

**A STUDY ON WORD FORMATION PROCESSES OF
THE SLANG EXPRESSIONS FOUND IN SAYKOJI'S LYRICS IN
THE ALBUM "MUSIK HATI"**

A THESIS

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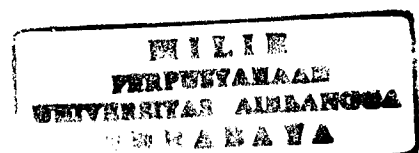
By:

EVA ANITASARI

St. N: 120210362

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY
SURABAYA**

2007



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**Submitted as Partial Fulfillment of the Requirements for the Sarjana Degree of
English Department Faculty of Letters Airlangga University Surabaya**

By:

EVA ANITASARI

St. N: 120210362

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY
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2007**

DECLARATION

This thesis contains no material, which has been accepted for the award of any other degree or diploma in any university, and to the best of this candidate's knowledge and belief, it contains no material previously published or written by another person except where due reference is made in the text of the thesis .



Signed,

Eva Anitasari

THIS THESIS IS DEDICATED TO:

MY BELOVED BAPAK, IBU,

MAS CHOLIES AND DIK FARIES

**Approved to be examined
Surabaya, 8th of January 2007**

Thesis Advisor



DENY ARNOS KWARY, S.s, M.Hum
NIP. 132 230 684

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY
2007**

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ABSTRACT

Eva Anitasari: A Study on Word Formation Processes of the Slang Expressions Found in Saykoji's Lyrics in the Album '*Musik Hati*'

Slang is considered a result of the rapid growth of the new words happening as a creative expression from people to make words more efficient and simpler to be uttered. The spread of slang words is very fast, especially among youngsters, because of the influences of the media. Like ordinary, slang words also undergo some processes in their formation. The writer is interested in conducting a study of word formation processes of slang expressions which are found in Saykoji's lyrics in the album '*Musik Hati*', as the source of the data of this study. This album represents youngsters' daily life today. The writer found 106 slang expressions in the album '*Musik Hati*'. In analyzing the data, the writer uses the word formation theories of George Yule, Francis Katamba, Dobrovolsky and O'grady. The types of word formation processes applied are derivation, articulation, coinage, blending, clipping, semantic shift, initialism, borrowing and multiple processes. The most frequent word formation process among those nine processes is the process of articulation, which is shown in 36 % of all slang words. After that, there is the process of clipping that is used in 20 % of all slang words. Then, it is the multiple processes which are used in 13.5 %. This is the same as the process of derivation, which is used in 13.5 % of all slang words.

The articulation process is the dominant part in forming slang words especially those found in Saykoji's lyrics in the album '*Musik Hati*'. It shows that youngsters' slang words more come from oral communication than written language. We know that the articulation process is a process how to articulate words clearly and the result of this process can be continued in base of writing of each word. The words which are usually used tend to be short, while the long words will be shortened through articulation process. The articulation process, the deletion based on the function of letter like, voiceless, schwa, retroflex, etc. Even in the youngsters' slang, most of the articulations are influenced by local language especially Betawi language pattern. The second position in the most frequent word-formation process among those eight processes is the process of clipping. This result shows that the characteristics of youngsters' slang is short, brief, nimble, creative and also informal.

Key words:

Word formation, slang, derivation, articulation, coinage, blending, clipping, semantic shift, initialism, borrowing and multiple processes

CHAPTER I

INTRODUCTION

1.1. Background of The Study

There are many new words that come up in daily communication and are also added to the lexicon of the language (Fromkin and Rodman, 1988:264). Some of these new words can be called slangs. Slang is a kind of language occurring chiefly in casual and playful speech which is very informal language usage that often serves to promote a feeling of group membership (<http://thefreedictionary.com/slangs>). The term that could be categorized as the vernacular form. Slang is considered a result of the rapid growth of the new words that is happening as a creative expression from people to make the words more efficient and simpler to be uttered. According to Yule (1885: 51), although many new words and terms emerge in a language, people can still understand the meaning of those new words or terms, because the development of new words is influenced by the media like televisions, radios, magazines, newspapers and advertisements or commercial programs that popularize the use of new words in daily communication. However, some people still may not know the meaning of some slang words. It may be due to the fact that slang words are informal and are only used by certain communities for communication among themselves as a code so that the other people cannot understand their speech. In English, for instance, we find terms such as *zero* means *looser*, *nigga* means *negro*, *diggy* means *friend*, etc.

Slang is not usually acceptable in formal speech or writing and includes expressions that may be impolite or taboo in conventional communication. Slang has existed for long time, used by many people especially youngsters. According to Fromkin & Rodman (1988:276), slang is one of those things that everybody can recognize and nobody can define. The definition suggests that the society admits the occurrence of slang but not all members of the society comprehend and use slang in their daily conversation. People look down on it but can hardly avoid using it. It also shows that slang is common to a certain group only, especially youngsters. However, the use of slang identifies themselves as members of a certain group. Therefore, slang functions as a sign of identity.

According to Pei (1960:144) the word slang is said to be derived either from an erroneous past of sling or from slangue with the initial *s* coming perhaps from such expressions as thieves language. Slang includes sounds, grammatical forms and syntactical constructions as well as mere words and expressions. Slang words are formed through some processes. Linguistically, the process of forming new words is called a Word-Formation Processes. It is the processes of forming the new words or terms from the use of the old word to the new uses through some processes such as coinage, borrowing, compounding, blending, clipping, back-formation, conversion, acronyms, multiple processes, prefixes and suffixes. For example, in chatting the term *GTG* is usually used when we want to end our chat. It is formed by the process of acronym, in which it is actually derived from *Got To Go*, and formed from the initial letters of those three words.

Linguistically, the process of forming new words is called a Word-Formation Processes. It is the processes of forming the new words or terms from the use of the old word to the new uses though some processes such as coinage, borrowing, compounding, blending, clipping, back-formation, conversion, acronyms, multiple processes, prefixes and suffixes. also come through some such processes, for instance *bt* and *ember* which have come through such processes as multiple processes and blending in which *ember* is a blend from *emang benar* (it is true). *Bt* is believed to have been borrowed from the English expressions “bad tempered” and then undergoes the process of initialism to become *bt*. Indonesian vocabulary also has been enriched by the compilation of *Kamus Bahasa Gaul* by Debby Sahertian. She listed popular terms or words usually used among youngsters. (Sahertian,1999:2) some examples of Sahertian’s *bahasa gaul* are *belalang* (to buy), *tinta* (no/not), *capcay* (to hurry), etc. The terms *bahasa gaul* is often used in some programs or commercials in media like televisions, radios, magazines, and so on.

The media are considered one of a number of factors that enhance the development and spread of the slang words. The television and radio, as the most influential media today, show many programs and musics that may effect people, especially youngsters, in their lifestyle and, mostly, in their speech forms. As described previously, televisions and radios play a crucial part in popularizing the slang itself. Saykoji is one of hip-hop groups that have a lot of fans, especially youngsters, because their lyrics in the album “*Musik Hati*” are very natural and honest, and also talk about youngsters’ daily life in dealing with love, friendship, etc.

only in youngsters but also among Indonesian music industry. In these lyrics, the words mostly used are the casual words, including slang words, for example, the word *gue* (I), *bokap* (father), *pede* (confidence), and so on. The popularity of Saykoji music group is also caused by media, especially televisions and radios.

The writer is interested in studying the word-formation processes of slang words because it is the fact that only few people know about them and they are not included in dictionaries. It is important for the public to know the meanings, and it is also important for linguists and lexicographers to know the word formation processes.

As the source of data the writer examines all the slang words used in Saykoji's lyrics in the album "*Musik Hati*". The writer chose all the slang words used in Saykoji's lyrics in album '*Musik Hati*'. The writer chose Saykoji's lyrics because music is universal language and these lyrics are popular among youngsters today. They tell about the real life of youngsters in Indonesia.

1.2. Statement of the Problem

In this study, the writer investigated all the slang words and the processes of the formation of slang words found in Saykoji's lyrics in the album "*Musik Hati*". Therefore, the writer formulates the questions below:

1. What slang words are used in Saykoji's lyrics in the album "*Musik Hati*" and what are their meanings?
2. What word formation processes have those slang words undergone?
3. Which word-formation process is most frequently used in those slang words?

