

AN ANALYSIS OF SLANG WORDS IN “*MONSTER HOUSE*” MOVIE

Shafira Ainida Nirwana¹, Devina Discha Amelia², Feby Tesalonika Naibaho³

^{1,2,3}Universitas Indraprasta PGRI, Jakarta, Indonesia

Corresponding Author(S): nirwanashafira@gmail.com

Abstract:

Particularly in youth-oriented media, where language represents both character identification and larger social standards, slang terms are an integral component of modern film discourse. Few studies have examined how slang in children's animation films works and persists after its original release, despite earlier study (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) concentrating on categorising slang in action movies like *Fast Five* using Allan and Burrige's methodology. The purpose of this study is to examine the kinds and applicability of slang in *Monster House*, a comedy-horror film that combines humour with colloquial language aimed for young people. Using a descriptive qualitative method supported by document analysis, the research identifies 25 slang expressions, which are categorized based on semantic function and social usage. Data collection involved transcription, contextual interpretation, and triangulation to ensure validity. The results show that childish/youth slang (20%), name-calling (16%), and threat/situation slang (16%) dominate the dialogue. Unlike *Fast Five*, where slang reflects aggression and dominance, *Monster House* utilizes informal language to express emotional nuance, humor, and peer dynamics. This study contributes to sociolinguistic discourse by offering a novelty perspective, evaluating the cultural persistence and emotional effectiveness of slang years after the film's release. It underscores how certain expressions remain non-criinge, contextually appropriate, and relevant in today's informal communication. Future research may explore slang retention across genres or assess audience perception in various age groups to deepen understanding of media-driven language evolution.

Keywords:

Slang Expression
Analysis, Youth-
Oriented Animated
Film, Colloquial
Language
Relevance, *Monster
House*, Comparative
Linguistic Study.



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INTRODUCTION

One of the most vibrant and prevalent types of colloquial language in modern media, especially in movies, is slang. It frequently conveys the speaker's character, social standing, and emotional condition. Recent research has demonstrated that slang can express deeper social or interpersonal implications in addition to being used to make conversations more humorous or familiar. In their analysis of slang in a well-known animated movie, (Wuttavipart et al., 2023) discovered that slang terms were common, could be divided into different categories, and were important in character interactions. They

underlined that if not correctly comprehended, such terminology could perplex younger or non-native viewers. (Ratri et al., 2022), on the other hand, investigated slang in a live-action film and concentrated on how it conveys meaning.

The animated film *Monster House*, directed by Gil Kenan, appeals to both children and adults through its unique blend of comedy and horror. The movie makes extensive use of slang in its dialogue, not only to add humor but also to shape the characters' personalities and social identities. Set in a suburban neighborhood, the informal language resonates with the film's target audience and enhances the authenticity of the interactions. As noted in a study published by the *Media Culture Journal*, *Monster House* is recognized as a compelling work that effectively integrates modern slang to support character development and reflect cultural perspectives. Its inventive animation style and engaging narrative further solidify its status as a valuable subject for academic exploration. Beyond its entertainment value, *Monster House* holds cultural relevance, offering insight into how language functions within a specific social and generational context. The film has been praised for its ability to captivate audiences across age groups while showcasing innovative animation techniques. Analyzing the slang used in the film allows scholars to examine how language reflects the characters' social dynamics and the broader cultural setting. Additionally, the film's distinctive mix of humor and horror provides a unique lens for exploring how language contributes to narrative structure and interpersonal relationships.

Several recent studies have explored the use of slang in movie dialogues, shedding light on its linguistic forms, pragmatic functions, and cultural significance. These studies collectively provide valuable insight into how slang operates within specific film genres and resonates with different audiences. For instance, (Wuttavipart et al., 2023) examined slang in an animated film and categorized it into five types, fresh and creative, flippant, imitative, clipping, and acronym, highlighting how these forms support character development and reflect informal speech patterns familiar to younger viewers. They also emphasized the educational value of slang in helping EFL learners engage with authentic language use. Building on a more pragmatic approach, (Ratri et al., 2022) analyzed slang in *Rampage*, focusing on how it conveys illocutionary force, such as expressing emotion, asserting authority, or signaling psychological states, thus demonstrating the deeper communicative intent behind slang expressions. In another study, (Ebik et al., 2023) investigated slang in *The Last Rescue* using Kipfer and Chapman's classification of primary and secondary slang, along with Leech's semantic categories such as social, affective, and conceptual meaning. Their findings revealed that primary slang was most dominant and often carried social meaning, underlining how slang functions as a marker of group identity and tone. While these studies demonstrate the relevance of slang in cinematic contexts, few have focused specifically on animated horror-comedy films that cater to both teen and general audiences. To address this gap, the present study examines the types and functions of slang used in *Monster House*, aiming to contribute to the understanding of how informal language supports both character interaction and narrative development in a genre-blending film.

Although a number of recent studies have employed well-established frameworks to analyze slang in movies, the majority have just looked at the types and frequencies of slang without examining its perceived relevance or long-term cultural resonance. For example, (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) used Allan and Burrige's

classification to perform a descriptive qualitative study on the *Fast Five* film. Five categories of slang were successfully discovered by their investigation, with "fresh and creative" emerging as the most prevalent category. However, the study did not evaluate whether the terms employed have remained relevant, hilarious, or appropriate in today's casual speech; instead, it focused primarily on how slang contributed to familiarity and informality within the film's local environment.

On the other hand, this research does not merely aim to categorize slang in *Monster House*, but also seeks to examine which expressions, although originating from a 2006 animated film, still resonate with contemporary audiences. By considering how certain slang terms remain humorous, socially acceptable, and relevant rather than becoming outdated or cringe-worthy, this paper introduces a novelty dimension to the analysis. It offers a fresh viewpoint on the sociocultural persistence of slang, revealing how informal language in film can transcend generational shifts in communication. Instead of limiting the discussion to structural classification, this study focuses on how particular expressions from *Monster House* continue to feel playful, appropriate, and relatable in today's informal discourse. In doing so, it contributes to a better understanding of the sociolinguistic endurance of slang in children's media, prompting a broader inquiry, not only into what kinds of slang are used, but also into whether they still resonate in present-day language culture.

