AN ANALYSIS OF SLANG WORDS IN *DEADPOOL & WOLVERINE FILM (2024)*

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ABSTRACT

This study analyzes slang use in Deadpool & Wolverine (2024), examining its forms and contextual meanings. Using a descriptive qualitative approach, data were taken from the film's dialogue and script, classified by Allan and Burridge's (2006) types, and analyzed through Miles and Huberman's (1994) model. The findings show that slang functions not only for humor but also to build character identity and social connection. Fresh and creative slang dominates, reflecting Deadpool's witty and rebellious persona, while flippant and imitative forms express sarcasm and informality. Culturally, the film's slang mirrors current trends of digital communication, irony, and casual self-expression in popular media. Thus, slang in the film represents how contemporary language use embodies playfulness and evolving cultural attitudes.

Keywords: Slang, Film, Contextual Meaning, Deadpool & Wolfverine

ABSTRAK

Penelitian ini menganalisis penggunaan slang dalam film Deadpool & Wolverine (2024) dengan fokus pada bentuk dan makna kontekstualnya. Menggunakan metode deskriptif kualitatif, data diambil dari dialog dan naskah film, diklasifikasikan berdasarkan tipe Allan dan Burridge (2006), serta dianalisis menggunakan model Miles dan Huberman (1994). Hasil penelitian menunjukkan bahwa slang tidak hanya berfungsi sebagai humor, tetapi juga membangun identitas karakter dan hubungan sosial. Slang segar dan kreatif mendominasi, mencerminkan kepribadian Deadpool yang jenaka dan pemberontak, sedangkan slang flippant dan imitatif menonjolkan sarkasme dan keakraban. Secara kultural, penggunaan slang dalam film ini mencerminkan tren komunikasi digital, ironi, dan ekspresi diri santai dalam budaya populer. Dengan demikian, slang menggambarkan bagaimana bahasa modern merefleksikan nilai-nilai budaya yang dinamis dan ekspresif.

Kata kunci: Slang, Film, Makna Kontekstual, Deadpool & Wolfverine

A. INTRODUCTION

Language is a key through which humans communicate, form meaning, and express themselves. Language is used extensively in media and film discourse to convey social realities and cultural ideals. Films, being multimodal texts, entertain while also reflecting real-life communication patterns. They provide a setting in which diverse linguistic forms—including formal, informal, and nonstandard varieties—are used to convey authenticity and develop character relationships. Among these linguistic variants, slang stands out for its expressive, dynamic, and socially indexical quality.

Slang has long been acknowledged by scholars as an important aspect of language variety. According to Mish (2003), slang is "a colloquial, nonstandard vocabulary composed primarily of arbitrary word substitutions, stylish, assertive, and absurd figures of speech" (p. 1245). While this definition emphasizes stylistic originality, Burdová (2009) goes on to say that slang is highly informal and functions as a language marker that represents familiarity and shared social identity among specific groups. Taken together, these approaches show that slang is more than just a divergence from conventional English; it is a linguistic strategy that represents cultural membership and community solidarity. In this sense, slang serves as both a social and semiotic resource, indicating speakers' identities and views.

The use of slang in film conversation enhances realism and personality. As Kurniawan (2010) points out, films give more than just visual delight; they also provide vital material for understanding how language works in everyday interactions. Similarly, Abidin (2021) states that language evolves in response to its users' communication demands, implying that slang in films reflects this evolution by expressing current ways of speech. Slang, when used in film conversation, promotes character authenticity and increases audience engagement by resonating with real-life speech patterns and cultural trends.

Deadpool and Wolverine (2024), directed by Shawn Levy, is a famous example of this kind of film. The speech in the film is hilarious, irreverent, and slang-filled, defining the personalities of its protagonists and embodying the film's subversive tone. Because the film's humor and characterization rely extensively on slang terms, a lack of familiarity with such linguistic aspects can impede comprehension and reduce the intended comic or cultural impact.

Therefore, examining slang in *Deadpool & Wolverine* is crucial not only for understanding its linguistic construction but also for exploring its cultural and communicative significance. This study aims to identify and analyze the types of slang used in the film based on Allan and Burridge's (2006) classification and to interpret their contextual meanings within the narrative. Through this analysis, the research seeks to contribute to the broader understanding of how slang functions as a sociolinguistic and cultural phenomenon in contemporary film discourse.

B. LITERATURE REVIEW

This research employs several theories to analyze slang words in *Deadpool & Wolverine* (2024). The framework is organized as follows:

1. Slang Theory

Slang is understood as a non-standard variety of language, typically used in informal contexts and within specific social groups. According to Yule (2014), slang consists of highly informal expressions employed for internal communication among members of a community. Elbe (1996) further explains that slang helps build identity and group cohesion, often reflecting cultural and social dynamics.

