
An Analysis of Colloquialisms in the Animated Film *Spider-Man: Into The Spider-Verse* (2018)

Ibnu Hibban Alwan Winasis^{1✉}, Endratno Pili Swasono²

Universitas Islam Negeri Sunan Ampel Surabaya, Indonesia

Article Info

Article History:
Received September 2025
Accepted October 2025
Published March 2026

Keywords:
colloquialism, register
theory, field-tenor-mode,
Spider-Man

Abstract

This research uses Halliday's Register Theory to analyze how colloquialisms are used in the animated movie *Spider-Man: Into the Spider-Verse* (2018). The purpose of the study is to identify the types of colloquial expressions used by the characters, describe their functions in the storyline, and explain how register elements shape meaning in different contexts. A qualitative descriptive method was employed, with purposive sampling of dialogues containing colloquial language. The analysis focused on the field, tenor, and mode elements of Halliday's framework. 134 colloquial expressions were found in the film transcript after a thorough study. Of them, 40 were contractions (29.85%), 20 were slang terms (14.93%), and 74 were idiomatic expressions (55.22%). The findings indicate that colloquialisms serve several purposes, such as representing urban youth culture, expressing individuality, and building informal rapport among characters. Variations in register reflect how linguistic choices adapt to context and character relationship within the film. The frequent use of colloquial enhance the authenticity of the characters' speech and reflects the natural communication style of young urban speakers.

INTRODUCTION

Colloquialism is a branch of sociolinguistics that studies conversational or informal terms that are often employed in daily discourse. According to Fattah & Salih (2022), colloquial language is a very comprehensive linguistic notion that beholds all the forms and linguistic units of informal language variations. Slang, contractions, idioms, and region-specific phrases are examples of colloquial terms that frequently deviate from formal language usage. Colloquialism plays an important role in linguistic analysis because it helps us understand how speakers modify their language based on interpersonal interactions and context. Lukin et al., (2011) emphasizes that language variations arise from differences in social situations, which he conceptualizes his Register Theory. Register consists of three key components: field (what is happening), tenor (who is involved and their relationships), and mode (how communication is delivered). This framework helps in the explanation of how speakers select specific language usage and formality levels that correlate with the communication's context, purpose, and participants. Movie dialogue frequently mimics real-life conversations,

Movie dialogue frequently mimics real-life conversations, while being produced, making it an excellent resource for studying colloquialism. To make characters seem relatable animated movies in particular use vocabulary that is natural, modern, and contextually grounded. The animated movie *Spider-Man: Into the Spider-Verse* (2018), which was made by Sony Pictures Animation and directed by Rodney Rothman, Peter Rothman, and Bob Persichetti, is a notable example. The movie is about Miles Morales, a Brooklyn kid who is bitten by a radioactive spider and turns into Spider-Man. As Miles learn to manage his personal life and his superhero duties, he encounters other Spider-People from different universes who support him in accepting who he is. The dialogue in the movie uses a lot of slang terms that mirror the speech style of modern urban youth. Words such as “yo,” “dude,” or “that sick” reinforce the sense of character identity and social bonding while also communicating familiarity and authenticity. These linguistic decisions not only replicate authentic spoken English patterns, but they also produce an engaging visual experience that appeals to viewers of all ages and backgrounds.

Numerous studies have looked into how informal and colloquial language is used in movies. In their analysis of *Scream VI*, for example, Fadhil et al., (2025) looked at primary and secondary English and discovered that teenage characters commonly slang to convey informality and group identity. Similar to this, Alya Namira et al., (2024) used a

sociolinguistic approach to examine slang in *Free Guy* and found that the most common type was “fresh and creative,” which served to start casual discussions and convey intimacy between characters. In a different study, Alawiyah et al., (2021) examined slang terms in *Step Up 2: The Streets* and found that, in young culture, the usage of colloquial language reflects speakers’ social identification and camaraderie. These studies suggest that movie dialogue realism, social dynamics, and characterization are enhanced by the use of colloquial phrases. However, few of these analyses specifically use Halliday’s Register Theory, which emphasizes field, tenor, and mode to explain how situational context affects the function and usage of colloquial terms in movie conversation.