Based on the analysis of 25 slang expressions found in the *Monster House* movie, several types of slang were identified with varying frequencies. The most dominant category was childish or youth-related slang, which accounted for 20% of the data. Expressions such as *tummy*, *uvula*, *nature's emergency exit*, and *tater tots hopped up on too many Pixy Stix* reflect a playful and age-appropriate linguistic style that aligns with the film's young target audience. Name-calling or insult slang followed closely at 16%, including terms like *weirdos*, *doofus*, *porky*, and *peewee*, which are often used by children or teens to tease or provoke. Another 16% consisted of threat or situation-related slang, such as *manslaughter*, *dead person*, and *screwed*, reflecting the film's darker comedic undertones despite its child-friendly format. Meanwhile, casual reassurance slang like *no biggie*, *I suck*, and *wuss out* made up 12% of the expressions, showing how characters navigate fear or embarrassment with humor. Also at 12% was bodily slang, seen in expressions like *throw up* and *uvula*, contributing to the film's tendency toward light gross-out humor often found in children's media. Humorous exaggerations and anti-authority slang, including *I stole drugs for you and authority can be so... (fart noise)*, also comprised 12%, adding to the irreverent tone of the characters. Lastly, slang involving secrecy or teen-coded behavior, such as *kept a stash* and *whip them to bits*, appeared at 8%, while mild expletives or spoken slang, like *what the heck* and *no siren, never a good sign*, also accounted for 8%. These results suggest that the film uses a diverse range of slang not only for humor and realism but also to reflect age-specific communication styles that continue to resonate beyond the film's original release period.

The main focuses of recent research on slang in movies have been pragmatic force, semantic function, and classification. In order to highlight their function in character development and language acquisition, (Wuttavipart et al., 2023) divided slang in animated movies into categories including acronym, clipped, and fresh and innovative. The illocutionary force of slang in *Rampage* was examined by (Ratri et al., 2022), who demonstrated how slang conveys deeper meanings like emotion, dominance, or criticism. While

(Pramana & I Dewa Ayu Devi Maharani Santika, 2025) carried out a descriptive study on *Fast Five*, identifying dominant slang types but failing to investigate their long-term social impact or relevance beyond the film's original context, (Ebik et al., 2023) combined Kipfer and Chapman's classification with Leech's theory to analyse the meaning of slang in *The Last Rescue*.

These studies have contributed valuable insights into how slang functions structurally and pragmatically in films. However, most focus only on how slang operates within the immediate context of a film's release and audience. Very few have considered how slang may evolve or persist as part of everyday informal language in later years. Building on this gap, the current research does not only aim to classify the types of slang in *Monster House*, but also introduces a novelty dimension by examining whether the expressions, though used in a 2006 film, remain humorous, socially acceptable, and relevant today. This approach bridges linguistic form with cultural endurance, offering new insights into the sociolinguistic durability of slang in children's media and its influence on informal communication over time.

Based on the background and the current research focus, the following research questions are proposed:

1. What types of slang expressions are used in the dialogue of *Monster House*?
2. Which slang expressions in *Monster House* remain socially acceptable, humorous, or relevant in today's informal communication?
3. How does the use of slang in the film reflect both the characters' identities and its broader cultural impact over time?

METHOD

Research Design

This study employed a descriptive qualitative design to examine the types and relevance of slang expressions in the animated film *Monster House*. The focus was not only on identifying and categorizing the slang linguistically, but also on assessing its contemporary resonance. The qualitative approach allowed for an in-depth interpretation of the informal language used in the film, emphasizing how certain expressions continue to be socially acceptable, humorous, and relatable in present-day informal discourse. This design contrasts with the approach used by (Pramana & I Dewa Ayu Devi Maharani Santika, 2025), who employed a descriptive method solely to classify slang types in *Fast Five* without further analysis on cultural or temporal relevance.

Data Collection Techniques

The data were collected through observation and transcription of dialogue in *Monster House*. The film was watched repeatedly to identify all spoken slang expressions, which were then transcribed manually and compiled into a data sheet. Each expression was noted along with the speaker, context, and situational function. A total of 25 slang expressions were selected purposively based on their informal nature, social nuance, and potential relevance to present-day informal speech. This purposive sampling ensured that the data reflected both linguistic variety and social function.

Data Analysis Techniques

The data collection in this study followed several systematic steps to ensure accuracy and relevance. The process consisted of the following stages:

1. Research Object and Data Source

The primary data source of this study is the original English version of the animated film *Monster House*. This film was selected purposively due to its rich use of informal language and its relevance to both child and teen audiences.

2. Data Collection Produce

The movie was watched multiple times to identify scenes containing slang expressions. Dialogues that featured informal, playful, or socially expressive language were transcribed manually, focusing on character names, exact expressions, and usage context.

3. Data Selection and Tabulation

From the transcription, 25 slang expressions were selected purposively based on their informal nature and potential relevance to contemporary speech. Each expression was compiled in a data sheet that included the slang term, speaker, context, and preliminary interpretation.

Triangulation

This study used theoretical and data triangulation to guarantee the quality and reliability of the data. Combining the structural categorisation of slang terms with sociolinguistic analysis of their perceived applicability in contemporary informal communication allowed for theoretical triangulation. This made it possible for the research to take cultural persistence into account in addition to form-based categorisation. To make sure the relevance and interpretation of each term remained correct and consistent, data triangulation was carried out by comparing the detected slang expressions with their usage in other youth-oriented media and by having informal conversations with peers. This method was intended to increase the findings' credibility without only depending on the researcher's personal opinion.