Recent research has expanded this view, emphasizing slang's dynamic function in media and digital communication. For instance, Almunawarah and Moetia (2023) demonstrate that slang in *Encanto* (2021) operates not only as informal speech but also as a symbolic tool for constructing cultural identity and emotional tone in film dialogue. Likewise, Rahman and Zaim (2023) found that slang in *The Mitchells vs. The Machines* (2021) reflects contemporary youth culture and technological influence, illustrating how slang adapts to shifting media contexts. These studies support the notion that slang functions as a sociolinguistic resource that shapes both linguistic creativity and media representation, positioning this research within the growing field of media-based language analysis.

2. Types of Slang (Allan & Burridge, 2006)

Allan and Burridge (2006) categorize slang into five main types:
a. Clipping – formation of slang through shortening words (e.g., *cuz* from *because*).
b. Imitative – slang derived from imitating standard English words or combining existing words (e.g., *wanna* from *want to*).
c. Flippant – slang where the meaning does not correspond with the literal denotative sense (e.g., *break a leg* meaning "good luck").
d. Acronym – slang formed from initials of words or phrases (e.g., *LOL = laughing out loud*).
e. Fresh and Creative – newly coined, imaginative expressions that enrich vocabulary (e.g., *Daddy* as a slang address term).

3. Contextual Meaning

Leech (1981) defines contextual meaning as the aspect of meaning that depends on situational factors, such as setting, speaker intention, and social relationship. In the case of slang, meaning often extends beyond its literal sense to convey humor, sarcasm, or emotional stance. Understanding contextual meaning is therefore crucial in analyzing how slang operates in film dialogue, where tone and interaction heavily influence interpretation.

Recent linguistic discourse studies reinforce Leech's perspective by highlighting the role of media context. For instance, Rahman and Zaim (2023) demonstrate that in animated film dialogue, slang meaning shifts depending on the visual cues and relational context between characters. This suggests that analyzing

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slang in film requires attention not only to lexical forms but also to pragmatic and audiovisual factors that contribute to its overall communicative function.

4. Film as Literature

Film is treated as a literary medium that represents human experience through dialogue, narrative, and characterization (Klarer, 1999; Rabiger, 2008). In this study, film dialogue serves as the primary text for analyzing slang, since it reflects spoken interaction and conveys cultural identity, humor, and interpersonal dynamics.

C. METHODS

This research employed a descriptive qualitative method. qualitative method is appropriate as it enables an in-depth interpretation of language within its social and cultural context, focusing on meaning rather than frequency (Creswell & Poth, 2018). This approach allows a nuanced understanding of how slang constructs humor, identity, and interpersonal dynamics in cinematic discourse. The object of the study is the slang words used in the movie *Deadpool & Wolverine (2024)*. The data of this research are slang expressions spoken by the main characters, while the data source is the movie itself along with its script as supporting material.

In collecting the data, the researcher followed several steps: watching the movie several times to understand the dialogues, reading and checking the script, identifying slang words and phrases, and classifying them according to Allan and Burridge's (2006) theory which includes clipping, imitative, flippancy, acronym, and fresh and creative. After the data were collected, they were analyzed using Miles and Huberman's (1994) interactive model, comprising data reduction, data display, and conclusion drawing. This model supports systematic interpretation and constant comparison between data and context, which is essential for exploring the semantic and pragmatic meanings of slang in film dialogue.

D. FINDINGS AND DISCUSSIONS

This chapter presents the results of the analysis of slang words found in the film Deadpool & Wolverine (2024). The analysis focuses on identifying the contextual meanings and types of slang based on Allan and Burridge's (2006) classification, which includes five categories: fresh and creative, flippant, imitative, clipping, and acronym. Each category is described and illustrated with examples to clarify how slang is used to express humor, identity, and relationships between characters.

1. Fresh and Creative

Fresh & creative slang is the playful, imaginative language people come up with to make speech or writing more fun, expressive, and memorable.

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VANESSA: "Make a wish, buddy."
DEADPOOL: "**Ten-four, good buddy**. Going down".
(Shawn Levy, 2024, 17:00)

In this dialogue Deadpool uses the radio-code phrase "ten-four" playfully as a character line rather than strictly as police/CB shorthand, so within a creative/scripted context it functions as fresh/creative slang (a repurposed technical code made playful). The ten-code system itself was developed for radio/dispatch communication in the 1930s and later entered popular culture via TV and CB/trucker culture that background explains why a writer can rework "10-4" into a fresh, characterful line.

The slang "Ten-four, good buddy" is borrowed from CB (citizens' band) radio communication, where "10-4" traditionally means "message received" or "okay." By using it at his birthday party when Vanessa tells him to make a wish, Deadpool transforms a technical, trucker-style phrase into a humorous and affectionate response. Instead of simply saying "Okay, Friend" he layers the moment with playful irony and warmth, calling Vanessa "good buddy." This interpretation shows how Deadpool uses humor and creative slang to downplay sentimentality, expressing agreement while keeping his identity as a witty, irreverent character.