Few studies have examined how colloquial expressions in movies work within the context of Halliday’s Register Theory, despite the fact that the number of studies analyzing these language patterns in movies is steadily increasing. Most previous research has focused primarily on identifying types of slang or informal without deeply analyzing how contextual factors such as field, tenor, and mode influence their use and meaning. As a result, there is still a lack of knowledge on the ways in which colloquialism interacts with situational and interpersonal aspects of movie speech, especially in animated films where the language is carefully written to convey social responsibility. *Spider-Man: Into the Spider-Verse (2018)* offers a unique opportunity for such an investigation because of its rich linguistic texture that reflects the multicultural and urban environment of contemporary youth communication. The film is a perfect text for examining linguistic diversity through register since it features a wide range of characters who use a variety of vernacular forms to convey identification, emotion, and unity.

Using Halliday’s Register Theory, this study attempts to examine how colloquialisms are used in *Spider-Man: Into the Spider-Verse*. The objectives are twofold: to identify the types of colloquial expressions in the movie and to explain how the register elements of field, tenor, and mode shape meaning in different contexts. The findings are expected to provide into how linguistic choices reflect contextual variation and contribute to create significance. By applying Halliday’s framework to colloquial language in animated media, this research theoretically enhances sociolinguistic studies. This study also offers insights for linguistic and media discourse analysis, helping readers understand how informal expressions function naturally in authentic communication through the concept of register variation

This research is expected to provide both theoretical and practical contributions. By integrating sociolinguistic viewpoints, it expands the use of Halliday's Register Theory to the study of informal speech in popular media. It illustrates how register variation can be an effective tool for explaining how informal language functions across different communicative settings in film dialogue. The study offers insights for learners how colloquial expressions operate naturally in authentic communicative contexts. Readers can better comprehend how language in film discourse reflects identity, culture, and social relationships by being aware of these variances.

LITERATURE REVIEW

As a reflection of the informal language used in everyday conversation, colloquialism has been extensively researched in the subject of sociolinguistics. Colloquial language is defined by Fattah & Salih, (2022) as any linguistic units and forms such as idioms, contractions, slang, and regional terms that deviate from formal language rules. Although their work is primarily descriptive and offers a basic grasp of colloquial variation, it offers little insight into how these variations operate in various social circumstances. This viewpoint is furthered by Crystal, (2004), who emphasizes that colloquial terms serve vital social purposes including communicating humour, solidarity, and speaker identity in addition to being informal speech. However, although if Crystal's viewpoint highlights the social aspect of colloquialism, it mostly concentrates on spoken language and predates the substantial linguistic changes brought about by digitization. A more recent contribution is made by Hoffman, (2021), who emphasizes how teenagers' interactions with media, technology, and social groups influence the development of colloquial language. Her findings highlight how dynamic and inventive colloquialism is, but their applicability to other demographics may be limited by their emphasis on teenage speech. These studies demonstrate how social, cultural, and technological factors all play a role in the complex and adaptable linguistic phenomena that is colloquialism. More recent research has broadened its scope to encompass the influence of digital communication and youth identity, whereas earlier studies mostly concentrated on spoken and regional variance. The integration of these viewpoints is still lacking, though, especially in terms of comprehending how colloquial elements function in cross-platform and international situations. Therefore, more study is required to reflect the changing complexity of colloquial expression in modern English by bridging the descriptive, social, and technological components.

RESEARCH METHODS

The researcher examined how colloquial language was employed in conversational data using a qualitative descriptive method. Because the data were linguistic forms, words, and expressions rather than numerical data, a qualitative method was selected. According to Ugwu, Chinyere. N. and Eze Val, (2023), qualitative research uses non-numerical data to comprehend interpretation, context, and meaning. Using this method allowed the researcher to investigate how informality and connection to society are communicated through colloquial language. The focus of the research was on English conversations containing colloquial elements such as idioms, contractions, and slang from *Spider-Man: Into the Spider-Verse Scripts*, (2018). The data were obtained from transcribed dialogues in films, specifically focusing on conversational scenes that exhibited colloquial language use.