RESULTS AND DISCUSSION

The analysis in this study was conducted in three main stages: identifying slang expressions in the *Monster House* movie, classifying them based on linguistic form and function, and evaluating their continued relevance in present-day informal communication. These stages were guided by both structural and sociolinguistic perspectives to ensure a comprehensive understanding of how slang operates within the film's dialogue. Unlike the study by (Pramana & I Dewa Ayu Devi Maharani Santika, 2025), which focused solely on classifying slang types in *Fast Five* using Allan and Burridge's categories, this research adds a reflective dimension by examining whether the slang terms used, despite originating from a 2006 animated film, remain humorous, socially acceptable, and culturally relevant today. The findings are presented below, followed by comparative insights that highlight the distinctive contribution of this study.

Table Classification and Frequency

A total of 25 slang expressions were identified from the film. These expressions were categorized into eight types based on their linguistic characteristics and pragmatic functions. The table below presents the classification results.

Table 1 Classification of Slang Expressions in *Monster House*

No	SLANK TYPE	EXAMPLE	FREQ	%
1	Name-calling / Insult Slang	Weirdos, Doofus, Porky, Peewee Medicine, Tater Tots..., Cantaloupe	4	16
3	Casual/Reassurance Slang	No biggie, I suck, Wuss out	3	12
4	Humorous/Exagger ation Slang	I stole drugs for you, Authority...(fart noise), Bear claw	3	12
5	Threat / Situation Slang	Manslaughter, Stay off my lawn, Dead person, Screwed	4	16
6	Body/Bodily Slang	Throw up, Tummy, Uvula	3	12
7	Teen/Secret Slang	Kept a stash, Whip them to bits	2	8
8	Mild Expletive / Spoken Slang	What the heck, No siren...	2	8

Source: Analyzed from the original English version of *Monster House* (2006)

Explanation of Slang Types Identified in Monster House

Following the categorization in *Table 1*, each type of slang identified in *Monster House* is further analyzed in terms of its function, cultural relevance, and contribution to character development. The classification not only reflects linguistic variation but also reveals how different slang expressions operate socially, either to reinforce group belonging, express emotion, assert dominance, or reflect age-based speech patterns. By examining these categories individually, we gain insight into how each type of slang contributes to the film's humor, tone, and continued resonance in modern informal language. Additionally, each type is interpreted through existing scholarly frameworks to deepen the analysis and draw comparisons with previous studies, particularly the work of (Pramana & I Dewa Ayu Devi Maharani Santika, 2025).

1. Name-calling/Insult Slang

Name-calling or insult slang emerges as one of the most socially loaded and frequently used types of slang in *Monster House*, accounting for 16% of all expressions, with examples like *weirdos*, *doofus*, *porky*, and *peewee*. These expressions are commonly used by dominant characters, such as Zee or Bones, to mock others, reinforcing peer hierarchies and social exclusion under the guise of humor. Drawing on (Carranza-Pinedo, 2024) concept of "slurring tags," these insults act as informal tools of power that symbolically place the target in a lower social position, especially when tied to physical traits or perceived awkwardness. While seemingly playful, terms like *porky* or *peewee* challenge a character's identity, subtly asserting control and dominance. Compared to the harsher and more adult-centered insults found in *Fast Five* (Pramana & I Dewa Ayu

Devi Maharani Santika, 2025) which primarily served to express aggression, the insults in *Monster House* function within emotional and relational contexts, often between friends or peers, making them more relatable, age-appropriate, and still widely used in today's informal youth discourse.

2. Childish/Youth Slang

The term "childish" or "youth slang" describes colloquial idioms that are frequently exaggerated, humorous, and occasionally ridiculous and are frequently employed by kids or teenagers. According to (Li, 2021), slang, particularly in digital youth communication, is generally irregular, colloquial, multisensory, and emotionally expressive. It is frequently influenced by emojis, innovative abbreviations, or phonetic distortion. Phrases like *tummy*, *uvula*, *nature's emergency exit*, *cold medicine*, and *tater tots hopped up on too many Pixy Stix* are examples of this kind of terminology in *Monster House*. These amusing facial expressions support the film's infantile tone and aid in the relatability of young viewers by reflecting the characters' youthful, imaginative viewpoint. In contrast to (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) research on *Fast Five*, which primarily found "fresh and creative" slang among adult characters for dramatic or stylistic reasons, *Monster House's* childish slang primarily functions to maintain the lighthearted horror-comedy tone, evoke innocence, and humorously exaggerate fear. This difference highlights how slang differs in its social purpose and target audience participation in addition to genre and age range.

3. Casual/Reassurance Slang

Casual or reassurance slang, often used to calm, comfort, or casually interact with peers, is a linguistic feature that reflects emotional closeness and informality. In the study by (Myreene et al., 2020), Gen Z slang such as "chill," "no prob," or "legit" was noted to facilitate informal bonding among students, yet also raise communication barriers when used with older generations or in formal academic settings. Faculty members viewed these expressions as tools for engagement, but also stressed the importance of usage boundaries. In *Monster House*, similar functions are seen in phrases like *No biggie*, *I suck*, and *Wuss out*, which help portray the characters as relatable, vulnerable, and emotionally honest—traits commonly resonating with younger audiences. These expressions serve not only as comic relief but also as markers of the characters' coping mechanisms in stressful or confusing situations. Compared to (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) study, which categorized *fresh and creative* slang in *Fast Five* without exploring its emotional or interrelational effects, this paper emphasizes how casual slang maintains sociolinguistic value across generations, preserving its relevance in everyday conversations even after the film's release nearly two decades ago.