1.3. Objective of the Study

The objective of this study is to find out all the slang words found in Saykoji's lyrics in the album "*Musik Hati*". In addition, the writer is also interested in knowing the types of word formation processes that are involved, the lexical meanings of the slang words, and also the most frequently used process in forming the slang words.

1.4. Significance of the Study

Through this study, the writer hopes that this study can give valuable knowledge and understanding for linguists, lexicographers or youngsters. For the linguists, the writer hopes through this thesis that the linguists can get knowledge about the word formation processes of Indonesian slang words. For lexicographers, the writer hopes this thesis can give inspiration to consider writing dictionaries that include slang words because as we know if the a word were included in a dictionaries, so using of the words increase and were realized that the word can become a part of formal setting. For the youngsters, the writer hopes through this thesis the youngsters can know the meaning of the slang words when using them.

This study is expected to be beneficial in enlarging and improving the knowledge of the students of English Department about the existence of slang words. So that, they do not only use the slang and know the meanings but also get the knowledge about processes of the formation. Furthermore, the slang can be included in Indonesian vocabulary, especially in informal circumstances in which youngsters tend to use it to communicate one another. Besides, this study can be useful for other

1.5. Definition of the Key Terms

1. *Words-formation processes* are the processes of forming new words or terms from the use of the old words to the new uses. (Yule, 1985:64).
2. *Slang* is a kind of language occurring chiefly in casual and playful speech which is very informal language usage that often serves to promote a feeling of group membership". (<http://thefreedictionary.com/slangs>).
3. *Hip Hop* is form of popular culture that started in the United States by African American city areas and its element includes rap, graffiti art, and break dancing. (www.encyclopedia.com).
4. *Coinage* is the invention of totally new terms or words which can possibly come from the old to the new uses. The most typical sources are the invented trade names for one company's product which become general terms. (Yule, 1985:64)
5. *Loan word / borrowing* is the taking over of the words from other language. (Yule, 1985:65)
6. *Compounding* is joining two separate words to produce a single form. (Yule, 1985:65)
7. *Blending* is a process of combining two separate forms to produce a single new term. (Yule, 1985:66)
8. *Clipping* is the element of reduction which is noticeable in blending is even more apparent in the process. This occurs when a word of more than one syllable is

9. *Derivation* is the forming of new words by combining derivational affixes of bound bases existing words. (Finegam, 2004:54)
10. *Reduplication* is the process by which a morpheme or part of a morpheme is repeated to create a new word with a different meaning or different category (Finegam, 2004:55).
11. *Initialism* is some shortening resemble acronyms but are pronounced as a sequence of letters and not as a word (Finegam, 2004:55).



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. Slang

2.1.1. Slang as a Mark of Informality

One characteristic of informal style is the occurrence of slang. Generally, its existence is often assumed to define certain informal usages of often signaled by certain vocabularies found in most of speech communities. In line with the statement, O'Grady, Dobrovolsky, and Katamba (1996:341) refer to slang as "special vocabulary used by any set of persons of a low or disreputable character". Due to its special characteristic, most language speakers describe the appearance of slang the result of a language process to create certain vocabularies for nonstandard usages, which merely focuses its application on informal situations.

Additionally Warfel, (1987:194) also indicates that "Slang words are words that are widely used in informal speech and writing but are not accepted for formal use....People often object to slang because they believe it is impolite, is connected with low class society...."

Based on both quotations, using of slang words seem to have been avoided previously, particularly in formal situation because it could cause negative impression

toward slang speaker themselves from others. Therefore, they were usually judged to have lack of politeness.

2.1.2. The Function of Slang

Basically, slang functions as one of the chief markers of one special group's identity. For the language of that social group, the existence of slang occupies an important role as a means of communication in order to keep secrets between themselves only from being known by outsiders (O'grady, Dobrovolsky, and Katamba, 1996:341).

Slang words mostly have not reached total acceptability yet in speech community even though it is sometimes difficult to differentiate words and expressions that belong to 'slangy' words from those that are regular ones.

More startling facts, there are some words, which were considered to be slang for years ago, that can be fully accepted by the whole society today and join the regular forms into standard usages such as 'phone' and 'bus', which originally derive from the words 'telephone' and 'omnibus'. It can, indirectly enrich the vocabularies of formal language.

2.1.3. Slang as an Aspect of the Language of Youngsters

Based on its main function, slang is often classified into as aspect of the language of youngsters because youngsters are considered to be the majority of slang's active speakers. More obviously, O'Grady, Dobrovolsky, Katamba (1996:341) state that, "It [slang] is often applied to aspects of the language of youngsters."

It seems that the use of slang is important among them especially to exclude themselves from their family and elderly people, such as parents and teachers. Moreover, this separation automatically insists the establishment of youngsters as a distinct social group, who speak slang well as their in-group identity.

2.2. Hip-Hop as Youngsters' Music Stream

Music is universal language, therefore many people choose to express their feeling with music in lyric form. Lyric is the strings of word in a song which can express something. In lyric, every people can finds and feels something, most of the lyrics talk about 'love' either love between lover or love in general. Besides that, lyric also able to change someone feeling, either from sad to happy or from happy to sad.

In recent years, there are a lot of music streams, for instances: Pop, slow Rock, Rock, Classic, Punk Rock, Rap, Hip Hop, R & B etc. The differences of them not only from their music but also in lyric.

Hip hop is one of music streams in the world which has a lot of fans especially youngsters. Because it has unique characteristics. Hip hop has certain language, style and slang words which are often imitated by the youngsters today. It tells about the real life of youngsters. Its lyrics talk mostly about youngsters' daily life in dealing with love, friendship, etc. Beside, the words in the lyrics mostly use the casual words.

2.3 Word Formation Processes

Words can be modified in various ways to develop new English vocabularies. Based on Jackson (2002:11), there are two basic methods by which a language may increase its vocabulary. The first is to use the material (morphemes) available in the language already and to recombine it in new ways, as in inflections, derivations, compounding, etc. The other hand is to import a word from another language, a process called, rather curiously, 'borrowing'.

Word itself has an element called morpheme, which a word can consist one morpheme or more. Katamba (1993:24) pointed out that the morpheme is the smallest difference in the shape of a word that correlates with the smallest difference in word or sentence meaning or on grammatical structure. Then, a morpheme can be divided into free morpheme and bound morpheme. Jackson (2002:9) added that a morpheme may function as a root (simple lexeme) or as an affix (prefix or suffix). And through word formation, this morphemes change a simple lexeme into a word with complex structure.

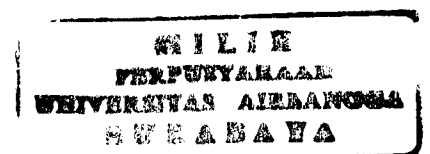
Based on Bauer (1983:9), 'word formation' is a traditional label and one which is useful, but it does not generally cover all possible ways of forming everything that can be called a 'word'. In particular, the use of the term 'word formation' is of value when the rules for the formation of words are not identical with the rules for the formation of the sentences. This is because, obviously, the rules that must be established for forming words depend on what counts as a word in any given language.

Lexical words may consist of a single morpheme, but they are often more complex structure. Complex word forms result from three main processes: inflection, derivation and compounding (Biber et al, 1999:57).

2.3.1. Inflection

Inflectional morphemes do not change referential or cognitive meaning. An inflectional morpheme does not alter the word-class of the base to which it is attached (Katamba, 1983:51). Inflection involves relatively few variables in a closed system (Strang, 1968:101). For example, in category of number in English, there are only two values: singular and plural. There are only two variables, and no extra variables can be added to the list without radically changing the entire system. That is what Strang means by 'closed' (Bauer, 1983:22).

There are several kinds of inflection. O'Grady, Dobrovolsky, and Katamba (1997:160) showed that in the case of English nouns, for instance, inflection normally marks the plural subclass by adding the affix -s. in the case of verbs, on the other hand, inflection can mark a distinction between the past and non past subclasses – usually by adding the suffix -ed to indicate past tense. Based on Fromkin, Rodman and Hyams (2003:101), at the present stage of English history, there are a total of eight bound inflectional affixes: third-person singular present (-s), past tense (-ed), progressive (-ing), past participle (-en), plural (-s), possessive (-'s), comparative (-er), and superlative (-est).