The three primary steps of the data collection process were: beginning with choosing conversational sources that frequently used colloquial language, then, transcribing relevant utterances and emphasizing expressions that reflected colloquial features, and finally, filtering the data to only include utterances that distinctly reflected informal linguistic traits. This study used Halliday's (1978) Register Theory for analysis, which breaks down language variation into field, tenor, and mode to explain how context affects language use. As part of the investigation, each colloquial term was identified, categorized based on the contextual variables of register, and its contribution to meaning and social interaction was interpreted.

FINDINGS AND DISCUSSION

Based on the qualitative descriptive method used to analyse the film transcript, this section gives the findings of the analysis of colloquial expressions in *Spider-Man: Into the Spider-Verse*. The results are arranged in a single, thorough table that includes a few chosen instances of the colloquial terms that were found. Each data point is then discussed separately and quantitatively.

The analysis identified three main categories of colloquial expressions throughout the film's dialogue: contractions, slang, and idioms. Table 1 below presents 15 selected examples representing each category of colloquial expressions found in the transcript.

Table 1.1 Types and Frequency of Colloquial Expressions in *Spider-Man: Into the Spider-Verse*

No.	Type of Colloquial Expression	Frequency	Percentage
1	Contraction	40	29.85%
2	Slang	20	14.93%
3	Idiomatic Expression	74	55.22%

Total	3	134	100%
--------------	----------	------------	-------------

Table 1.2 Types of Colloquial Expressions in *Spider-Man: Into the Spider-Verse*

No.	Type	Examples from Transcript	Speaker	Context
1	Contraction	"I've been the one and only Spider-Man"	Peter Parker	Opening monologue introducing himself
2	Contraction	"I'm pretty sure you know the rest"	Peter Parker	Narration to audience about his story
3	Contraction	"Mom, I gotta go"	Miles	Rushing to leave home for school
4	Contraction	"You're dropping me off at a school"	Miles	Protesting his father's public display of affection
5	Contraction	"I'm not gonna let you"	Teacher	Refusing to allow Miles to quit school
6	Slang	"Yo, what's going on, bro?"	Friend	Greeting Miles in the neighborhood
7	Slang	"Dad, you're old, man"	Miles	Teasing his father about age/perspective
8	Slang	"gonna" (going to)	Multiple characters	Informal future modal throughout dialogue
9	Slang	"gotta" (got to/have to)	Multiple characters	Informal obligation modal throughout dialogue
10	Slang	"outta" (out of)	Miles	Casual pronunciation in "kick me outta here"
11	Idiom	"let's do this one last time"	Peter Parker	Opening his repeated origin story
12	Idiom	"With great power comes great responsibility"	Peter Parker	Famous Spider-Man moral principle
13	Idiom	"slept like a baby"	Miles	Denying he felt the earthquake
14	Idiom	"lives on the line"	Jefferson	Describing police officers' danger at work
15	Idiom	"end up like your uncle"	Jefferson	Warning Miles about poor life choices

From the comprehensive analysis of the film transcript, a total of **134 colloquial expressions** were identified and categorized across the entire dialogue. The distribution is as follows: **40 contractions** (29.85%), **20 slang terms** (14.93%), and **74 idiomatic expressions** (55.22%). The data reveals that idiomatic expressions constitute the majority of colloquial language use in the film, followed by contractions, and then slang terms. The 15 examples presented in Table 1 represent the most significant and illustrative instances of each colloquial type found throughout the narrative.

Data 1: "I've been the one and only Spider-Man"

In his introductory statement at the start of the movie, Peter Parker addresses the audience directly. In this narration, Peter presents himself and his superhero persona. Peter is describing how he became Spider-Man. This happens in the opening scene, as he sets out the storyline of the movie.