4. Humorous/Exaggeration Slang

Humorous or exaggeration slang refers to expressions that distort reality for comedic effect, often using absurd comparisons or overstatements to amplify emotion or character reactions. (Subhan et al., 2025) highlight that Generation Alpha's slang, such as *Rizz*, *Skibidi*, and *John Pork*, thrives on digital humor and meme culture, where contextual exaggeration is central to building identity and social bonds. This form of slang often bridges lexical creativity with generational relatability. In *Monster House*, humorous exaggeration appears in phrases like *I stole drugs for you*, *Bear claw*, and *authority can be so... (fart noise)*, which showcase the characters' tendency to deal with fear and tension through absurd humor and defiance. These expressions create comic relief while

still driving the narrative, particularly in scenes involving confrontation or panic. The use of overstatement (e.g., calling cough syrup "cold medicine" for sedating a house) aligns with children's exaggerated perception of reality, much like how Gen Alpha constructs meaning through ironic slang. Compared to *Fast Five*, where (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) mostly identified assertive and clipped slang with a "cool" edge, *Monster House* leans into juvenile humor and absurdity, demonstrating that exaggerated slang can also signal emotional processing, subversion, and audience empathy, especially within youth-centered genres.

5. Threat/Situation Slang

Threat or situation slang refers to expressions used to convey fear, tension, danger, or critical conditions in informal ways. According to (Uwen & Mensah, 2022), in military discourse, slang like *KIA* (Killed in Action), *blue falcon* (a traitor), or *supreme price* (death in duty) serves to foster group identity, express emotional weight, and maintain efficiency during high-stress situations. These terms carry serious meaning beneath casual delivery, allowing speakers to communicate urgency without excessive elaboration. In *Monster House*, this type of slang appears in lines such as *manslaughter*, *stay off my lawn*, *dead person*, and *screwed*, all of which convey high-stakes emotional responses through either exaggeration or threat. For example, "manslaughter" is used comically but reveals Chowder's misunderstanding of serious legal language, while "screwed" and "dead person" reflect panic and fear in high-pressure scenes. These expressions not only support character development but also sustain the film's balance between horror and humor. Compared to *Fast Five*, where (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) categorized slang without exploring its emotional or functional implications, the threat slang in *Monster House* demonstrates how such expressions resonate with audiences even today, remaining part of modern informal speech. This underscores how threat slang, even when delivered playfully, can reflect enduring cultural values around fear, conflict, and peer dynamics.

6. Body/Bodily Slang

Body or bodily slang includes informal expressions that refer to physical reactions, body parts, or biological functions, often used to create humor, express disgust, or reflect childlike perspectives. According to (Kämäräinen, 2025), digital slang in comment-based platforms like TikTok often mimics non-verbal cues or bodily reactions, such as *ummh* or *sigh*, functioning as emotional placeholders that simulate physical responses in digital spaces. This mirrors how youth-oriented media uses bodily references to enhance relatability and humor. In *Monster House*, bodily slang is present in expressions like *throw up*, *tummy*, and *uvula*, *nature's emergency exit*. These terms convey gross-out humor and juvenile misunderstanding of anatomy, reinforcing the childlike lens through which characters interpret their environment. For instance, "uvula" is mistaken as an escape route, and "tummy" replaces "stomach," softening the language for comedic and age-appropriate effect. In contrast, bodily slang is virtually absent in *Fast Five*, where the language focuses more on assertive and clipped slang, as noted by (Pramana & I Dewa Ayu Devi Maharani Santika, 2025). This highlights a key difference in audience orientation, *Monster House* uses body slang to reflect emotional spontaneity and childlike imagination, while action films like *Fast Five* avoid it in favor of cooler, more stylized expressions. The continued use of these bodily terms in digital youth culture shows their lasting sociolinguistic impact, particularly in content designed to evoke humor and physical response among younger audiences.

7. Teen/Secret Slang

Teen or secret slang is marked by its expressive, emotionally charged, and coded nature, often evolving rapidly under the influence of youth culture and digital trends. (Мечникова, 2022) emphasize the dynamic, ever-changing nature of teen slang and the complexity it brings to translation, given its contextual, metaphorical, and sometimes vulgar nuances. They note that teen slang often borrows from jargon, technology, or pop culture, making it highly relevant to the social identity of youth. In *Monster House*, phrases like *kept a stash* and *whip them to bits* exemplify this teen-coded language used to imply secrecy and aggression in a playful yet dramatic tone, resonating with youthful rebellion and private behavior. These expressions reflect how the characters construct peer relationships through informal, coded speech, aligning with Avramchyk and Kugai's notion that teen slang is both expressive and exclusionary. In contrast to (Pramana & I Dewa Ayu Devi Maharani Santika, 2025), who mainly categorized slang without deeply exploring subcultural functions or its semiotic resistance, this analysis of *Monster House* reveals a deeper sociolinguistic role of teen slang: it builds a covert, age-specific identity while reinforcing narrative dynamics within a child-centric horror-comedy genre.

8. Threat/Situation Slang

Mild expletive or spoken slang refers to informal utterances used to express surprise, frustration, or draw attention, often without strong vulgarity. These expressions appear naturally in casual speech and frequently surface in children's and young adult media as softened substitutes for more profane language. According to (Nurminen & Studies, 2024), such expressions, including phrases like *what the hell*, *oh my God*, or *what the heck*, are considered idiolectal markers that reflect character traits and emotional states, often preserved in translation through functional equivalence or softened idiomatic expressions. In *Monster House*, expressions like *what the heck* and *no siren never a good sign* are used by the characters, particularly DJ, to convey alarm or disbelief in tense or suspenseful scenes. These lines help establish the emotional tone without crossing the line into profanity, making them suitable for the film's younger audience. In contrast to more intense slang categories, these expressions are mild but effective in anchoring the characters in everyday teen speech. When compared to the findings of (Pramana & I Dewa Ayu Devi Maharani Santika, 2025), who classified *Fast Five*'s slang using Allan and Burrige's typology, the spoken slang in *Monster House* aligns with what they termed "fresh and creative" or "imitative" expressions, though their study focused more on lexical creativity and frequency than emotional function. While Pramana and Santika largely centered their analysis on how slang contributed to familiarity and local speech patterns, this study emphasizes how even mild, seemingly mundane expressions can shape tone, reflect emotional authenticity, and maintain relevance in youth-oriented content over time. The inclusion of these phrases also illustrates the film's linguistic accessibility and cultural longevity, as many of the expressions still feel current and relatable in informal English discourse today.