2.3.2 Derivation

While inflection does not change the identity of a word, derivation is used to form new lexemes, either by adding derivation prefixes or suffixes (Biber et al. 1999:57). Prefixes, of which usually not more than one is added to a root, do not normally change the word class of the item to which they are added. Common prefixes include those with a 'negative' or 'opposite' meaning, such as *dis-*, *in-*, (and its variants *il-*, *im-*, *ir-*), *un-*, the 'again' prefix *re-*, the 'attitude' prefixes *pro-* and *anti-*, and *self-* prefix (Jackson, 2002:13) While suffixes are numerous and usually change the word class of the item they are added to. Changing nouns to adjectives are: *-ish*, *-ous*, *-an*, *-esque*, *-ate*, *-ful*, *-ic*, *-like*, changing verbs to nouns are: *-al*, *-ance*, *-ation*, *-ence*, *-er*, *-ist*, *-ion*, *-dom*, changing adjectives to adverbs is: *-ly*, changing nouns to verbs are: *-ize*, *-ate*, *-ish*, *-n*, changing adjectives to nouns are: *-ness*, *-ity*, *-ism*, *-ion*, changing verbs to adjectives are: *-able*, *-ive*, *-ory*, *-y*. (Fromkin, Rodman, and Hyams, 2003:86-87). More than one derivational suffix may be added to a root, e.g. *friend-li-ness*, *care-ful-ly*, *nation-al-ation* (Jackson, 2002:13). Derivational suffixes may also be followed by inflectional suffixes (but not the other way around), as in *organiz(e)-ation + s* and *central-ize + s* (Biber et al., 1999:58). There is also participial adjectives (*-ing* and *-ed* participle forms) which in most cases, can be analyzed as being derived from verbs (e.g. *following* *frightened*). In some cases, though, nouns rather than verbs provide a more convincing base form, as with *interested* and *crowded* (Biber et al., 1999:530).

According to Kridalaksana (1992:28), In Indonesian language, there is also a derivation process which usually creates new words, for example the word *makan* (to eat) can become *makanan* (food) or *main* (to play) can become *permainan* (game). From the position of how to attach the affixes, derivation in Indonesian is divided into prefix, infix, suffix, confix, and simulfix

2.3.2.1. Prefix

Prefix is an affix which is added to the beginning of a word. For example, *meng-* in the word *menghibur* (to entertain) or *nge-* in the word *ngerasa* (to feel).

2.3.2.2 Infix

Infix is an affix that is added to the middle of the word for example – *el-* in the word *telunjuk* (index finger). In Sundanese language –*ar-* can be seen in the word *barudak* and *tarahu*. In Sundanese language, infix is more productively used than in Indonesian language.

2.3.2.3. Suffix

Suffix is an affix that is added to the end of the word such as *-an* in the word *minuman* (beverage) or *tarian* (dance)

2.3.2.4. Confix

Confix is the process in which prefix and suffix appear together in a word simultaneously. For example *ke-an* in the word *kebodohan* (stupidity).

2.3.2.5. Simulfix

The word simulfix come from the Latinese language ‘*simulatus*’. According to Kridalaksana (1985:20), simulfix is an affix which is manifested with certain

segmental characteristic which is melted on the base form. In Indonesian language, *simulfix* is manifested with analization from the first phoneme of a base form. *Simulfix* is still considered informal in Indonesian language. For instance:

Kopi $i \rightarrow$ *Ngopi*

2.3.3. Compounding

When two (or more) elements which could potentially be used as stems are combined to form another stem, the form is said to be a compound (Bauer, 1983:28). Biber et al (1999:58) explained further that in compounding, we find independently existing bases combined to form new lexemes. There is a wide range of compound types in English, including: noun + noun: *chairman*, *girlfriend*, *shopkeeper*, *textbook*, adjective + noun: *bluebird*, *Englishman*, *flatfish*, *nobleman*, verb + noun: *cry-baby*, *guesswork*, *playboy*, *washing-machine*, noun + adjective: *care-free*, *color-fast*, *sky-blue*, *user-friendly*.

Fromkin, Rodman, and Hyams (2003:93) stated that when the two words are in the same grammatical category, the compound will be in this category. When the two words fall into different categories, the class of the second or final word will be the grammatical category of the compound. On the other hand, compounds formed with a preposition are in the category of the nonprepositional part of the compound. Not all compounds follow these rules. Bauer (1983:202) believe that compound nouns can be formed from: noun + noun, verb + noun, noun + verb, verb + verb, adjective + noun, participle + noun, adverb + noun, and verb + participle, compound

verbs can be formed from : noun + verb, verb + noun, verb + verb, adjective + verb, participle + verb, adjective + noun, and noun + noun, compound adjectives can be formed from: noun + adjective, verb + adjective, adjective + adjective, adverb + adjective, noun + noun, verb + noun, adjective + noun, particle + noun, verb + verb, adjective/adverb + verb, and verb + participle, compound adverbs can be formed by the suffixation of *ly* to a compound adjective and other patterns, such as *double-quick*, *flat-out*, *over-night*. Another type of compound is known as ‘neo classical compound’ which the lexemes are formed from (bound) roots that are taken from the classical languages (Greek and Latin) and put together to form, for the most part, new words that were unknown in classical Greek and Latin (Jackson, 2002 :9)

Inflection, derivation and compounding are the main processes of word-formation based on Bauer, but actually they are not the only ones. There are various other ways to create new words. In Indonesian, we also have the compounding process on words like *papan tulis* (blackboard), *lalu lintas* (traffic), and *kereta api* (train).

2.3.4. Conversion

Conversion is a process that assigns an already existing word to a new syntactic category (O’Grady, Dobrovolsky, and Katamba, 1997, 157). It can be said a special type of derivation which occurs to change the word class of a lexeme but does not add a suffix. For example, bottle is primarily a noun, but it is used as a verb, with the

sense 'put into a bottle', by conversion. There are many cases of conversion: adjectives to verbs, nouns to verbs, and verbs to nouns (Jackson, 2002:13).

Conversion is usually restricted to words containing a single morpheme, although there are few exceptions such as *proposition* (noun and verb), *referee* (noun and verb), and *dir-y* (adjective and verb). In some cases, conversion can even apply to a compound, as the compound *grandstand* is used as verb in the sense of 'show off' (O'Grady, Dobrovolsky, and Katamba, 1997:157)

2.3.5. Clipping

Clipping is a process that shortens a polysyllabic word by deleting one or more syllables (O'Grady, Dobrovolsky, and Katamba, 1997:157). Fromkin, Rodman and Hyams (2003:97) added that abbreviations of longer words or phrases also may become lexicalized, that is, words in their own right. *Fax* for *facsimile*, *telly*, the British word for *television*, *prof* for *professor*, *piano* for *pianoforte*, and *gym* for *gymnasium* are only few examples of such 'clipped' forms that are now used as whole words. (Bauer, 1883:233) explained further, while a clipping which retains the initial part of the word is easily the most common type, there are also other. In the following recent examples, it is the final part of base lexeme which has been retained: *Cong* (< *Viet Cong*), *loid* (< *celluloid*). A much rarer type is where the middle of the word is retained, but both ends are clipped: *jams* (< *pyjamas*) and *shrink* (< *head-shrinker*). In Indonesian, we also have this process on words like *perpus* from *perpustakaan* (library), *gimana* from *bagaimana* (how).

2.3.6. Blending

Two words may be combined to produce blends. Blends are similar to compounds but parts of the words that are combined are deleted, so they are ‘less than’ compound (Fromkin, Rodman, and Hyams, 2003:98). Based on Bauer (1983:234), a blend may be defined as a new lexeme formed from parts two (or possibly more) other words in such a way that there is no transparent analysis into morphs. (Jackson, 2002:12) added that a special type of compound is formed by blending two roots; the first root loses letters / sounds from the end and the second from the beginning, e.g. *breakfast* + *lunch* > *brunch*, *smoke* + *fog* > *smog*, *transfer* + *resistor* > *transistor*. Sometimes, one of the elements does not lose any material, e.g. *car* + *hijack* > *carjack*, *cheese* + *hamburger* > *cheeseburger*, or these are shared letters, e.g. *circle* + *clip* > *circlip*, *floppy* + *optical* > *floptical*, *twig* + *igloo* > *twigloo*. In Indonesian, we can find this process in *curhat* (curahan hati), that means share one’s problem and *kades* (kepala desa), means village chief.