Data 18

PARADOX   : "I don't understand."
DEADPOOL : "You said my universe is dying, because **this sack of nuts** got himself killed. Well, problem solved." (Shawn Levy, 2024, 32:51)

The phrase "this sack of nuts" is an example of new and inventive slang. Deadpool uses it as a humorous insult to Wolverine, showing his willingness to mock even in serious situations. The word "nut" already has a slang meaning of "a crazy or foolish person," but Deadpool expands it to "sack of nuts," resulting in a colorful and humorous put-down. In this scenario, he is not just mocking Wolverine, but he is also utilizing humor to lighten the mood and maintain an irreverent tone. It's perfect for Deadpool's attitude, as he frequently uses funny, inventive words to mock others and make people laugh.

2. Flippant
Flippant slang refers to expressions made up of two or more words where the overall meaning does not directly match the literal, dictionary meaning of those words. Instead, the phrase takes on a figurative or playful sense.

Data 21

WOLVERINE   : "Shut the fuck up! Let me fucking think. Now, we gotta get back to Paradox, right? Right?"

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DEADPOOL : "Je m'excuse, am I allowed to speak now or—"
WOLVERINE : **"Just nod, asshole."** (Shawn Levy, 2024, 53:51)

The slang "asshole" in this dialogue is not used in its literal anatomical sense but as a figurative insult expressing annoyance or impatience. This aligns with Allan and Burridge's (2006) concept of flippant slang, in which meaning diverges from the word's original denotation. The phrase "Just nod, asshole" functions as a blunt command meaning "simply agree and refrain from arguing." In this context, Wolverine uses the expression to end the conversation with Deadpool, indicating his irritation and unwillingness to continue the exchange. As flippant slang, the term "asshole" operates figuratively to convey contempt and emotional intensity rather than literal reference. The use of this expression underscores Wolverine's frustration and reinforces the rough, abrasive dynamic that characterizes his relationship with Deadpool.

Data 23

GAMBIT : "You know, we never had a Wolverine up in here. But I can tell you now, it's just a common courtesy to ask before you drink up all of my liquor."
WOLVERINE : "Well, it's a good thing **I don't give a fuck."**
(Shawn Levy, 2024, 1:08:18)

In this scene, Wolverine responds to Gambit's complaint about drinking his liquor with the expression "I don't give a fuck" (*Deadpool & Wolverine*, 2024). The phrase is a flippant slang, characterized by nonliteral and emotionally charged language used to reject or dismiss concern. Rather than describing an emotional state, the phrase conveys a deliberate display of indifference and defiance. This aligns with Wolverine's established persona—direct, rebellious, and unbothered by social norms. His use of profanity intensifies the interaction's humor and conflict, emphasizing power dynamics between characters. Through such usage, slang becomes not just expressive but also a marker of attitude and relational tension, reinforcing the gritty and irreverent tone that defines the film's dialogue.

3. **Imitative**

Imitative slang refers to slang words that come from Standard English but are shortened, altered, or combined to create a more casual form. These words often keep the sound of the original expression but are used in an easier, faster way in speech.

Data 2

TVA OFFICER: "Last chance! Throw out your weapons and come out peacefully!"

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DEADPOOL: "I'm not **gonna** give you my weapons! But I promise not to use them." (Shawn Levy, 2024, 3:35)

In this scene, a TVA officer orders Deadpool to surrender his weapons, to which he replies, "I'm not gonna give you my weapons! But I promise not to use them." (*Deadpool & Wolverine*, 2024). The term "gonna" is a phonological contraction of *going to*, representing an imitative slang form. It reflects the natural blending of sounds found in spontaneous spoken language rather than an entirely new lexical creation. Within this context, the use of *gonna* functions beyond mere informality—it reinforces Deadpool's irreverent and playful demeanor. His casual diction, even under threat, demonstrates his resistance to authority and tendency to use humor as defiance. The slang therefore contributes to character construction and tone, illustrating how informal speech patterns can signify attitude, personality, and power dynamics in film dialogue.

Data 25

DEADPOOL   : "Sorry, I'm just stalling. I think I'm nervous about dying."
WOLVERINE: "It should be me."
DEADPOOL   : "Say hi to my friends for me, peanut."
WOLVERINE: "Wade! You **wanna** be an annoying prick, do it this side!"
(Shawn Levy, 2024, 1:48:34)

The slang "wanna" is just a casual way of saying "want to." In the scene, Wolverine shouts, "Wade! You wanna be an annoying prick, do it this side!" because Deadpool, instead of being serious about his sacrifice, keeps joking and teasing him. Using wanna makes Wolverine's words sound like real, everyday speech. My interpretation is that it shows their relationship: Deadpool can't stop being playful, even in serious moments, and Wolverine gets frustrated because he just wants Deadpool to act seriously.