Selected Scene in *Monster House*

This section presents an analysis of selected scenes in which slang expressions appear in *Monster House*. Each expression is discussed based on its type, function, and cultural relevance, while also addressing its role in shaping character identity and narrative tone.

Comparative insights with the findings of (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) are included to strengthen the analysis.

Explanation of Selected Scene in *Monster House*

1. "Weirdos" – Name-calling/Insult Slang

Zee uses the word "weirdos" to insult DJ and Chowder in a sarcastic tone, classifying them as socially awkward or different. This is a common example of labeling slang, where speakers reduce others to a dismissive identity through a single word. It's still widely used in today's culture on TikTok, in group chats, or memes to describe people who behave oddly, often with a humorous twist. Zee's use of the word defines her as a judgmental, more socially dominant teen who mocks her younger brother's quirks. It sets up a realistic sibling dynamic where insults are casually thrown. In contrast, *Fast Five* (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) features slang that's often associated with masculinity and aggression, like "punk" or "crazy bastard." *Monster House*, by contrast, shows how labeling works in kid-to-teen interaction mocking, but not threatening adding a nuanced emotional layer to character relationships and how slang mirrors age-based social positioning.



Selected Scene 1. Zee calling DJ and Chowder "weirdos" to mock their behavior
Source: Captured and documented by the researcher from *Monster House* (2006)

2. "Doofus" – Name-calling/Insult Slang

In a moment of jest, Bones calls DJ a "doofus," calling him stupid or unintelligent. Despite being a little archaic, this name-calling slang is still used in internet environments where people make lighthearted disparaging remarks to one another. It conveys an unequal distribution of power and acts as a covert kind of bullying or social exclusion. Bones' usage of doofus enhances his persona as the older, domineering teen who takes pleasure in frightening younger children. It highlights casual cruelty and generational arrogance, which seem natural in adolescent interactions. *Fast Five's* lingo, on the other hand, is more brutal and vicious, in keeping with its high-stakes action setting. In the study of Yuda Pramana & Santika, did not examine the usage of insults in sibling-like hierarchies.



Selected Scene 2. *Bones insulting DJ by calling him a “doofus”*

Source: *Captured and documented by the researcher from Monster House (2006)*

3. “Throw up” – Body/Bodily Slang

One of the children uses the phrase “throw up” to describe vomiting in a disgusted reaction. Bodily slang is a very prevalent term used in young people’s speech to casually or humorously describe physical interactions. Even today, people of all ages and on all platforms use it to express something repulsive or overwhelming “I could throw up” is a common TikTok comment or group chat response. It captures the innocent yet dramatic way children express powerful feelings, giving the characters in *Monster House* more authenticity and relatability. This phrase demonstrates the straightforwardness and simplicity of child-oriented slang in contrast to the formal or coded vocabulary seen in *Fast Five*.



Selected Scene 3. *DJ’s reacting in disgust while saying “throw up”*

Source: *Captured and documented by the researcher from Monster House (2006)*

4. “Manslaughter” – Threat/Situation Slang

After DJ enters Nebbercracker’s lawn to retrieve his toy, the old man collapses from a heart attack and is taken away in an ambulance. Chowder, witnessing the scene, panics and jokingly accuses DJ of causing *manslaughter*. Though the term is a legal one, Chowder clearly misuses it, making this an example of threat or situation slang, a dramatic overstatement used to describe perceived danger or guilt. The humor lies in the childish misunderstanding of legal consequences, showing how kids mimic adult expressions to process extreme events. This slang reflects Chowder’s tendency to exaggerate and adds comic relief in a tense moment. Today, phrases like “when its an accident, they call it manslaughter” still appear in memes and online jokes when people overreact to minor accidents, proving its ongoing relevance. Compared to the more literal and calculated expressions in *Fast Five* (Pramana & I Dewa Ayu Devi Maharani Santika, 2025), this case shows how slang in children’s media operates through

exaggeration and naïve fear rather than real threat, an aspect not captured in Yuda's adult-targeted framework.



Selected Scene 4. *Chowder humorously misusing the term "manslaughter"*
Source: *Captured and documented by the researcher from Monster House (2006)*

5. "No Siren, Never a Good Sign" – Mild Expletive/Spoken Slang

DJ's statement reflects his anxiety and suspicion when everything seems too quiet, using spoken slang in the form of subtle foreshadowing. This phrase belongs to understated, conversational expressions that convey meaning through tone and implication. It remains common in today's informal speech and social media captions, especially in suspenseful or sarcastic contexts. DJ's calm delivery reinforces his role as the observant, slightly paranoid protagonist. While *Fast Five* uses direct, urgent expressions like "we're made," this phrase from *Monster House* uses subtlety. Yuda Pramana & Santika did not analyze understated slang, showing this study's novelty in exploring how low-key expressions shape tone and narrative pacing.



Selected Scene 5. *DJ suspiciously observing and saying "No siren. Never a good sign"*
Source: *Captured and documented by the researcher from Monster House (2006)*

6. "What the Heck" – Mild Expletive/Spoken Slang

DJ's mother exclaims "What the heck" after seeing DJ and Chowder return home covered in dirt and grime, shocked by their filthy appearance. This phrase is a mild expletive, expressing surprise or disapproval without using explicit language. As a sanitized substitute for harsher profanity, it fits well within PG-rated dialogue and remains highly relevant in contemporary informal speech, especially among younger or family-oriented audiences. The line underscores the character's emotional response while maintaining linguistic restraint. In contrast, the adult characters in *Fast Five* often employ direct and explicit expletives, as highlighted in Yuda Pramana & Santika's study. This comparison emphasizes how family-friendly slang, like "what the heck," continues to deliver expressive value without violating content boundaries, demonstrating how toned-down language can still reflect tone, reaction, and character identity effectively.



