



Slang Words In *Fast Five* Movie

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Abstrak

This undergraduate thesis, Slang Words in Fast Five Movie, investigates the use of slang in the film Fast Five. It focuses on two main objectives: classifying the types of slang used and analyzing their meanings. Chapman's theory is applied to categorize slang into Primary and Secondary types, while Leech's theory of meaning supports interpreting these slang expressions. This combined framework explores slang's linguistic and cultural roles in informal cinematic dialogue. Data collection was conducted through documentation. The researcher watched Fast Five multiple times to understand the storyline, characters, and dialogue. The movie script served as a textual reference to identify slang precisely. Selected slang words were informal and nonstandard, documented with contextual details such as speaker, scene, and emotional tone. This approach facilitated a systematic analysis of slang functions and meanings within the film. The study identifies all types of slang outlined in Chapman's theory, including both Primary and Secondary slang, reflecting diverse informal expressions among characters in Fast Five. Using Leech's theory, six of the seven meaning types, conceptual, connotative, affective, social, reflected, and collocative, are found. In contrast, thematic meaning is absent, likely because the film prioritizes fast-paced action over symbolic narrative. Slang use aligns with the film's urban, multicultural context, reinforcing character identity, emotional tone, and social relationships. The findings show that slang in Fast Five adds realism and authenticity, while serving as a linguistic tool to express social status, cultural identity, and subtle emotions within informal speech.

Kata Kunci: sociolinguistics, slang, *Fast Five*, film analysis, communication

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INTRODUCTION

Language is a central component of human life. It is a primary medium for communication, cultural expression, and social interaction. Sapir (1921) defines language as a system of audible symbols that enables the meaningful exchange of ideas, emotions, and intentions between speakers and listeners. Beyond its communicative role, language is also a vehicle for identity construction, group belonging, and cultural transmission. Among its many forms, slang stands out as a dynamic and adaptive linguistic phenomenon that reflects and shapes the social identities of its users. Slang is the continual, unofficial interpretation of language, including words or grammar, characterized by the ever-changing use and definition of words in informal conversation. Slang often employs references as a means of comparison or showing likeness because the language is too recent or not widespread enough to be officially assimilated (Astuti, Mas Indrawati, & Parthama, 2017, p. 31).

Slang, as a form of informal language, falls within the domain of sociolinguistics, the study of the relationship between language and society. Holmes (2013) notes that sociolinguistics examines how class, gender, ethnicity, and age influence linguistic choices.

Wardhaugh (2010) emphasizes that language change often emerges from shifting social dynamics. This process reinforces group identities and cultural norms. Within this framework, slang operates as a sociolinguistic marker. It signals shared values, attitudes, and norms while fostering group solidarity. Budiassa, Savitri, and Sari (2021) observe that slang serves varied functions in social media discourse, including humor, modernity, intimacy, and concealment of meaning.

This study adopts two complementary theoretical frameworks: Chapman's (1988) classification of slang and Leech's (1981) theory of meaning. Chapman's model categorizes slang into Primary and Secondary types based on frequency of use, level of integration into everyday language, and social distribution. This framework addresses the first research problem: identifying the types of slang found in *Fast Five* (2011). Leech's semantic framework encompasses seven types of meaning: conceptual, connotative, collocative, affective, social, reflected, and thematic. It provides the analytical tools for the second research problem: interpreting the semantic nuances and implied meanings of slang within the film's narrative context. Dewi and Suastra's (2018) study on *The Wolf of Wall Street* demonstrated that combining classification and semantic analysis yields a more holistic understanding of slang in media.

Frommer and Finegan (2004) argue that slang not only reflects cultural realities but also actively shapes popular culture. It permeates music, literature, and cinema. Films are valuable linguistic corpora because they capture naturalistic dialogue that mirrors real-life interaction. The film *Fast Five*, directed by Justin Lin, offers a linguistically rich environment. Its diverse conversational contexts range from strategic planning to casual banter to confrontational exchanges. The slang in these interactions reflects the characters' socio-cultural backgrounds, street-racing affiliations, and shared group identity. In some cases, it functions as coded language to obscure intentions from outsiders.