"I've" (I have) is a contraction that makes "I have been" less formal and establishes a conversational tone right away. Peter builds a close, cordial contact with viewers by using this informal format. He makes the character more approachable and relevant to the viewer by use a contraction in his first remarks to indicate that, despite being a superhero, he sounds like a regular person sharing his story informally. From Halliday's perspective, this is a self-introduction monologue, the spoken mode allows for the casual contraction "I've," which emphasizes narrative intimacy, and the tone conveys a direct contact between speaker and audience.

Data 2: "I'm pretty sure you know the rest"

Peter Parker talks about his famous origin story as he finishes his introductory remarks to the crowd. Peter acknowledges that viewers are already accustomed to the typical components of superhero origin stories. This occurs during the same opening monologue sequence.

The informal word "pretty sure" and the contraction "I'm" (I am) produce a tone that is self-aware and a little tired. Peter makes the assumption that viewers are already aware of his abilities, duties, and valiant actions. Peter is shown as approachable and relatable by this informal language, which also explicitly acknowledges superhero storytelling traditions while making him sound modest and self-aware rather than arrogant. The tenor is casual but engaging between the speaker and the audience, the field involves personal storytelling, and the spoken narration style encourages casual expressions like "I'm pretty sure."

Data 3: "Mom, I gotta go"

Rio, Miles' mother, calls him for school several times during the hectic morning routine at home. While his mother wants him to finish getting ready, Miles is attempting to leave the house for school. This takes place during the morning rush at their Brooklyn residence.

The informal slang contraction "gotta" (have to/have to) conveys a sense of duty. Instead of using "I have to go" or "I must leave," Miles employs this informal form, which reflects their relaxed, close relationship in which formal language is not required. Miles needs to leave immediately, and the shortened form of "gotta" expresses this efficiency while maintaining a sense of family love. The tenor symbolizes the close relationship between mother and son, the field is a domestic morning ritual, and the spoken mode supports phonological reduction, making "gotta" suitable and natural.

Data 4: "You're dropping me off at a school"

In front of his new school, Miles objects to his father Jefferson's insistence that he hear "I love you" before allowing him to get out of the police car. When his father shows his adoration in front of the school building, where his peers may see it, Miles feels ashamed. This takes place outside of the Brooklyn Visions Academy.

When Miles is ashamed, the contraction "You're" (You are) occurs. In a public place where classmates may see their interaction, he is protesting his father's actions. Even at this time of teenage discomfort, the contraction keeps the relationship tight. Miles is negotiating proper public boundaries while still speaking casually with his father, so he isn't using formal. Here, the spoken mode promotes the casual contraction "You're," the tenor conveys a loving but playful parent-child dynamic, and the field is a family conversation in a public place.

Data 5: "I'm not gonna let you"

After realizing that Miles is purposefully attempting to fail out of Brooklyn Visions Academy, the teacher addresses him. Miles' poor academic performance and lack of involvement in school are the subject of the teacher's confrontation. Following yet another poor grade for Miles, this takes place in the classroom. A very informal phrase from an authoritative figure is produced by the double contraction "I'm" (I am) and "gonna" (I'm going to). To establish a personal connection with Miles, the teacher uses colloquialisms instead of strict institutional language. This makes her resolve appear softer and caring ("I care about you and won't give up") as opposed to formal ("The institution requires your attendance"). The teacher's sincere concern is demonstrated by the contractions, which assist close the social gap between them. The spoken mode encourages vernacular terms like "gonna," which demonstrate concern rather than authority, the field is an academic setting, and the tenor portrays an empathic teacher-student interaction.

Data 6: "Yo, what's going on, bro?"

While Miles is strolling down the street in their Brooklyn neighborhood, he is greeted by someone he knows. Outside of Miles' Brooklyn apartment building, this is a friendly welcome amongst neighbors. "Yo" (attention-getter/greeting), "what's going on" (casual question), and "bro" (a friend's address term) are some of the slang features that are combined in this expression. The individuals' social equality and shared Brooklyn young culture are conveyed by the dense informal register they create when combined. By establishing a bond and shared cultural background through the extensive usage of urban

slang, they are identified as belonging to the same social group and set apart from Miles' more formal school setting. The tenor is between equal peers, the field is a casual street encounter, and the spoken mode encourages the usage of greeting slang that is typical of young vernacular, according to the register perspective.