2.3.7. Back-Formation

Back formation is a process that creates a new word by removing a real or supposed affix from another word in the language (O’Grady, Dobrovolsky, and Katamba, 1997:158). (Jackson, 2002:13) stated that a minor type of derivation is ‘back-formation’, a kind of derivation is reverse, in which a supposed affix is removed from a word. (Bauer, 1983:230) asserted that some authorities (e.g. Marchand, 1969) prefer the term ‘back-derivation’ to ‘back-formation’. However, it is not always a

derivational process which is “reversed” in back –formation. The classic example of this is the word *pea*, a back-formation from an earlier singular (uncountable) form *pease*, which was perceived as plural. Another is *cherry*, a back formation from the French *cerise*, again with the final /z/ perceived as a plural marker. The verbs are the great majority of back-formation in English. For example given by Fromkin, Rodman, and Hyams (2003:97), the verbs *hawk*, *stoke*, *swindle*, and *edit*, all came into the language as back-formation – of *hawker*, *stoker*, *swindler*, and *editor*. Moreover, other patterns of back-formation which are not only producing verbs have also found. (Bauer, 1983:231) has given examples, *paramedic* < *paramedical* and *surreal* < *surrealist*.

2.3.8. Acronym

According to Yule (1885:52) acronyms are shortenings in which the initial letters of an expression are joined and pronounced as a word. For instance:

RADAR → Radio Detecting and Ranging

DOS → Disk Operating System

Dink → Double Income no kids

In Indonesian, the writer found several examples, such as:

Mayjen → *Mayor Jendral*

Basuki → *Badan Asuhan Sekolah dan Usaha Kesehatan Indonesia*

2.3.9. Initialism

Some shortening resemble acronyms but are pronounced as a sequence of letters and not as a word. For instance:

GPA → Grade Point Average

PC → Personal Computer/ Politically Correct

But neither is an acronym, given their pronunciation as a set of letters, they are called *initialism* (Finegan, 2004:55). While many initialisms (DNA, MTV, CD) cannot be pronounced as an ordinary word, other could be but are not, as with CEO for Chief Executive Officer, ADD for Attention Deficit Disorder, and SUV for Sports Utility Vehicle. In Indonesian language the writer found several examples like:

SD → *Sekolah Dasar*

SMP → *Sekolah Menengah Atas*

2.3.10. Eponyms

Eponyms are word derived from proper names and are another of the many creative ways that the vocabulary of a language expands. For example: the word *sandwich* is taken from the name of the fourth *Earl of Sandwich*, who put his food between two slices of breads so that he could eat while he gambled (Fomkin, Rodman, and Hyams, 2003:98). Scientific terms such as watt, curie, and Fahrenheit provide examples of words derived from the name of individuals (often the inventors or discoverers) associated with the things to which they refer (O'Grady, Dobrovolsky, and Katamba,

1997:160). Place names can become common words too, although they remain as the name of the place. Almost any place name can be turned into an adjective. There are *Hollywood jeans*, *Parisian night*, and *Santa Ana Winds*. Place names have also become nouns. *Camembert (cheese)* and *limousine* are named after places in France (Hatch and Brown, 1995:177).

These word-formations can not be used all the time to form new words of English vocabularies. Borrowing words from other languages is also an important source of new words and coinage created words which are entirely new.

2.3.11. Coinage

New words also enter a language in a variety of other ways. Some are created outright to fit some purpose. Called word manufacture or coinage, this phenomenon is especially common in cases where industry requires a new and attractive name for a product, *Kodak*, *Dacron*, *Orlon*, and *Teflon* are examples of product names that are the result of word manufacture (O'Grady, Dobrovolsky, and Katamba, 1997:160). In addition, word coinage is needed to describe changes in technology, sports, entertainment, and so on. The words may be entirely new or even new bound morphemes may enter the language (Fromkin, Rodman, and Hyams, 2003:511). Notice that some of these words were created from existing words: *Kleenex* from the word *clean* and *Jell-O* from *gel*, for example (Fromkin, Rodman, and Hyams, 2003:92)

2.3.12. Borrowing

Most language are borrowers, so their lexicon can be divided into native and nonnative, or loan words (Fromkin, Rodman, and Hyams, 2003:512). English borrowed many words from foreign sources during the renaissance. English has used many Greek and Latin words, and as a result, many words of ancient Greek and Latin entered the language (Fromkin, Rodman, and Hyams, 2003:513). Since then English has borrowed a large number of lexical items from another language, such as French, German, Italian, Japanese, Arabic and other languages. Hatch and Brown (1995:170) stated that borrowed words may be marked as such by keeping the original pronunciation and spelling of the word. However, if the word is used for any length of time, changes begin to occur and the pronunciation and spelling become closer and closer to the borrowing language. For Indonesian language, there are also some words that come from other language like *guru* (India), means teacher; and *trottoir* (French), means side-walk. According Yonohudiyono (2005:41) Indonesian also borrowed many words from foreign sources. For instances:

- Sanskrit language → *agama, aneka, aksara*, etc
- Tamil language → *modal, missal manikam, mutu*, etc
- Arabian language → *abad, abjad, ahli, ajal*, etc
- Portuguese language → *almari, armada, bendera, celana*, etc
- Natherland language → *baki, bengkel, bor. kusir. koki*, etc
- Persia language → *nahkoda, nobat, pelita, pasar, jam*, etc

- Chinese language → *cawan, cengkih, kwaci, teko, tongseng*
- English language → usually most of the word about technology

2.3.13. Reduplication

According to Finegam (2004:55) reduplication is the process by which a morpheme or part of a morpheme is repeated to create a new word with a different meaning or different category. As in *pooh-pooh*, *tiptop*, and *hangky-pangky*. The basic, originating morpheme is most frequently the second half, like *dillydally*, but it may be the first half, like *ticktock*, or both halves, like *singsong*, or neither half, like *boogie-woogie*.

According to Koesno and Bari (2002: 49) in Indonesian language, reduplication is divided into three, they are:

1. Full reduplication

Examples:

Anak (child) → *anak-anak* (children)

Langit (sky) → *langit-langit* (skies)

2. Partial reduplication

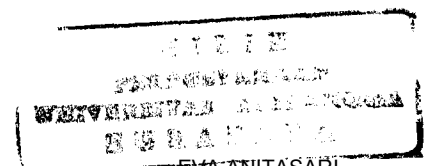
Examples:

Sama (same) → *sesama* (same)

Berlari (run) → *berlari-lari* (running)

3. Reduplication with affixation

Examples:



Mobil (car) → *mobil-mobilan* (toy of car)

Merah (red) → *kemerah-merahan* (reddish)

4. Reduplication with changing sounds

Examples:

Gerak (movement) → *gerak-gerak* (gesture)

Warna (color) → *warna-warni* (all kinds of color)

2.3.14. Semantic Shift

According to Finegan (2004:55) existing word can take on new meanings by shrinking or extending the scope of their reference. Two well known examples have remained popular since the Vietnam War, when hawk came to be used frequently for supporters of the war and dove for opponents of the war, extending the meaning of these words from the combative nature of hawks and the symbolically peaceful role of doves. Today, computer users utilize a mouse and bookmark Internet addresses. These new meanings did not replace earlier ones but extended their range of application.

2.3.15. Articulation

Slang language actually comes from oral speech. Therefore, the discussion of slang in this thesis is also related to the articulation process. Slang is informal language which has certain characteristics such as brief, nimble and creative. The words which are

usually used tend to be short. The long words are usually shortened through articulation process. The shortening in the articulation process is different from clipping process. In the clipping process, the deletion is based on the syllable, while in the articulation process, the deletion is based on the changes or deletion of letters or sounds. In the Indonesian youngsters' slang, most of the articulation are influenced by Betawi language pattern, in which the second vowel of the word is usually pronounced different from its original vowel. The vowel [a] is pronounced [e], like the word *datang* becomes *dateng*. The vowel [u] is pronounced [o], as the word *paruh* becomes *paro*. The vowel [i] is pronounced [e], like the word *kain* becomes *kaen*. The diphthong [au] is pronounced [o], like the word *pulau* becomes *pulo*. The diphthong [ai] is pronounced [e], like the word *tirai* becomes *tire*. Clearly, the process of articulation tends to show that the words of youngsters' slang are short and informal.