Although previous studies (Wirantari, Ediwan, & Rahayuni, 2022; Prastiawan, Candra, & Santika, 2023) have examined slang in earlier installments of the *Fast & Furious* franchise, no research to date has systematically applied Chapman's and Leech's frameworks to *Fast Five*. This study seeks to fill that gap by identifying the types of slang used in the film and analyzing their meanings using authoritative references such as *Collins Dictionary* and *Cambridge Dictionary*. The findings are expected to deepen the understanding of how slang contributes to character development, cultural representation, and the depiction of social dynamics in cinematic narratives.

METODE

This study employs a descriptive qualitative approach using a documentation method to analyze the use of slang in the *Fast Five* movie, with primary data consisting of dialogues from the film and its script, selected for their rich use of informal language and dynamic cultural interactions. The objective is to examine how slang reflects social identity, reinforces character relationships, and mirrors popular culture within cinematic narratives. Data were collected through a systematic process: watching the film, examining the English script, identifying slang expressions, and classifying them based on Chapman's (1988) typology and Leech's (1981) theory of meaning. Secondary sources include theoretical books, prior theses, and journal articles that provide conceptual support and comparative perspectives. Each slang term identified is analyzed through Leech's seven semantic categories: conceptual, connotative, social, affective, reflected, collocative, and thematic to explore both linguistic and

sociocultural layers. To ensure validity, triangulation is conducted through checking the slang relevance against theoretical criteria, rechecking scenes for consistency, cross-checking with existing literature, and drawing conclusions from verified data. The findings are presented through the informal method as proposed by Sudaryanto (1993), emphasizing narrative over symbolic explanation for clarity. This method allows for an in-depth and accessible presentation of how slang functions in the film, highlighting its pragmatic, expressive, and cultural significance.

RESULT AND DISCUSSION

1. Primary Slang

Data 1

The Phrase	Type of Slang	Meaning
(18) DOMINIC: Get out.	Primary Slang	To leave

Analysis:

In the film *Fast Five*, the character Dominic forcefully says, “Get out,” intending to make someone leave immediately. The context is emotionally intense, indicating urgency and control. According to *Collins Dictionary*, “get out” is an informal phrase meaning “to leave,” widely used in casual English.

Under Chapman’s (1988) framework, this term falls under *Primary Slang*, as it is universally recognized, frequently used, and not restricted by age, region, or social group. It contributes to the film’s linguistic authenticity by mimicking everyday informal communication.

Data 2

The Phrase	Type of Slang	Meaning
(17) DOMINIC: Damn! You should've come clean.	Primary Slang	used to express anger, annoyance, disappointment, etc.

Analysis:

Dominic uses the slang term “Damn!” in frustration, saying, “Damn! You should’ve come clean.” It reflects disappointment and irritation over withheld honesty. *Collins Dictionary* defines “damn” as a strong expletive to express negative emotions.

“Damn” qualifies as *Primary Slang* under Chapman’s (1988) classification due to its emotional versatility, widespread usage, and long-standing integration in informal and media discourse. Its presence enhances realism in the dialogue.

Data 3

The Phrase	Type of Slang	Meaning
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(30)	BRIAN O'CONNER: What's up? Yo , check this out. This is Tej. Best circuit man on the East Coast. And this is my boy, Roman Pearce. We go way back. I met this guy in juvie. I pulled that job with him in Miami.	Primary Slang	used to express pleasure, surprise, etc.
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Analysis:

In *Fast Five*, Rico uses the phrase, “Yo, check that,” to immediately grab attention. It functions as a casual interjection. According to *Collins Dictionary*, “yo” is used to greet or draw someone’s attention informally.

Though originally from African American Vernacular English (AAVE), “yo” is now global, transcending demographic boundaries. As per Chapman (1988), this qualifies it as *Primary Slang* due to its informal nature, broad understanding, and widespread usage in global pop culture and spoken English.

2. Secondary Slang

Data 4

The Phrase	Type of Slang	Meaning
(2) VINCE: You mean after you screwed everything up in LA? Ended up free-falling through South America, you know, hitting every hellhole on the way down. Would have kept on going if not for Rosa.	Secondary Slang	a very unpleasant or miserable place.

Analysis:

The slang term “hellhole” is used in *Fast Five* by the character Vince to describe a series of dangerous or degraded places. The term carries a strong emotional charge and is used metaphorically to intensify the depiction of the hostile environments Brian encountered. While understandable to a general audience, “hellhole” is not commonly used in everyday conversation, which makes it context-specific and stylized in nature. Its usage here emphasizes the gritty, harsh circumstances experienced by the characters, enhancing the film’s dramatic tone.