Selected Scene 6. DJ' mom exclaiming "What the heck" in shock with DJ and Chowder dirty body
Source: Captured and documented by the researcher from *Monster House* (2006)

7. "No Biggie" – Casual/Reassurance Slang

After Chowder casually informs DJ that his parents have returned home, DJ responds with sarcasm, prompting Chowder to shrug it off with "No biggie." This phrase is an example of casual reassurance slang, used to de-escalate tension and maintain harmony between peers. Rather than retaliate, Chowder uses a relaxed tone to smooth over DJ's irritated response, reinforcing his laid-back, emotionally balanced persona. The expression is still common today in spoken English and digital communication, reflecting its sociolinguistic durability across generations.

Its use in *Monster House* shows how kids manage minor conflicts using humor and indifference behavior typical in youth interactions. In contrast, *Fast Five* prioritizes intense, confrontational dialogue, rarely featuring softening language like this. Yuda Pramana & Santika did not explore emotionally mitigating slang, which highlights a key difference in genre and audience: *Monster House* normalizes reassurance within peer talk, making comfort slang a subtle yet meaningful narrative device.



Selected Scene 7. Chowder downplaying the situation by saying "No biggie"
Source: Captured and documented by the researcher from *Monster House* (2006)

8. "Stay of My Lawn" – Threat/Situation Slang

Nebbercracker yells *stay off my lawn* as a clear threat slang to intimidate the children. It has since become a cultural meme mocking grumpy older adults. The phrase carries enduring relevance through its iconic tone and generational tension. In the film, it establishes Nebbercracker's role as a scary figure and supports the theme of forbidden space. This kind of indirect threat territorial and symbolic is absent in *Fast Five*, where threats are physical and immediate. Yuda Pramana & Santika focused on explicit aggression, while this research captures how indirect warnings operate as cultural humor and narrative setup.



Selected Scene 8. *Nebbercracker yelling "Stay off my lawn" at DJ and Chowder*
 Source: *Captured and documented by the researcher from Monster House (2006)*

9. "Whip Them to Bits" – Teen/Secret Slang

Yelled by the house's spirit, this phrase dramatizes the idea of complete destruction. As a Teen/Secret Slang, it exaggerates harm in a way that remains digestible for younger viewers. Such hyperbolic threats are still used today in gaming, humor, and online rants, keeping it relevant. The phrase also deepens the house's menacing presence while preserving comedic flair. *Fast Five* favors real-world violence and military phrasing, lacking metaphorical flair. Yuda Pramana & Santika didn't address metaphorical slang, making this study's attention to stylized expression a novel angle.



Selected Scene 9. *Constance threatening to "whip them to bits"*
 Source: *Captured and documented by the researcher from Monster House (2006)*

10. "Shingles are all ruffled" – Situation Slang

This slang reflects the house's disturbed physical state, anthropomorphizing it. As visual/metaphoric slang or situation slang, it's creative and cinematic assigning emotion to architecture. This style is common in children's media and still used in animated storytelling today. It builds suspense and charm simultaneously, helping audiences connect with the house as a character. *Fast Five* is rooted in realism and doesn't personify objects, leaving this kind of metaphor unexplored. Yuda Pramana & Santika didn't investigate metaphoric objectification, showing this study's broader scope in slang's narrative function.



Selected Scene 10. *The house's shingles looking ruffled as described in dialogue*
Source: *Captured and documented by the researcher from Monster House (2006)*

11. "I Stole Drugs for You" – Humorous/Exaggeration Slang

Chowder delivers this line to show extreme loyalty. It's absurd exaggeration, a comedic tool still prevalent in today's hyperbolic meme culture. The phrase amplifies Chowder's devotion while mocking melodrama. It aligns with Gen Z's taste for ironic sincerity. *Fast Five* characters show loyalty through actions, not absurd words. Yuda Pramana & Santika didn't analyze exaggeration as slang, which makes this instance uniquely valuable for youth media discourse.



Selected Scene 11. *Chowder saying "I stole drugs for you" dramatically*
Source: *Captured and documented by the researcher from Monster House (2006)*

12. "I Suck" – Casual/Reassurance Slang

DJ uses "I suck" to express personal failure. This casual/reassurance slang is deeply relatable, widely used today to admit mistakes humorously. It fosters vulnerability, and DJ's admission strengthens his likability and realism. It contrasts with the macho pride seen in *Fast Five*, where no character shows this level of emotional honesty. But Yuda Pramana & Santika overlooked self-deprecation, proving *Monster House* better reflects real adolescent emotion through informal language.

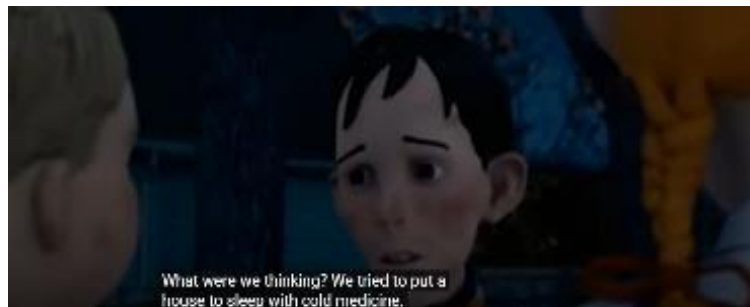


Selected Scene 12. DJ blaming himself and saying "I suck"

Source: Captured and documented by the researcher from *Monster House* (2006)

13. "Cold Medicine" – Childish/Youth Slang

"Cold medicine" is code for a sedative used on the house. It's a childish euphemism, masking danger with something safe-sounding. This mirrors how kids simplify complex ideas to protect themselves mentally. The concept remains relevant in today's parental and meme humor. It shows the characters' innocence and the film's effort to remain child-appropriate despite darker themes. *Fast Five* would never use this tone, its slang is gritty and exact. In Yuda Pramana & Santika's study, the study ignored euphemism, so this study adds value in showing how slang softens harsh realities in youth storytelling.