2.3.16. Multiple Processes

According to George Yule (1985:70) although we have concentrated on each of these word-formation processes in isolation, it is possible to trace the operation of more than one process at work in the creation of a particular word. For example, the term *deli* seems to have become a common American English expression via a process of first 'borrowing' *delicatessen* (from German) and then 'clipping' that borrowed form.

In Indonesian we also find multiple processes, for instance: the word *bt* which comes through multiple processes. *Bt* is believed to have been borrowed from the English expression ‘bad-tempered’ and then undergoes the process of initialism to become *bt*

2.4 Related Studies

The writer reviews the studies written by other writers who have done a similar study. First, study which was done by Iryani Yulastuti Wilujeng (2005) entitled The Use of Slang Words by Surabaya Secondary School Students in Informal Setting. The writer uses this study as a comparison and reference because of the similarity between the studies, the use of slang words by youngsters and little about the word formation processes of slang.

In Wilujeng’s study, she found kinds of slang words that were used by Surabaya secondary school students in informal settings, such as *BT* (bad tempered), *bener* (true), etc. Wilujeng considered that the uses of slang words by youngsters are also related to gender.

Wilujeng’s study inspired the writer to do a similar study on slang words. There are some similarities and differences between Wilujeng’s study and writer’s study. Both of them conduct the same study on the use of slang words by youngsters. In Wilujeng’s study, she analyzed the direct conversation in Surabaya secondary school students recorded the conversation to collect the data. The research focused on both gender and word formation processes. In contrast, the writer analyzes the slang

formation processes. On the other hand, the writer analyzes the slang which is used in Saykoji's lyrics in the album "*Musik Hati*" and focused on the word formation processes of those slangs.

Both Wilujeng's and the writer's study used table in analyzing the findings. Inside the table, both of them analyze the slang, the meaning of the word formation processes of those slangs, the total number of slang in each word formation process and the total number in percentage. The writer adopted this concept from Wilujeng's study, so that the writer gains the accurate data on the word formation processes of those slangs which are used in Saykoji's lyrics in the album "*Musik Hati*".

The second study that the writer reviews is the study written by Niken Prameshwari (2006) entitled The Comparison Between A-B Entries of The Oxford Learner's Pocket Dictionary (OLPD) 1983 Edition & Those of OLPD 2003 Edition. In Prameshwari's study, she explained more about the development of words, especially the reasons behind the word loss and about the formation of new words. Prameshwari took the object of her study from the Oxford Learner's Pocket Dictionary (OLPD) 1983 edition & OLPD 2003 edition. The writer used Prameshwari's study as the comparison only in the word formation process case. The significance of the study between Prameshwari's study and the writer is almost same. They are to enrich our knowledge about the development of words, especially the formation of new words.

CHAPTER III

METHOD OF THE STUDY

3.1. Research Approach

This study is mainly focused on the words found in the Saykoji's lyrics in the album "*Musik Hati*", in 1995. Since the writer analyzed and explained the data not in the form of numbers but in the form of words, it is obvious that she used qualitative method. Besides, the data were analyzed without using statistics. In addition, this study analyzed the Indonesian slang words of the song lyrics using theories of word formation processes.

3.2. Corpus

The data of this study were taken from Saykoji's lyrics in the album "*Musik Hati*". The reason of choosing Saykoji's lyrics in the album "*Musik Hati*" is because Saykoji is one of the hip-hop music groups that have a lot of fans, especially youngsters. It is because the lyrics in the album "*Musik Hati*" are very natural and honest, and talk mostly about youngsters' daily life in dealing with love, friendship, etc. This reason has made Saykoji's song lyrics in the album "*Musik Hati*" become famous not only among youngsters but also in Indonesian music industry. In these lyrics, the words mostly used are casual words, including slang words, for example, the words *gue* (I), *bokap* (father), *Pede* (confidence), and so on. The writer analyzed all lyrics of songs in the album "*Musik Hati*"

There are four songs in this album, they are: *Go What*

3.1. Research Approach

3.2. Corpus

Q. And what are the two reasons in this album that are Co. What

gitu Loh, Sorry, Anak Singkong, Bayangkan, Eyyo, Jomblo, Kan Kuikuti, Say To You, Say To You guntur and Ulangan Dadakan. The total number of words is 2,891 words.

3.3 Technique of Data Collection

In collecting the data, firstly, the writer bought the cassette of the album '*Musik Hati*'. The writer did not find any script of songs through the cover of the album, but found saykoji's website *www.Saykoji.net*. Secondly, the writer browsed in the Saykoji's website to find the scripts. Thirdly, the writer retyped and listed the words and the last deleted the words which are not slang words by using *Kamus Besar Bahasa Indonesia* (Comprehensive Dictionary of Indonesian Language).

3.4. Analysis of the Data

In analyzing the data, the writer categorized the slang words which were used by Saykoji's song lyrics in the album "*Musik Hati*" based on the word-formation processes that those slang words have undergone, which were based on the theories of word formation processes. Then, the writer identified the meaning of those slang words and classified them on the table in order to know the most dominant word-formation processes that the slang words have undergone. The writer counted the percentage of the most dominant word-formation process of those slang words through the following formula:

$$m / n \times 100\%$$

m = The total number of slang words in each word-formation processes.

n = The total number of all slang words found in Saykoji's song lyrics in the album "*Musik Hati*"



CHAPTER IV

PRESENTATION AND ANALYSIS OF THE DATA

In this chapter, the writer discusses mainly the findings of her study and the explanations of the analysis. Based on the statement of the problem, she divides this chapter into three parts. The first part contains the slang words used in Saykoji's lyrics in the album "*Musik Hati*" and the meaning of those slang words. The word formation processes of those slang words are the second part. The third part is about the most frequent word-formation process in the formation of those slang words are identified. The last part is the interpretation of the result.

As previously mentioned, the writer analyses the slang words used in Saykoji's lyrics in the album "*Musik Hati*". The complete result of data analysis is put in appendix.

4.1. The Slang words Used in Saykoji's lyrics in the album "*Musik Hati*"

Based on the lyrics of the album, the writer finds that there are 106 slang words used in Saykoji's lyrics in the album "*Musik Hati*". The writer presents the meanings of those slang words in the table 4.1. The writer found the meaning of the slang words from *Kamus Bahasa Cirebon-Indonesia* (Cirebon-Indonesian Dictionary), *Kamus Indonesian-Jawa, Bali, Sunda* (Indonesian-Javanese, Sundanese, Bali Dictionary), *Kamus Bahasa Sunda-Indonesia* (Sundanese-Indonesian Dictionary), *Kamus Besar*

Bahasa Indonesia (Comprehensive Dictionary of Indonesian Language), and Oxford Learner's Pocket dictionary.

Kamus Bahasa Cirebon-Indonesia (Cirebon-Indonesian Dictionary), and (Cirebon-Indonesian Dictionary), *Kamus Indonesian-Jawa-Sunda* (Indonesian-Javanese-Sundanese Dictionary) help the writer to find the meaning of *mlongo* and *ribet*.

Kamus Besar Bahasa Indonesia (Comprehensive Dictionary of Indonesian Language) helps the writer to find the meaning of clipping words, for examples: *gimana, gini, gitu, merintah, ngintip, ni, nunggu, ngerti, ngeluh, ngasih, ngalah, ngaku, ngajak, nanya, mikir manggung, nego, nyempil, nyontek, ngomong, nulis*. In other words, the writer decides those words as clipping process based on the dictionary because this dictionary mentioned the complete words before reduction of the syllable as the writer called clipping process. Besides, this dictionary also helps the writer to analyze the process of articulation. The writer knows what kind of letters which are deleted and changed because this dictionary mentioned the complete and the real letters of a word before the process of articulation was going on, like the words: *saja, sama, memang, sudah, habis, lihat, tahu, kelihatan, karena, sepenuh, belok, berlagak, balas, belum, bosan, dia, dalam, dapat, dekat, dengar, ingat, main, malem, teman, tetep, senang, pintar, jatuh, atau, kalau, sampai, pakai, mau and walau*.

Kamus Besar Bahasa Indonesia (Comprehensive Dictionary of Indonesian Language) also helps the writer to analyze what affixes has been added.