According to Chapman’s (1988) framework, this term qualifies as Secondary Slang due to its specialized and emotionally heightened use. It is not widely distributed across all informal speech communities and is typically reserved for dramatic or exaggerated contexts. Its frequency is also relatively low in general informal English, as confirmed by lexicographic data such as the *Collins Dictionary*. Therefore, “hellhole” aligns with Chapman’s definition of Secondary Slang: expressive, subculturally linked, and not part of routine informal communication.

Data 5

The Phrase	Type of Slang	Meaning
(49) TEGO : Yo, this is how my momma does it. Relax.	Secondary Slang	a woman; mama, mother

Analysis:

The slang word “momma” appears in *Fast Five* when Tego affectionately references his mother. Though broadly understandable, the term is rooted in specific cultural and dialectal variations, particularly African American Vernacular English (AAVE) and Southern U.S. English. The emotional and familial tone embedded in “momma” reflects not only the character’s personality but also his sociocultural background, adding nuance to the film’s linguistic diversity.

Based on Chapman’s criteria, “momma” functions as Secondary Slang because of its restricted cultural use. While it conveys warmth and familiarity, it is not universally applied in informal contexts, and its emotional weight depends on cultural familiarity. Thus, although “momma” may seem common, its particularity in expression and limited regional spread supports its categorization as Secondary Slang.

Data 6

The Phrase	Type of Slang	Meaning
(21) DOMINIC: That's how he keeps it off the grid .	Secondary Slang	not using any of the services, such as bank accounts, public utilities, etc, that allow a person's activities to be monitored by the authorities

Analysis:

The phrase “off the grid,” as used by Dominic in *Fast Five*, refers to a lifestyle or strategy of avoiding digital and institutional tracking. Initially derived from survivalist discourse, the phrase has since evolved into a slang expression indicating secrecy or invisibility, especially from law enforcement. Its inclusion in the film supports themes of autonomy and resistance to authority, aligning with the characters’ fugitive status.

Under Chapman’s (1988) framework, “off the grid” is best categorized as Secondary Slang. It is recognized within specific communities such as criminal networks, privacy advocates, or cybersecurity circles but is not a standard phrase in day-to-day informal English. Its meaning is context-dependent and often metaphorical, which limits its general applicability and further justifies its classification as Secondary Slang.

Meaning

1. Conceptual Meaning

Data 7

The Phrase	Type of Slang	Meaning
(27) TEGO: I missed you, man .	Conceptual Meaning	Friendly word of address for a male

Analysis:

In *Fast Five*, Tego casually says, “I missed you, man,” addressing a male friend. The slang word “man” here functions as a friendly term of address, directly referring to an adult male in an informal, warm manner. Despite its colloquial tone, the core meaning remains consistent with its dictionary definition, an adult human male demonstrating the literal and referential function of the word.

According to Leech's (1974) theory, this straightforward use exemplifies conceptual meaning, which focuses on a word's core, denotative, and logical content contributing to sentence structure and factual meaning. "Man" retains its central conceptual sense without acquiring emotional or cultural associations beyond friendly address. Therefore, Tego's use of "man" aligns precisely with conceptual meaning, highlighting its unchanged core reference.

Data 8

The Phrase	Type of Slang	Meaning
(40) DOMINIC: We ain't stealing it. You tell your boss exactly who did this. Tell him there's more coming.	Conceptual Meaning	Contraction of "are not."

Analysis:

Dominic's line, "We ain't stealing it," features "ain't" as a nonstandard contraction of "are not," expressing denial. Although informal, the word's semantic content mirrors its standard equivalent, delivering a clear, literal negation of the act in question without introducing additional emotional or cultural nuances.

Leech's conceptual meaning framework captures this perfectly, as "ain't" fulfills the function of direct negation in sentence logic, despite its grammatical informality. The meaning is rooted firmly in its dictionary-based sense, making "ain't" an excellent example of conceptual meaning because it conveys straightforward denial with no significant shift in emotional or associative interpretation.

Data 9

The Phrase	Type of Slang	Meaning
(45) OFFICER: Nope . And you're not my brother.	Conceptual Meaning	Informal "no"

Analysis:

When an officer curtly responds, "Nope. And you're not my brother," he uses "nope" as an informal rejection. While more casual than "no," it still provides a direct, unambiguous denial, functioning purely to contradict or dismiss the prior statement.