Data 7: "Dad, you're old, man"

When his father Jefferson remarks about the abundance of new coffee shops in Brooklyn during their drive to school, Miles makes fun of him. As they drive to Miles' school in Brooklyn, they talk about local changes, including development and coffee shop culture. The slang address phrase "man" and the contraction "you're" are combined by Miles to mockingly inform his father that his viewpoints are out of date. "Old" here does not refer to Jefferson's actual age, but rather to the fact that his opinions are outdated. It sounds more like pleasant teasing than actual criticism when "man" is added, softening what could otherwise be a harsh word. The spoken mode enables informal address terms like "man," the field deals with family banter, and the tenor is an affectionate but unequal parent-child relationship.

Data 8: "gonna" (going to)

Several characters in the movie, including Miles, Jefferson, Peter Parker, and even the teacher in a few instances, use this slang term. Throughout the movie, "Gonna" is used in everyday talks in a variety of settings, including homes, streets, schools, and narration. In informal American English, the common spoken form of "going to" that conveys future intent is this phonologically shortened form. Since the full word "going to" sounds unnatural in casual conversation, "gonna" has become the standard choice for informal spoken interaction, as seen by its usage across all age groups and authority levels (even the teacher uses it). This slang's universality shows how some colloquialisms have evolved into necessary for conversation to appear genuine. The tenor varies from peers to authority figures, the spoken mode naturally favors short phrases like "gonna," and the field encompasses daily interaction in a variety of contexts.

Data 9: "gotta" (got to/have to)

Throughout the movie, Jefferson, Miles, and other characters employ this form in a variety of crucial situations, especially during the morning routine. "Gotta" commonly occurs in situations involving a lot of time constraints, as in the hectic morning when Jefferson and Rio are preparing Miles for school in their Brooklyn home. This linguistic reduction uses extremely casual, urgent language to convey duty or need. When Jefferson

utters the words "we gotta go now" and Miles replies, "I gotta go," the shortened form is used to emphasize the urgency of the situation. "Gotta go," Rio said repeatedly. The spoken mode encourages concise and effective expression, the tenor entails casual and cooperative conversation, and the field is a brief family setting.

Data 10: "outta" (out of)

Miles talks to his teacher about his poor performance and possible suspension from Brooklyn Visions Academy. After Miles gets another zero on an assignment, this happens in the classroom. He's saying that he thinks he'll fail and get kicked out of the prestigious school.

The phrase "kick me outta here" demonstrates informal speech compression using the phonological reduction "outta" (out of). When speaking to his teacher, an authority figure, Miles employs this slang, indicating that he is either purposefully employing informal language as part of his resistance to the school setting or that he is not code-switching to more formal English. The field is an educational setting, the tenor is between the teacher and the student yet conversationally equalized, and the spoken mode validates the phonological reduction "outta."

Data 11: "let's do this one last time"

In the first scene, Peter Parker addresses the audience as he starts to tell his origin story. Peter introduces himself and gets ready to recite his well-known Spider-Man origin story in this first line of the movie. This expression combines the phrases "let's do this" (ready to start) and "one last time" (repeated and definitive). Peter promises that this is the last time he will tell this story, indicating that he has done so several times. This sets Peter apart from the eager newbie Miles will become by establishing him as seasoned and a little cynical. The data's field is narrative explanation, the performative, spoken mode encourages idiomatic wording that fosters comedy and connection, and the tenor incorporates a storyteller-audience relationship.

