or even courteous informal speech. It frequently relies on metaphor and ellipsis and frequently exhibits verbal creativity in which existing language is employed in a unique or specific manner. In some instances, the vocabulary, and occasionally the grammar, may be newly coined or have been recently introduced. Slang essentially involves a dynamic and often playful use of language, departing from the norms of more conventional speech.

#### 2.3.1.1 Type of slang

Chapman (2007) on his book entitled "Dictionary of American Slang (2007:8)" divided the slang into two types, primary slang and secondary slang.

##### a. Primary slang

Chapman (2007:8) explains that primary slang is the language spoken by members of a specific subculture, which may seem natural and authentic to them but is essentially an optional choice for others, rather than a necessity.

Primary slang were general expressions used by English people in their

daily contact, and such slang expressions were generally utilized as a form of communication between people in their daily lives. For example, in the film Creed 3, the word "wanna" was discovered as data. The word refers to or indicates an action that someone desires. The meaning of the word "wanna" is the same as the formal form (want to). As a result, this slang clearly shows what the speaker stated to indicate something they wanted to do.

### **b. Secondary slang**

Chapman (2007;8) suggests that secondary slang is employed not primarily to demonstrate one's affiliation with a particular group, but rather to convey personal attitudes, such as agreement or disagreement, and demonstrate the ability to borrow the language of that group effectively. It's a matter of selecting a style rather than genuine affiliation. For example, when a mother tells her child, "my bad" after mistakenly discarding his baseball-card collection, she is trying to use secondary slang to ease the impact of her action.

#### **2.3.1.2 Effect of slang**

The theory from Eble used as the theory to explore the effect of slang. Eble (1996;116) states that slang words can serve into three different effect, include:

#### **a. Informality**

Eble (1996:116), described that slang shifts the tone of communication towards informality. It stands out in style when compared to a broader vocabulary that doesn't provide much insight into the speaker's feelings or stance regarding the topic or audience. The initial type of vocabulary, which is impartial and doesn't draw attention to itself, can be seen in the first sentence of



these pairs. In the second version, slang replaces a neutral term, making the sentence less formal. The example from this effect is "**what's up**, LA?". The use of "What's up" is an informal greeting commonly used in casual settings. It reflects a relaxed and friendly tone.

### **b. Group identification**

Another statement from Eble (1996:119) stated that slang serves as a marker for individuals' belonging to a particular community, which is especially significant for college students. Throughout history, slang has been linked to various groups. However, in recent times, with the advent of rapid and extensive communication methods, slang's role in identifying larger populations with specific groups may have decreased. Instead, individuals may be using slang to align themselves with a particular style or mindset, rather than a specific group. The example for this statement is "**the champ** is here! Y'all better turn it up." - The use of "the champ" and the encouragement to "turn it up" creates a sense of group identity among those present in the gym. It emphasizes a collective acknowledgment of Adonis Creed as the champion, fostering a group connection.

### **c. Opposition to authority**

Eble (1996:124) stated this effect of slang often challenges the established order and tends to thrive among segments of society with limited political influence, such as teenagers, college students, and enlisted military personnel. It is also prevalent among those who have a reason to keep their knowledge or activities hidden from authoritative figures, including individuals involved in gambling, drug use, or those incarcerated. Marginalized groups

often define their identity in relation to the established power structures, typically positioning themselves as outsiders in a relationship characterized by opposition rather than cooperation. Slang can serve as a verbal expression of this fundamental opposition, encompassing a range of attitudes, from mild irreverence to outright subversion. Here is the example of slang word for this statement; "Can't beat me heads up? That **cheap shit** all you got, old man? Can't beat me heads up?" - The use of "cheap shit" expresses disapproval and opposition to Damian's tactics. It implies a resistance against what is perceived as unfair or unsportsmanlike behaviour.