Under Leech's (1974) conceptual meaning, "nope" exemplifies a literal and denotative use of language, as its informal register does not alter its core semantic value of expressing negation. The word's role is unchanged from its dictionary meaning, making it a clear case of conceptual meaning because it conveys only the fundamental truth-functional content of "no."

2. Connotative Meaning

Data 10

The Phrase	Type of Slang	Meaning
(26) ROMAN: Hmm. Sexy legs, baby girl. What time do they open?	Connotative Meaning	Endearments like "honey" or "darling."

Analysis:

Roman says flirtatiously, “Sexy legs, baby girl. What time do they open?” Here, “baby” does not denote an infant but serves as a term of endearment, carrying associations of affection, flirtation, and charm. This meaning extends beyond the dictionary sense to reflect cultural and emotional layers tied to intimate or playful contexts.

Leech defines connotative meaning as associative or suggested meaning arising from cultural or emotional connections. Roman’s use of “baby” exemplifies this: it evokes romantic and informal social expectations, making it connotative rather than literal. Thus, “baby” in this context demonstrates connotative meaning by conveying an emotional nuance well beyond its core definition.

Data 11

The Phrase	Type of Slang	Meaning
Fusco! Upload these specs into the database. Have the computer cross-check it with overhead satellites every 15 minutes, the van behind it, too	Primary Slang	To verify by comparing with another set of data or information.

Analysis:

Vince describes a criminal job: “It’s a good gig... easy targets.” Here, “gig” is repurposed from its mainstream meaning of a short-term job or performance to describe an illicit assignment, imbuing it with subcultural undertones of illegality and risk.

Under Leech’s framework, this usage exemplifies connotative meaning because the term’s associations shift from innocent temporary work to clandestine criminal activity. Its meaning relies on context and shared cultural understanding within underground circles, illustrating how connotative meaning emerges from social, emotional, or cultural extensions beyond literal content.

Data 12

The Phrase	Type of Slang	Meaning
(3) VINCE: So, listen. There is a job coming up. I was hoping Dom was going to be here by now, but this one is clean enough; we can do it without him. It's a good gig . Couple of high-end cars, easy targets. Guy I know is putting together a team to swipe them. Just need a few more willing bodies.	Connotative Meaning	a job, often a temporary

Analysis:

Vince says Brian ended up “hitting every hellhole on the way down,” describing squalid, dangerous locations with the term “hellhole.” While literally a hole leading to hell, its figurative use intensifies the horror or disgust toward these places, suggesting more than just bad conditions it evokes vivid, emotional imagery of misery.

According to Leech's connotative meaning, "hellhole" is powerful because of its implied emotional force and cultural baggage. It conveys an extreme sense of negativity and suffering beyond a literal description of an unpleasant place. Thus, its strong emotional resonance and figurative depth make it a prime example of connotative meaning.

3. Collocative Meaning

Data 13

The Phrase	Type of Slang	Meaning
(18) DOMINIC: Get out.	Collocative Meaning	To leave

Analysis:

Dominic's sharp command, "Get out," combines "get" and "out" into a collocation widely recognized for ordering someone to leave. While the words separately carry general meanings of movement and direction, their pairing consistently conveys a forceful expulsion or dismissal.

According to Leech, collocative meaning involves predictable word pairings that gain specific interpretations beyond the sum of individual words. "Get out" is a prime example: its habitual co-occurrence in contexts of urgency or authority establishes a socially accepted command, illustrating collocative meaning perfectly.

Data 14

The Phrase	Type of Slang	Meaning
(5) VINCE: Look, the way the car scene is down here we can unload them quick and get top dollar . It's easy money. And from where I'm sitting, it looks like you both could use the payday.	Collocative Meaning	The highest price, salary, etc., being paid for a particular commodity or service

Analysis:

Vince tells Brian, "We can unload them quick and get top dollar," meaning they will receive the highest possible price. The collocation of "top" and "dollar" implies premium value, which neither word suggests as strongly when used alone.

Leech defines collocative meaning through word associations that form familiar expressions. "Top dollar" is a fixed phrase whose meaning relies on the established pairing, recognized culturally and linguistically as shorthand for maximum price. This makes it a textbook example of collocative meaning in informal English.