5. Clipping

Clipping slang is when a longer word is shortened to make it quicker or easier to say, usually in casual speech. For example, "cuz" is a clipped form of "because." Clipping is common in informal conversations, texting, or playful language, but it's usually not used in formal settings.

Data 7

HAPPY: "The problem might be that you're reaching a little, a little too high. Aim for the middle and you'll never miss. Right? I think you got a good heart. I believe what you're saying. But not everybody's a world-saving type. I'm not. I'm happy. Right? I found my place. Find your place. All right. Get back out there. We'll keep an eye. Good luck."

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Deadpool begins to leave, but runs back for a hug.

DEADPOOL: "Mm. Mm-hmm. Mm-hmm. Fetch the car. I want to hit Shake Shack. Rejection makes me **hungie."** (Shawn Levy, 2024, 11:15)

Interpreted as clipping here, hungie/hungy is a shortened, altered surface form of hungry (a phonetic respelling that removes the expected vowel/consonant pattern). The slang "hungie" is a playful, clipped form of hungry, meaning that someone wants food. In context, after an emotional moment with Happy, Deadpool says, "Rejection makes me hungie," joking that being rejected made him want food. Using hungie adds humor and shows Deadpool's quirky personality, turning a serious feeling into a funny, lighthearted moment.

Data 19

JOHNNY: "Stay close."
DEADPOOL: "**Aye aye, Cap'n."** (Shawn Levy, 2024, 40:11)

The slang "Aye aye, Cap'n" is a playful way of saying "Okay, Captain" or "I got it." The word "Cap'n" is just a shortened form of captain, which makes the line sound casual and informal. The phrase "aye aye" comes from naval speech and shows that someone understands an order. In this scene, Deadpool says it to Johnny after being told, "Stay close," signaling that he agrees while adding a funny, exaggerated nautical vibe. Using this clipped slang shows Deadpool's humor and playful personality, making his obedience seem over-the-top and entertaining.

6. Acronym

Acronym slang is when a slang term is made from the first letters of a group of words or a phrase. Instead of saying the full phrase, people just use the initials to communicate quickly and casually. A common example is LOL, which stands for "laughing out loud" and became popular online in the early 1990s. This type of slang is often used in texting, social media, or informal writing to save time and add a playful tone.

Data 17

DEADPOOL : "Oh, fuck off. Adorn me, Beardo."

The tailor nods and strokes his beard. A series of rapid cuts show a montage of Deadpool being suited up by the tailor, including touching him inappropriately. Cut to Deadpool re-entering the control room in his superhero suit as "Glamorous" by Fergie plays.

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DEADPOOL : "Fucking A. Uh, it's perfect! **FYI,** your tailor is a predator, but I love it. Snug, no camel toe, new car smell, and adamantium katanas, you shouldn't have." (Shawn Levy, 2024, 21:52)

"FYI" is a slang acronym that stands for "For Your Information" and fits Allan & Burridge's category of acronym slang. It first appeared in 20th-century business, journalistic, and telegraph contexts and later became common in emails, chats, and casual speech. In the movie, Deadpool says, "FYI, your tailor is a predator, but I love it," after being suited up, making a humorous side comment about the tailor's creepy behavior. Using "FYI" here adds a playful, informal tone, showing Deadpool's cheeky and irreverent personality. My interpretation is that the acronym highlights how Deadpool casually delivers information in a witty, self-aware way, keeping the scene funny while showing his habit of mocking serious situations.

E. CONCLUSION

Based on the analysis of slang use in the film Deadpool & Wolverine (2024), it can be concluded that slang functions as a tool for character expression, humor, and social identity within the film's dialogue. The study identified nine slang expressions categorized according to Allan and Burridge's (2006) classification: fresh and creative, flippant, imitative, clipping, and acronym. For example, "Ten-four, good buddy" and "this sack of nuts" represent fresh and creative slang for their inventive wordplay; "Just nod, asshole" and "I don't give a fuck" are flippant due to their nonliteral, expressive tone; "gonna" and "wanna" are imitative forms reflecting natural speech; "hungie" and "Aye aye, Cap'n" are clipping; and "FYI" is an acronym.

These findings indicate that slang not only enriches the film's dialogue linguistically but also reveals aspects of character personality, social context, and popular culture. However, this study has several limitations: the dataset is relatively small, focusing on a single film, and the qualitative interpretation of meaning may involve subjectivity despite efforts toward analytical consistency. Future research could expand the scope by examining multiple films or comparing slang use across genres and cultures to gain a broader understanding of informal language in cinematic discourse.

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