Therefore, the writer can decide that these words undergo derivation process, such as: *ke-hitung*, *nge-rasa*, *nge-rap*, *nge-bantu*, *arah-in*, *lewat-in*, *pamer-in*, *di-bayar-in*, *di-pikir-in*, *di-ke-pinggir-in*, *nge-goda-in*, *n-sela*, *n-cari* and *n-santai*. Oxford Learner's Pocket dictionary helps the writer to identify the borrowing words, such as: *fals*, *klub*, and *plis*.

Table 4.1 Slang words and their meanings

No	Slang word	Lexical Meaning
1.	Abis	Sangat (really, extremely)
2.	Aja	Saja (only)
3.	Ama	Sama (with)
4.	Arahin	Mengarahkan (make efforts in a certain direction)
5.	Ato	Atau (or)
6.	Bales	Balas (repay/reciprocate)
7.	Begaya	Mengikuti tren (stylish / following the trend)
8.	Belagak	Berlagak (flaunt)
9.	Belo	Mata besar (big eyes)
10.	Belom	Belum (not yet)
11.	Bokap	Ayah (father)
12.	Bosen	Bosan (bored)
13.	Bulus	In this case is: <i>Akal bulus</i> (sly trick)
14.	Caper	Cari perhatian (looking for attention)
15.	Cepet	Cepat (quick)
16.	Cepet-cepet	Tergesa-geza (hurried)
17.	Dalem	Dalam (in/deep)
18.	Dapet	dapat (get/can)
19.	Deket	Dekat (close by/near)
20.	Denger	Mendengar (listen to/hear)
21.	Dibayarin	Ditraktir (to be stood treat)
22.	Dipikirin	Dipikirkan (thought of)
23.	Dikepinggirin	Tidak dipedulikan (uncared/ ignored)
24.	Die	Dia (he/she)
25.	Fals	Suara sumbang (discordant voice)
26.	Emang	Memang (of course, indeed)
27.	Gimana	Bagaimana (How)
28.	Gini	Begini (like this)
29.	Gitu	Begini (like that)

30.	Gokil	Gila, cuek dan jahil (crazy, indifference and ignorant)
31.	Inget	Ingat (remember)
32.	Jatoh	Jatuh (fall)
33.	Jatohin	Jatuhkan (let fall/drop)
34.	Jomblo	Seseorang yang tidak punya kekasih (someone who has no lover)
35.	Kalo	Kalau (if)
36.	Karna	Karena (because)
37.	Kebetan	Materi untuk menyontek ketika ujian (cheat sheet in examination)
38.	Kehitung	Terhitung (counted/calculated)
39.	Kliatan	Kelihatan (visible/insight)
40.	Klub	Tempat hiburan (club)
41.	Lewatin	Melewati (to pass)
42.	Liat	Melihat (to see/look)
43.	Maen	Bermain (playing)
44.	Malem	Malam (night)
45.	Manggung	Tampil di atas panggung (appear on stage)
46.	Merintah	Memerintah (gives command)
47.	Mikir	Berpikir (think)
48.	Minjem	Meminjam (borrow)
49.	Mlongo	Keadaan berdiam diri dengan mulut terbuka (keep silence with open mouth)
50.	Mo	Mau (will/shall)
51.	Muter-muter	Mondar-mandir (move back and forth)
52.	Nambahin	Menambah (cause something to increase)
53.	Nanya	Bertanya (asking)
54.	Nanyain	Menanyakan (ask about something)
55.	Nego	Suatu usaha untuk mengadakan perjanjian dengan cara berdiskusi (try to get an agreement by discussion)
56.	Nemenin	Menemani (accompany someone)
57.	Ngajak	Mengajak (invite/ask)
58.	Ngaku	Mengaku (confessing)
59.	Ngalah	Mengalah (allow oneself to be defeated by something/someone)
60.	Ngapain	Suatu bentuk pertanyaan apa/kenapa seseorang melakukan sesuatu (a question form about what/why someone does something)
61.	Ngasih	Memberi (give)
62.	Ngebantu	Membantu (to help/to assist)
63.	Ngedeketin	Mendekati (coming near)
64.	Ngegodain	Menggoda (to tempt)
65.	Ngeliat	Melihat (to see/look)
66.	Ngeluh	Mengeluh (say that one is dissatisfied or unhappy)

68.	Ngerap	Bernyanyi lagu beraliran rap (sing a song with rap as the music stream)
69.	Ngerasa	Merasa (feel/sense)
70.	Ngerjain	Mengerjakan (do)
71.	Ngerti	Mengerti (understand)
72.	Ngintip	Mengintip (peeping)
73.	Ngomong	Berbicara (speak/conversing)
74.	Nulis	Menulis (write)
75.	Ngumpulin	Mengumpulkan; (to collect; <i>in this case means raising money</i>)
76.	Ni	Ini (this)
77.	Nunggu	Menunggu (waiting for)
78.	Nunjukin	Menunjukkan (point out something)
79.	Nyantai	Santai (relax)
80.	Nyari	Mencari (looking for)
81.	Nyela	Menghina (insult)
82.	Nyempil	Menyempil (stick out so that a small part can be seen)
83.	Nyokap	Ibu (mother)
84.	Nyontek	Berbuat curang ketika ujian (cheat in examination)
85.	Pake	Pakai (use)
86.	Pamerin	Memamerkan sesuatu (show off something)
87.	Pantesan	Suatu kejadian yang sudah diperkirakan/diduga sebelumnya karena suatu hal (an occurrence which has been estimated/to be anticipated perviously)
88.	Pede/PD	Percaya diri (Self Confidence)
89.	Pedekate/PDKT	Pendekatan (efforts done to get someone's attention or love)
90.	Pewe/PW	Posisi wenak (good position)
91.	Pinter	Pintar (clever/smart)
92.	Playa	Mata keranjang (a guy who likes hanging around with girls)
93.	Plis	Ungkapan yang digunakan seseorang ketika meminta sesuatu dengan sopan (used when one is politely making a request; please)
94.	Ribet	Rumit (complicated)
95.	Sampe	Sampai (until)
96.	Seneng	Senang (happy)
97.	Seribet	Serumit (as complex as)
98.	Spenuh	Sepenuh (fully; <i>in this case means wholeheartedly</i>)
99.	Tajir	Kaya raya (rich)
100.	Taro	Taruh (put)
101.	Tau	Tahu (know)
102.	Temen	Teman (friend)
103.	Tetep	Tetap (remained, still)
104.	Udah	Sudah (has/have done)
105.	Udeh	Sudah (has/have done)
106.	Walo	Walau (although)

4.2. The Word-Formation Processes of Slang words Used in Saykoji's Lyrics in the Album '*Musik Hati*'

After finding that there are 106 slang words with their meanings found in the album '*Musik Hati*', the writer examined the word-formation processes of those slang words. Based on the findings, there are only 9 word-formation processes that those slang words have undergone namely derivation, articulation, borrowing, clipping, coinage, initialism, blending, semantic shift and multiple processes.

4.2.1. Derivation

Derivation is accomplished by means of a large number of a small 'bits', which are called affixes, of the English language, which are not usually given separate listing in dictionaries. In the trendy language, the affixation divided into four, they are: prefix, suffix, confix and simulfix. In the Saykoji's lyrics of the album '*Musik Hati*' I found four words which are categorized as prefix, three words are categorized as suffix, four words are categorized as multiple affix and three words are categorized as simulfix.

One of the words which is categorized as prefix is the word *kehitung*. The slang *kehitung*, which means *terhitung* (counted/calculated), undergoes the process of derivation. *Kehitung* is derived from the word *hitung* (count/calculate) and prefix *ke-*. According to Muhajir (1984:53) prefix *ke-* can be appear in front of all consonants, except [l], [r], and [w]. The composer used prefix *ke-* in the word *hitung* because he wanted to show spontaneity through the word *kehitung* because according to Kridalaksana (1992:49) the prefix *ke-* which is coherent at the verb can mean

'spontaneous'. The example is: *Udah enggak kehitung the nite and days you help me* (I lost count to the nite and days you help me)

Three other words which are categorized as prefix are *ngerasa*, *ngerasap*, and *ngembantu*. The slang *ngerasa*, *ngerasap*, and *ngembantu*, undergo the process of derivation. *Ngerasa*, *ngerasap*, and *ngembantu* are derived from the word *rasa*, *rap*, and *bantu* and prefix *nge-*. According to Muhajir (1984:80) prefix *nge-* can be distributed in almost all consonants. The composer used this prefix because he wanted to show activity through these words beside that the composer also is influenced by Betawi language pattern. The examples in the lyric are as follows:

- *Terus ngerasa enggak pede sama pacar* (Keep feeling unconfident toward girlfriend)
- *Padahal enggak bisa ngerasap bisanya cuman suit* (in fact, he can do rapping , just can wistle)
- *Kadang punya masalah enggak ada yang ngembantu* (When have problem, none who help).