Data 12: "With great power comes great responsibility"

In his opening narration, Peter Parker recites this line as he explains his moral philosophy as Spider-Man. Peter explains his ten years of heroic experience and the values that drive his behaviour in the opening monologue. This well-known saying conveys Spider-Man's basic moral rule. Later in the movie, Jefferson misquotes it as "With great ability comes great accountability," demonstrating his ignorance of Spider-Man mythology. In his opening narration, Peter Parker recites this line as he explains his moral

compass as Spider-Man. While the surrounding colloquial language suggests the movie will take on the Spider-Man legend with a new, self-aware perspective, the idiom serves as a shared cultural value that communicates Spider-Man mythology to audiences. In this data, the field expresses moral thought, the tenor corresponds with an authoritative and educational posture, and the spoken narrative mode enables the idiom to serve as a lasting cultural motif.

Data 13: "slept like a baby"

When a buddy from the neighbourhood asks about the earthquake that happened the night before, Miles answers. When Miles' friend asks him about the unexplained earthquake occurrence, they have this conversation outside his apartment on the Brooklyn street. This popular expression indicates that someone slept soundly or peacefully. Miles uses it as an excuse to pretend he was unaware of the earthquake because he slept so soundly that he was unaffected by it. The idiomatic phrase works better than literal substitutes like "I slept very deeply" because it brings up a clear, physical image. The spoken style allows for the idiomatic exaggeration "slept like a baby," the tenor is an equal peer interaction, and the field is informal neighborhood small talk.

Data 14: "lives on the line"

During their drive to school, Jefferson talks to Miles about Spider-Man and his work as a police officer. As they drive across Brooklyn in the police cruiser, Jefferson discusses why he doesn't think Spider-Man is as good as other law enforcement officials. The meaning of this expression is "at risk" or "in jeopardy."

Jefferson utilizes it to highlight the potentially fatal risks that police officers face: "my guys are out there, lives on the line, no masks." The expression uses gambling or tightrope walking as metaphors. In contrast to the masked vigilante Spider-Man, Jefferson uses this phrase to demonstrate the legitimacy and bravery of the police. The spoken form employs idiomatic compression for emotional emphasis, the tenor is paternal and advisory, and the area deals with professional discussion of risk.

Data 15: "end up like your uncle"

While driving, Jefferson cautions Miles about school, his future decisions, and the value of his education. While traveling to Brooklyn Visions Academy in the police cruiser, Jefferson talks about Miles' destiny and gives Miles' Uncle Aaron as a warning. The expression "end up like" conveys a result or conclusion, typically one that is unfavourable. Although Jefferson doesn't say outright what is wrong with Uncle Aaron's

life, the remark conveys criticism without making any allegations. Because of this confusion, Jefferson is able to express his opinions while still being believable. Without hesitation, Miles stands up for his uncle, asking, "What's wrong with Uncle Aaron? He is a good man"), demonstrating his awareness of the negative connotations of the term. The tenor suggests a protective father-son relationship, the field symbolizes family therapy conversation, and the spoken engaged method supports colloquial language that simultaneously conveys warmth and power.

DISCUSSION

The study found that *Spider-Man Into the Spider-Verse* has 134 slang and contractions, with 40 contractions (29,85%), 20 slang terms (14,93%), and 74 idiomatic phrases (55,22%). Idiomatic expressions are the most common among these sorts, indicating that idioms serve as a significant linguistic tool for conveying humor, moral values, and emotional emphasis in the movie. For example, Miles's phrases "end up like uncle" stresses social caution and emotional connection, while Peter Parker's use of "With great power comes responsibility" highlights the moral tone. Younger characters like Miles and his peers are the one who use slang terms like "gotta," "gonna," and "outta" the most, demonstrating informality, bonding, and youth identity. Both adult and adolescent speech frequently uses contractions, which indicate informal and genuine communication through the exchange. These findings suggest that the movie's use of colloquial language accomplishes a number of communication objectives, including building relationship between people, expressing social identity, and promoting conversational informality. There are similarities and differences when compared to earlier research. The results correlate with those of Alya Namira et al., (2024), who found that *Free Guy*'s use of "fresh and creative" slang enhance character intimacy and informal tone. Furthermore, the present study supports Fadhil et al. (2025), who discovered that teenage characters in *Scream VI* commonly employ slang to portray youth identity and group belonging. However, this study finds idiomatic terms to be the type most commonly used, in contrast to those that mainly concentrate on slang. This suggests that animated films frequently employ idioms to communicate general moral lessons and emotional depth that goes beyond simple informality. Also, although Alawiyah et al., (2021) emphasize slang as a representation of youth interaction, this study expands the perspective by demonstrating that various characters employ various forms of colloquialism that correlate with their opinions and connections. In contrast to young people, who use slang and contractions to