Data 15

The Phrase	Type of Slang	Meaning
(6) VINCE: Look, the way the car scene is down here we can unload them quick and get top dollar. It's easy money . And from where I'm sitting, it looks like you both could use the payday.	Collocative Meaning	Money obtained with minimal effort.

Analysis:

Vince persuades, “It’s easy money,” referring to quick, effortless cash, typically through questionable means. “Easy” and “money” frequently pair to evoke ideas of simple, fast gains often involving moral or legal ambiguity.

Under Leech’s collocative meaning, this expression exemplifies how habitual word pairings create shared expectations: “easy money” consistently implies shortcuts or illegitimate profit, far beyond a literal reading of “easy” + “money.” Its cultural resonance as a fixed phrase confirms its status as collocative meaning.

4. Affective Meaning

Data 16

The Phrase	Type of Slang	Meaning
(13) HOBBS: Stay the fuck out of my way.	Affective Meaning	The word expresses strong anger and urgency, intensifying the command emotionally.

Analysis:

In this scene, the character Hobbs delivers the line “Stay the fuck out of my way” with aggressive intensity. The use of the word “fuck” does not function literally but serves to amplify the emotional weight and seriousness of the warning. According to Collins Dictionary, “fuck” is often used informally as an intensifier to express strong emotions such as anger, frustration, or urgency. The emotional gravity of the situation is underscored by this expletive, which makes Hobbs’ authority and frustration unmistakably clear to both the characters and the audience.

Under Leech’s (1974) classification, this slang phrase exemplifies affective meaning, which reflects the speaker's emotional attitude rather than conveying factual information. Hobbs’ use of the word emotionally charges the entire command, giving it more than directive value—it conveys inner turmoil and dominance. As profanity is often used in emotionally heightened scenarios, this usage aligns with affective meaning by communicating emotional tone rather than conceptual detail.

Data 17

The Phrase	Type of Slang	Meaning
(17) DOMINIC: Damn! You should've come clean.	Affective Meaning	Conveys strong disgust, disbelief, or contempt for something perceived as false, absurd, or nonsensical.

Analysis:

Dominic uses the exclamation “Damn!” in a moment of emotional reaction, showing clear frustration and disappointment. The word is not meant to describe or define but rather to express the speaker’s emotional response to a situation where trust has been compromised. According to Collins Dictionary, “damn” is a common expletive used to express annoyance, anger, or dismay. This phrase does not inform the audience about the situation’s specifics but reveals how Dominic feels about it.

According to Leech (1974), this is a case of affective meaning, where language reflects the speaker’s emotions rather than conveying new factual information. Dominic’s tone and

word choice communicate a mood of betrayal, and this emotional nuance deepens the audience's understanding of his perspective. The slang functions not through denotation but through connotation intensifying the emotional impact of the scene and aligning with informal language patterns used in emotionally expressive speech.

Data 18

The Phrase	Type of Slang	Meaning
(54) ROMAN: I guess they did, since your ass is here. When are you going to give Martin Luther King his car back?17) DOMINIC: Damn! You should've come clean.	Affective Meaning	You / Yourself (used rudely or for emphasis).

Analysis:

Roman uses the term “your ass” in place of “you,” adding sarcasm and mockery to his dialogue. Rather than acting as a literal term, “ass” functions as a humorous or teasing emphasis, a common practice in American informal speech. According to Collins Dictionary and the Online Slang Dictionary, the word “ass” is frequently used in speech to give a sentence a more dramatic or casual tone, often reflecting teasing or confrontational moods.

This usage reflects Leech's (1974) affective meaning, as it communicates tone and attitude more than objective content. The phrase “your ass is here” signals familiarity and informality, contributing to Roman's character identity and interpersonal dynamics. It adds emotional weight and a casual, mocking tone to the scene, helping the audience understand the speaker's attitude and relationship with the listener.

5. Social Meaning

Data 19

The Phrase	Type of Slang	Meaning
(1) VINCE: Buster. Come on.	Social Meaning	“Buster” signals a familiar or slightly confrontational way of addressing someone, reflecting a social relationship or attitude.

Analysis:

In *Fast Five*, the character Vince uses the term “buster” to refer to Brian in a dismissive tone. This slang conveys condescension and a lack of respect, reflecting an existing rivalry. The term is not neutral; it suggests tension and a desire to undermine Brian's social status within the group. According to the Collins Dictionary, “buster” is commonly used informally to insult someone or show contempt, especially in confrontational male interactions.