Three of words which are categorized as suffix are *arahin*, *lewatin*, and *pamerin*. . These slang words are derived from the words *arah*, *lewat*, and *pamer* and suffix *-in*. The composer used the suffix *-in* in the slang *arahin* because he wanted to show comand word through the word *arah*. According to Kridalaksana (1992:50) the suffix *-in* can mean 'direct to'. The example from the lyric is: *Arahin jatohnya dekat meja gue nyempil* (Instruct its falling near my desk so that a small part can be seen)

On the other hand, the composer used the suffix *-in* in the slang words *lewatin* and *pamerin* because he wanted to show doing something as explained by Kridalaksana (1992:50). The examples from the lyric are:

- *Udah lewatin nol padahal circle in trouble* (Have passed zero in fact circle in trouble).
- *Lo punya pacar lima yang selalu lo pamerin* (you have five girlfriends that you are always proud of)

Four of words which are categorized as multiple affix are *dibayarin*, *dipikirin*, *dikepinggirin* and *ngegodain*. These slang words are derived from the word *bayar*, *pikir*, *pinggir*, and *goda*. The composer used the multiple affix *di-in*, in the slang *bayar* and *pikir*. Multiple affix *di-ke-in* in the slang *pinggir* because he wanted to show passive word through the word *bayar*, *pikir* and *pinggir*. Multiple affix *nge-in* in the slang *goda*. And the examples in the lyric can be seen in :

- *Terus minta dibayarin blak-blakan* (continuously asking to be treated all the time)
- *Merana, terlalu banyak yang dipikirin* (gloomy, there are too much to think about)
- *Kadang malah nurani sendiri dikepinggirin* (sometimes, even his/her consiense is ignored.
- *Sok-sok ngegodain sambil bibir tuwit-tuwit* (teasing by whistling around)

The slang *ngapain* according to Kridalaksana (1992:83) is part of word which undergo a derivation process. The slang *ngapain* is kind of mutiple affix. The slang *ngapain* is derived from the word *apa* and get the affix *n-in*, so that slang *ngapain*

either has function to make verb or means *do something*. The example from the lyric is: *Sama sekali gue enggak tau harus ngapain lagi* (I don't have any idea what to do)

Three of words which are categorized simulfix are *nyela*, *nyari*, and *nyantai*. The composer has certain purpose to use simulfix *n-* in these words. Simulfix *n-* according to Kridalaksana (1992:43) means 'doing something' like in the slang words *nyela* and *nyari* the composer used this simulfix because he wanted to show that these word means do something. The slang *nyantai* means in relaxing condition . The examples from the lyric are:

- *Kalo mereka ingin nyela sesuatu* (when they want to criticize something)
- *Bukan lo yang nyari duit* (it's not you who earn money)
- *Coba nyantai supaya pikiran lo bisa terbuka* (try to relax in order to be open minded)

4.2.2. Articulation

Articulation is the process how to articulate words clearly and the result of them can be continued in base of of each word. Articulation procces can be indicated that Indonesian slang words have certain characteristics, especially simple and informal.

The words like *balas*, *bosan*, *dalam*, *dia*, *dapat*, *dekat*, *dengar*, *ingat*, *malam*, *teman*, *tetap*, *senang* and *pintar* in the lyrics are pronounced and writen *bales*, *bosen*, *dalem*, *die*, *dapet*, *deket*, *denger*, *inget*, *malem*, *temen*, *tetep*, *seneng*, and *pinter* by either the composer or the singer, because they are influenced by Betawi language

pattern in which the second vowel of a word is usually pronounced different from its original vowel. The vowel [a] is pronounced [e] like the words in above. The examples can be seen in the following lyrics:

- How can I thank u *gimana bisa gue bales* (how can I thank, don't know how to repay it)
- *Walo kadang bosennya nunggu udah setengah mati* (although sometimes she feels so bored waiting for me)
- *Bukan luar yang penting tapi yang di dalem* (it's not the outside which is important, but it's the inside)
- *Nah itu gampang langsung dapet* (easy to get it directly)
- *Arahin jatonya deket meja gue nyempil* (instruct its falling near my desk so that a small part can be seen)
- *Jangan liat yang lain denger kata-katanya* (don't see the other hear what is she saying)
- *Nemenin manggung kalo mo di inget gue tau ni* (I know and remember you accompany me when I appear on stage).
- *Malem minggu die mlongo* (On Saturday night, he does nothing)
- *Tapi ngaku ama temen punya pendirian* (but admit to your friends that you have your own thought)
- *Tapi si cowok tetep aja kalem* (but the boy remain respectably)
- *Lo pikir cewek seneng?kagak bakal* (you think that the girl will like it? No way)

- *Emang lo pinter duit enggak masalah* (it's true that you're clever money is not a matter)
- *Tapi die bukan homo* (but he's not a gay)

The vowel [u] is pronounced [o] like the words *belum* becomes *belom*; *jatuh* becomes *jatoh*. The examples can be seen in the following lyrics:

- *Buset, belum kawin aja udah poligami* (damned! Eventhough he's not married yet, he is already doing poligamy)
- *Arahin jatohnya deket meja gue nyempil* (Instruct its falling the near my desk, so that a small part can be seen)

The vowel [i] is pronounced [e] like the word *main* becomes *maen*. The example can be seen from the following lyrics: *Liat cewek cuman bisa maen suit-suit* (see a girl only can whistle)

The diphthong [au] is pronounced [o] like the words *atau* becomes *ato*; *kalau* becomes *kalo*; *mau* becomes *mo*; *walau* becomes *walo*. The examples can be seen in the following lyrics:

- *Padahal baca buku ato koran aja kagak* (in fact, you never read books or newspapers)
- *Kalo mereka ingin nyela sesuatu* (when they want to interrupt)
- *Mo pedekate baju enggak ganti* (would like to get someone's attention but you didn't change your cloth)
- *Walo cobaan menghadang seribet angin puyuh* (Though, the temptation comes to me like a tornado)

The difthong [ai] is pronounced [e] like the words *sampai* becomes *sampe*; *pakai* becomes *pake*. The examples can be seen in the following lyrics:

- *Sampe yang rumit bikin orang terpana* (until the complicated things make the people stunned)
- *Pake duit supaya gaul* (use the money in order to be trendy)

The letter [h], [m], [k] and [s] in the slang words usually deleted or unpronounced because these letter are voiceless, like in the words *habis* is pronounced *abis*; *lihat* is pronounced *lihat*; *tahu* is pronounced *tau*; *kelihatan* is pronounced *kliatan*; *sama* is pronounced *ama*; *saja* is pronounced *aja*; *sudah* is pronounced *udah*; *memang* is pronounced *emang*. The examples can be seen in the following lyrics:

- *Berpikir dewasa aja super lambat* (it took you so long, just to be matured thinking).
- *Tapi ngaku ama temen punya pendirian* (but admit to your friends that you have your own thought).
- *Tapi cinta emang berjuta rasanya* (but, love is surely many splendid things).
- *Dari gaya hidup udah maximum* (from your life style already maximum enough).
- *Lo bisa gaya hip-hop abis* (you can be hip-hoppers all out).
- *Sejak liat tuh cewek dia langsung terpikat* (since he saw that girl, he immediatelly fell for her).
- *Lo bahkan kagak tau rasanya berjuang karna ortu lo gampang aja ngasih uang* (you even have no idea what it's like to struggle (for life), because your parents shower you the money).

- *Biar kliatan serius kaya ranking pertama* (so he'd look like real first rank).
- *Yang ngerasa jomblo suka bengong mata belo* (someone who feels lonely often ponders by opening his eyes widely).