convey intimacy and informality, adults, such as Jefferson Davis, employ idioms to convey legitimacy and life lessons. According to Halliday Register Theory (1978), the field (situation), tenor (social interaction), and mode (means of communication) influence the formality and language choice. This role based linguistic variety reflects this theory.

CONCLUSION(S)

This study shows how Spider-Man: Into the Spider-Verse's use of idioms, slang, and contractions is essential to the development of characters' interpersonal connections, social identities, and informality. It is clear from examining the movie using Halliday's Register Theory that social roles, context, and communication goals influence the use of these expressions. These findings are consistent with larger sociolinguistic developments seen in earlier research on movie dialogue (Fadhil et al., 2025, Alya Namira et al., 2024, Alawiyah et al., 2021). The prevalence of colloquial language suggests that informal communication relies heavily on common cultural knowledge, and idioms and contractions make conversations more realistic, intimate, and immediate. essentially the results combine knowledge from sociolinguistic studies, emphasizing that in movie conversation, colloquialism is a changing, context-specific conversations that serves a variety of social, cultural, and communicative purposes. Similar analyses could be applied to multilingual media or cross-cultural films in the future to investigate how colloquial expressions change in various sociocultural contexts and digital communication platforms. This would offer more insight into how informal language use in modern audiovisual storytelling is changing.

REFERENCES

- Alawiyah, S., Zuriyati, & Lustiyantie, N. (2021). Slang Language as Representatives of Social Culture Identity in Film Step Up 2 the Streets. *Ijlecr - International Journal of Language Education and Culture Review*, 7(2), 204–213. <https://doi.org/10.21009/ijlecr.072.20>
- Alya Namira, M. Kiki Wardana, & Mislal Geubrina. (2024). Slang Words in Free Guy Movie by Matt Lieberman: Sociolinguistics Approach. *Fonologi: Jurnal Ilmuan Bahasa Dan Sastra Inggris*, 2(1), 157–167. <https://doi.org/10.61132/fonologi.v2i1.403>
- Crystal, D. (2004). *English as a Global Language*. 20(1), 57–59. <https://doi.org/http://dx.doi.org/10.5785/20-1-80> REVIEW
- Fadhil, M., Wijaya, B., & Zakaria. (2025). Primary and Secondary English Slang in SCREAM VI Movie: A Sociolinguistics Analysis. *EBONY: Journal of English Language Teaching, Linguistics, and Literature*, 5(2), 303–316. <https://doi.org/10.37304/ebony.v5i2.22021>

- Fattah, B. O., & Salih, S. M. (2022). Colloquialism and the Community of Practice. *Koya University Journal of Humanities and Social Sciences*, 5(1), 77–84. <https://doi.org/10.14500/kujhss.v5n1y2022.pp77-84>
- Hoffman, M. F. (2021). Teen talk. The language of adolescents. *Canadian Journal of Linguistics/Revue Canadienne de Linguistique*, 66(2), 267–274. <https://doi.org/10.1017/cnj.2019.3>
- International Digital Organization for Scientific Research Qualitative Research. (2023). *International Digital Organization for Scientific Research IDOSR JOURNAL OF COMPUTER AND APPLIED SCIENCES*, 8(1), 20–35.
- Lukin, A., Moore, A., Herke, M., Wegener, R., & Wu, C. (2011). Halliday's model of register revisited and explored. *Linguistics and the Human Sciences*, 4(2), 187–213. <https://doi.org/10.1558/lhs.v4i2.187>
- Spider-Man: Into the Spider-Verse Scripts*. (2018). https://www.scripts.com/script/spider-man:_into_the_spider-verse_24484