Leech (1974) categorizes this as Social Meaning, which reflects how language use signals social roles, relationships, and speaker attitudes. Here, “buster” illustrates Vince's social positioning, emphasizing distance and dominance over Brian. The word is not merely descriptive—it is a strategic linguistic choice used to assert superiority. Its function is rooted in the dynamics of respect and hierarchy, making it a clear example of slang with social meaning.

Data 20

The Phrase	Type of Slang	Meaning
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(7) BRIAN O'CONNER: Excuse me, buddy . Hey, we've found them. Yeah, second- to-the-last freighter.	Social Meaning	reflects a casual, friendly social relation or a way to establish rapport.
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Analysis:

In a scene involving a tense interaction, Brian uses the term “buddy” to address another character. The word serves as a softener, helping maintain calm and prevent escalation. Although they are not close, the use of “buddy” frames the speaker as approachable and non-threatening. Collins Dictionary defines “buddy” as a friendly term of address, usually between males, that conveys casual rapport—even in potentially aggressive contexts.

Leech’s (1974) notion of Social Meaning is evident here, as the choice of “buddy” provides insight into the level of formality, the speaker’s attitude, and the intended tone. The slang builds temporary solidarity or at least a sense of calm cooperation. This informal register serves to smooth the interaction, showing that social meaning is not just about distance or conflict—it also involves efforts to build friendly or civil exchanges through language.

Data 21

The Phrase	Type of Slang	Meaning
(31) Tej Parker: Popo , Five-O, One-time, Pigs	Social Meaning	Informal/derogatory words for police.

Analysis:

Tej uses the slang term “popo” during a moment of group planning, alongside other derogatory references to law enforcement. The term conveys more than its literal meaning—it signals a shared cultural attitude and group identity. “Popo,” as defined in urban slang dictionaries, is a non-standard, often disrespectful term for police, used especially in street culture or informal conversations that reflect anti-authority sentiments.

Under Leech’s (1974) framework, this is a classic case of Social Meaning. The slang is not merely referring to police but indicates Tej’s alignment with a specific social register—informal, defiant, and in-group coded. By using “popo,” Tej communicates more than information; he expresses solidarity with his group and a shared social stance. This reinforces how slang can reflect not only speaker identity but also broader group positioning in relation to societal norms or institutions.

6. Reflected Meaning

Data 22

The Phrase	Type of Slang	Meaning
(55) BRIAN O'CONNER: It's because we're free. You know, I want another shot .	Reflected Meaning	“Shot” means a chance, opportunity, or attempt to do something, particularly to race.

Analysis:

Brian’s line “I want another shot” occurs during a calm, post-heist moment, where he refers to wanting another chance to race. While the intended meaning is clear a desire for another opportunity the word “shot” is polysemous. It commonly denotes firing a gun, taking a photo, or consuming alcohol, depending on context. This ambiguity briefly triggers alternate interpretations before the racing-related meaning becomes dominant.

Leech (1974) describes Reflected Meaning as arising when one sense of a word evokes others that are not intended but are still mentally present. The word “shot,” although used to mean “opportunity,” may initially recall its more frequent meanings (e.g., gunfire), especially in a high-stakes, action-oriented film. These overlapping meanings momentarily shape the listener’s perception, even if the intended sense ultimately prevails. Thus, “shot” reflects Leech’s concept of layered and competing interpretations in language.

CONCLUSION

Based on the analysis of slang expressions in the movie *Fast Five*, this study concludes that slang serves not only as a linguistic phenomenon but also as a cultural and social marker that enhances character identity, interpersonal relationships, and realism in cinematic dialogue. By applying Chapman’s (1988) classification, the study identifies both primary and secondary slang used across various scenes, each reflecting the characters’ backgrounds, group affiliations, and communicative styles. Furthermore, through Leech’s (1981) semantic theory, it is revealed that slang expressions convey a range of meanings conceptual, social, affective, reflected, and thematic that deepen the understanding of language use in informal contexts. These meanings are not only embedded in the words themselves but also emerge from their situational usage and emotional tone, reflecting the social dynamics and cultural values portrayed in the film. The integration of both typological and semantic approaches provides a comprehensive linguistic and pragmatic insight into the role of slang in popular media. Ultimately, the findings confirm that slang is a powerful linguistic resource that both mirrors and shapes social realities, making it a valuable subject for sociolinguistic and semantic inquiry in cinematic contexts.

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