Selected Scene 13. Reference to "cold medicine" as a euphemism for a sedative

Source: Captured and documented by the researcher from *Monster House* (2006)

14. "Wuss Out" – Casual/Reassurance Slang

Used to accuse someone of cowardice, "wuss out" belongs to casual/reassurance slang. It remains in use today among teens and gamers, often to taunt hesitation. In the film, it fuels conflict between friends while reinforcing toxic bravery ideals. *Fast Five* encourages boldness too, but uses cruder terms. Different with Yuda Pramana & Santika's study that didn't explore the nuance of social pressure embedded in slang, which this research foregrounds.



Selected Scene 14. *DJ confronting Chowder for wanting to “wuss out”*
Source: *Captured and documented by the researcher from Monster House (2006)*

15. “The uvula, nature’s emergency exit” – Youth and Body Slang

This line hilariously misidentifies a body part, becoming youth and body slang. Misunderstanding anatomy for comic relief is a long-standing tactic in kids’ content. The joke still resonates today for its absurd logic. It supports the theme of exploring the unknown. *Fast Five* has no room for such humor. Yuda Pramana & Santika omit humorous scientific analogies, which this film uses effectively.



Selected Scene 15. *Jenny mistaking the uvula for “nature’s emergency exit”*
Source: *Captured and documented by the researcher from Monster House (2006)*

16. “Kept a Stash” – Teen/Secret Slang

Describing Nebbercracker’s hidden toys, “kept a stash” uses teen slang about hiding things, common in contexts of rebellion or secrecy. Still popular today in online slang (e.g. “snack stash”), it evokes private, often shameful ownership. It adds depth to Nebbercracker’s mystery. *Fast Five* focuses on concealment through plot, not dialogue. Yuda Pramana & Santika missed this symbolic layering.



Selected Scene 16. *The boys discovering Nebbercracker had “kept a stash”*
Source: *Captured and documented by the researcher from Monster House (2006)*

17. "Porky" – Name-calling/Insult Slang

This insult targets body size, classified as name-calling/insult slang. It's increasingly outdated due to body positivity movements, though it persists in ironic contexts. Chowder's teasing paints him as both victim and clown. The word reflects societal norms of the mid-2000s, showing how slang ages culturally. *Fast Five* insults are status-based, not appearance-focused. This shows *Monster House* capturing a different axis of social judgment absent in Yuda Pramana & Santika's study.



Selected Scene 17. *Chowder being insulted with the word "porky"*
 Source: *Captured and documented by the researcher from Monster House (2006)*

18. "Tummy" – Body/Bodily Slang

This soft synonym for "stomach" reflects child-directed speech. Still relevant today, especially in parenting and media targeting kids. It builds the characters' age-appropriate voice and keeps dialogue accessible. *Fast Five* wouldn't use such terms due to tone. Unlike in Yuda's study, Yuda Pramana & Santika didn't address child-coded vocabulary, which *Monster House* nails.



Selected Scene 18. *The casual use of "tummy" in a childish conversation*
 Source: *Captured and documented by the researcher from Monster House (2006)*

19. "Tater Tots Hopped Up on Pixy Stix" – Childish/Youth Slang

Officer Landers makes fun of his partner's inaction when the kids say that the monster home swallowed a dog by equating him with "tater tots hopped up on too many Pixy Stix", a frantic metaphor that suggests toddlers who are addicted to sugar. With its combination of young references and exaggerated images, this slang falls under the category of hyperbolic youth slang. In addition to being humorous, it makes a subtle statement on how adults minimise children's worries as exaggerated bullshit. The term is still frequently used to characterise chaotic energy in youth culture and online slang, reflecting the hilarious framing of over-stimulation and ridiculousness. This scene exemplifies *Monster House*'s distinct storytelling style, which combines humour and

terror. The terminology in *Fast Five* (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) highlights tension and control, but there is no similar humorous exaggeration.



Selected Scene 19. *Officer Landers mocking another officer as “tater tots hopped up on Pixy Stix”*
Source: *Captured and documented by the researcher from Monster House (2006)*

20. “Bear Claw” – Humorous/Exaggeration Slang

Used as a pun both food and weapon, this is slang with double meaning, common in dad jokes and internet humor. Still popular today. Adds depth to the officer’s casual persona. *Fast Five* doesn’t allow puns due to tonal limits. Yuda Pramana & Santika omit double entendre as a slang strategy, another contrast this research contributes.



Selected Scene 20. *Officer joking about a “bear claw” with double meaning*
Source: *Captured and documented by the researcher from Monster House (2006)*

21. “Authority Can be So... (fart noise)” – Humorous/Exaggeration Slang

Chowder mocking using humorous slang, reflecting rebellion against adults. This humor is timeless, especially in kid content and meme culture. Reinforces Chowder’s anti-authority personality. *Fast Five* depicts authority through power, not mockery. Yuda Pramana & Santika didn’t study sound humor, while this example proves its importance in youth dialogue.



Selected Scene 21. *Chowder mocking authority with a fart noise*
Source: *Captured and documented by the researcher from Monster House (2006)*

22. "Dead Person" – Threat/Situation Slang

Nebbercracker yells this dramatically, using threat slang to provoke fear. Still relevant in exaggerated threats like "you're dead meat!" Reflects narrative tension. *Fast Five* threats are physical; this is psychological. Yuda Pramana & Santika didn't emphasize emotional threats, this fills that gap.



Selected Scene 22. *Nebbercracker yelling "dead person" in a moment of panic*
Source: *Captured and documented by the researcher from Monster House (2006)*

23. "Screwed" – Threat/Situation Slang

A common word in situational slang, "screwed" indicates that something has gone awry. Very current, still. Stress is conveyed without resorting to harsh language. Chowder's realism stands in stark contrast to his typical humour. Instead, *Fast Five* employs tactical terminology. This phrase connects humour and realism, which Yuda Pramana & Santika's studies did not include.



Selected Scene 23. *Chowder realizing danger and saying "we're screwed"*
Source: *Captured and documented by the researcher from Monster House (2006)*

24. "Peewee" – Name-calling/Insult Slang One of the officers calls the kids "peewee," making fun of their diminutive size and apparent insignificance. The power disparity between youthful characters and adult authority is reinforced by this blatant instance of insult language or name-calling. Even now, "peewee" is still used sometimes in lighthearted taunts or patronising statements, particularly in situations that are competitive or taunting. This is in line with *Monster House's* realistic depiction of how adults frequently use language to patronise youngsters. On the other hand, *Fast Five* (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) reflects a more mature, conflict-driven culture by using insults that target threat or skill level rather than physical characteristics. Since Yuda's thesis did not address this aspect, this usage offers a layer of social commentary on how informal language reflects age-based hierarchy.



Selected Scene 24. Police mocking DJ and friends by calling them “peewee”
Source: Captured and documented by the researcher from *Monster House* (2006)

25. “Cantaloupe” – Name-calling/Insult Slang

Zee uses “Cantaloupe” as a random nickname, silly nickname slang that relies on absurdity. Still trendy in today’s ironic nicknaming culture. It builds sibling dynamics and affection cloaked in mockery. *Fast Five* lacks such emotional layering. This type of slang was absent from Yuda Pramana & Santika’s study, showing how *Monster House* captures relational nuance through playful naming.



Selected Scene 25. Zee teasing DJ with the silly nickname “Cantaloupe”
Source: Captured and documented by the researcher from *Monster House* (2006)

Comparative Discussion

The study conducted by (Pramana & I Dewa Ayu Devi Maharani Santika, 2025) examined slang in *Fast Five*, categorizing it using Allan and Burridge’s classification and identifying dominant types such as “fresh and creative,” “flippant,” and “imitative.” Their focus primarily lies in the structural classification of slang and its function in shaping character assertiveness and conflict within an adult action genre. The expressions they analyzed tend to reflect power dynamics, urgency, aggression, or strategic camaraderie among adult characters.

In contrast, the present study on *Monster House* not only classifies 25 slang expressions but also investigates their cultural endurance, emotional function, and child-oriented usage. Slang expressions in *Monster House*, such as “no biggie,” “peewee,” or “what the heck”, serve to reflect playfulness, social hierarchy among youth, and emotional responses without crossing content boundaries. Unlike *Fast Five*, where slang often communicates dominance or tension, *Monster House* uses slang to highlight childhood innocence, exaggeration, and humor.

Another major point of departure is the novelty dimension. While Yuda's research provides a useful snapshot of slang within the scope of its immediate cinematic context, it does not address whether those expressions remain socially acceptable or humorous in current informal discourse. This study fills that gap by evaluating whether slang from *Monster House*, despite being nearly two decades old, still resonates in today's language culture. Many expressions were found to be linguistically durable, continuing to appear in memes, everyday speech, or digital youth interactions.

Therefore, even though both studies provide insightful analyses of cinematic slang, their contextual focus is where they differ most: *Monster House* examines childish humour, emotional fortitude, and linguistic relevance over time, while *Fast Five* captures adult-driven, conflict-oriented lingo that is based in masculinity and power. This contrast emphasises how crucial genre, audience, and tone are in defining slang's structure as well as its social purpose and durability.

CONCLUSION

This study identified 25 slang expressions in *Monster House* (2006), categorizing them into several types such as name-calling, childish/youth slang, casual reassurance, bodily slang, threat/situation slang, humorous exaggeration, teen/secret slang, and mild expletives. These expressions serve not only comedic or dramatic purposes but also play a vital role in shaping character identity, reflecting peer interaction, and mirroring cultural norms familiar to youth audiences. The findings show that many of these terms like "what the heck," "no biggie," and "weirdos" are still widely used today in memes, informal speech, and digital content, proving their sociolinguistic persistence across generations.

When compared with (Pramana & I Dewa Ayu Devi Maharani Santika, 2025), whose research on *Fast Five* focuses mainly on the structural classification and frequency of fresh and creative slang, this study offers a deeper cultural interpretation by exploring the relevance and resonance of slang years after the film's release. While Yuda's study treats slang as momentary linguistic trends in action films, this research expands the discussion to durability, audience appropriateness, and intergenerational humor in youth-targeted media. Similarly, the research by (Heriyanto & Garnida, 2022), which analyzes illocutionary acts in *Monster House*, supports the notion that language in children's media carries functional and pragmatic dimensions. However, unlike their focus on speech act categories, this study narrows in on slang expressions to examine both structural types and their current cultural relevance.

The study contributes to the field by offering a novelty dimension: the exploration of how certain slang expressions remain non-criinge, emotionally expressive, and socially appropriate years after their original context. It also opens up a sociolinguistic dialogue about what makes language from media timeless for younger generations, especially when humor, empathy, and exaggeration are embedded in expression. These insights provide educators, media linguists, and curriculum developers a stronger grasp of how language in children's media can be used for both informal engagement and language learning tools.

As a recommendation, future studies could compare the longevity of slang across different animated genres or across regional adaptations of global films. Researchers may also integrate audience perception studies to validate which slang terms feel relevant or outdated based on real-world usage across different age groups. Furthermore, media produc-

ers and language teachers are encouraged to harness the retentive power of slang in youth storytelling as a way to bridge learning with relatable, real-life communication.

In conclusion, slang is not merely playful language, it is a reflection of culture, identity, and time. This study calls for further exploration into the emotional and social endurance of informal expressions, especially in media that aims to entertain while shaping young minds.

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