The letter [e] in the slang words also usually deleted or unpronounced because this letter is schwa, like the words *kelihatan* is pronounced *kliatan*; *karena* is pronounced *karna*, *sepenuh* is pronounced *spenuh*. The examples can be seen in the following lyrics:

- *Biar kliatan serius kaya ranking pertama*(so he'd look like real first rank)
- *Lo bahkan kagak tau rasanya berjuang karna ortu lo gampang aja ngasih uang* (you even have no idea what it's like to struggle (for life), because your parents shower you the money)
- *Tapi gue tau lo spenuh hati* (but I know you with all my heart)

The letter [r] in the slang words also usually deleted or unpronounced because this letter is alveolar, like the words *bergaya* is pronounced *begaya*; *berlagak* is pronounced *belagak*. The examples can be seen in the following lyrics:

- *Bisa ngasih duit biar lo bisa begaya*. (they can give you the money so you can be stylish).
- *Otak masih bego didepan cewek belagak* (With no brain, still flaunt in front of girls)

The slang *udeh* is the result of utterance from the word *sudah*, as explained above that [s] is voiceless so that if this letter appears in a word usually deleted or unpronounced. The word *sudah* is pronounced become *udah*. And then the composer and the singer are influenced Betawi language pattern in which the second vowel of a

word usually pronounced different from its original vowel. The vowel [a] is pronounced [e] like the word in above. The example can be seen in the following lyrics: *udeh sukur kalo daging bisa dikunyah* (Have grateful can munch flesh).

The slang *taro* is the result of utterance from the word *taruh*, as explained above that [h] is voiceless so that if this letter appears in a word usually deleted or unpronounced. The word *taruh* is pronounced *taru*. And then the composer and the singer are influenced Betawi language pattern in which the second vowel of a word usually pronounced different from its original vowel. The vowel [u] is pronounced [o] like the word in above. The example can be seen in the following lyrics: *Daripada malu taro mana tuh muka* (than fell shame where is you putting your face)

4.2.3. Borrowing

The slang *klub*, which means *tempat hiburan* (night club), is actually borrowed from English with the meaning a community of sports, arts, entertainments or studies. This word has a change in spelling when it is borrowed in Indonesian such as replacing *k* with *c* as the initial. For example: *Kalo di klub paling suka so hot* (When he is in the club, he likes too flaunt).

The slang *plis* is borrowed from English that means *please*. This loan word undergoes the change in spelling when it is borrowed in Indonesian. The example can be seen in: *Tapi plis sabar* I'd make it up to you (Please be patience, I'd make it up to you).

The slang *playa*, which means *mata keranjang* (a guy who likes hanging around with girls), is borrowed from English with the meaning playboy. Actually, the term *playa* is come from the word 'player'. Thus, this loan word undergoes the change in spelling when it is borrowed in Indonesian. For example: *Lo harus punya lima biar disangka playa* (You have to own five (girls) to be considered a player).

The slang *fals*, which means *suara sumbang* (discordant voice), is actually borrowed from English. This loan word does not undergo the change in spelling when it is borrowed in Indonesian. For example: *Kalo gue mau nyanyi buat lo suka fals* (Whenever I sing for you, it is in a discordant voice).

The slang *mlongo*, which means *keadaan berdiam diri dengan mulut terbuka* (keep silence with open mouth), is actually borrowed from either Javanese or Cirebon language that means *terbuka* (opened). The example is: *Malem minggu die mlongo* (On Saturday night, he does nothing).

The slang *ribet*, which means *rumit* (complicated), is actually borrowed from either Javanese or Sundanese language that means *menyusahkan* (make something difficult). The example is: *Bingung mikir sendiri ribet pake logika* (Feel confuse to think of something using the complicated logic).

4.2.4 Clipping

The element of reduction, which is noticeable in blending, is even more apparent in the process described as clipping. Most of the clipping in Indonesian slang are happened in the first syllable, such as: *begini* becomes *gini*, *begitu* becomes

gitu, *memerintah* becomes *merintah*, *mengintip* becomes *ngintip*, *ini* becomes *ni*, *menunggu* becomes *nunggu*, *mengerti* becomes *ngerti*, *mengeluh* becomes *ngeluh*, *mengasih* becomes *ngasih*, *mengalah* becomes *ngalah*, *mengaku* becomes *ngaku*, *mengajak* becomes *ngajak*, *memanggung* becomes *manggung*, *menyempil* becomes *nyempil*, *menyontek* becomes *nyontek*, *mengomong* becomes *ngomong* and *menulis* becomes *nulis*. The examples can be seen in the following lyrics:

- *Emang model kayak gini harus banyak belajar* (Certainly, someone like this have to learn more)
- *Udah gitu makan di restoran mahal* (After that, eating in an expensive restaurant)
- *Di rumah gayanya sok merintah* (At home he likes giving commands to someone else)
- *Sambil ngintip gerak-gerik bu guru yang disana* (At the same time, he peeps what the teacher is doing there)
- *Menatap masih kosongnya ni kertas jawaban* (Look at the answer paper which is still empty)
- *Ya udah gue nunggu kiriman aja dari temen* (So, I only wait for the consignment from my friend)
- *Tenang ada contekan walau gue kagak ngerti* (calm down, I have the cheat sheet although I don't understand its meaning)
- *Essay semuanya waduh bikin gue ngeluh* (All of the questions are essays and these are making me complain with these questions)

- Bisa ngasih duit biar lo bisa begaya (they can give you the money so you can be stylish).
- Asal tetap berusaha jangan cepet ngalah (So long as you remain to try don't be easy to surrender).
- Ngakunya belum tertarik punya pasangan (He admits that he is not interested yet to have a girl friend)
- Waktu pacaran die ngajak makan (When the time of dating, he invites her to eat)
- Nemenin manggung kalo mo diinget gue tau ni (I know and remember you accompany me when I appear on stage)
- Arahin jatohnya deket meja gue nyempil (Instruct its falling near my desk, so that the small part can be seen)
- Sambil gaya gue nulis nama lama-lama (While acting to write my name for along time)
- Ngomong panjang lebar berasa pewe (Talk too much like a guy who has good position)
- Kalian nyontek ya? (Are you cheating?)

According to Kridalaksana (1992:173) several words may delete in part of their word, such as: *bagaimana* becomes *gimana*. The example can be seen in the lyrics of Saykoji, such as: How can I thank u gimana bisa gue hales (how can I thank, don't know how to repay it)

In the slang *mikir* and *nanya*, clipping happens in the first and last syllable, *mikir* and *nanya* come from the word *memikirkan* and *menanyakan*. The example can

be seen in the lyrics of Saykoji, such as: *Bingung mikir sendiri ribet pake logika* (Feel confuse to think of something using the complicated logic); *Bahkan nanya orang lain malah nambahin masalah* (Even, ask to someone can be add the problems)

In the slang *nego*, clipping happens in several last syllables. *Nego* come from the word *negosiasi*. The example can be seen in the lyrics of Saykoji, such as: *Kualitas skill ku tak bisa di nego* (My skill quality can not be negotiated).

4.2.5. Coinage

Coinage is the invention of totally new terms or words, which can be possibly come from the old to the new uses. In analyzing the word-formation processes of slangs in the album '*Musik hati*' by Saykoji, the writer finds that the coinage slangs mostly are formed by the word compilation and by the words that are derived from the new uses of the old uses, such as : *Bokap*, *nyokap* *gokil*, *tajir*, and *kebetan*.

The composer used the word *bokap* because based on the particular group of people usage, the slang *bokap* is derived from the word *bapak* (father), which is popular in casual talks among young people and called *bahasa gaul* (trendy language) or slang. The example that can be seen in the following lyrics: *Bokap lo konglomerat sukses* (Your dad is a successful business man)

The composer used the word *nyokap* because based on the particular group of people usage, the slang *nyokap* is derived from the word *ibu* (mother). The example is: *Nyokap lo dokter hewan man* (Your mom a veterinary, man)

The composer used the word *gokil*, which means someone's attitude which is indifference and ignorant/crazy, is included the invention of a new term. This term is derived from the word *gila* (crazy/mad). The example is : *Mmm, gokil soalnya susah-susah ada sepuluh* (Mmm, all the ten questions are so hard to answered)

The composer used the word *tajir*, which has the meaning of *kaya* (rich), is the invention of the new term. The example is: *Ok, lo tajir banyak duitnya* (Okay, you're rich and wealthy).

The composer used the word *kebetan*, which means *materi untuk berbuat curang ketika ujian* (cheat sheet in examination), is the invention of a new term. The example can be seen in : *Terpaksa pake skill kebetan yang kupunya* (I have to use my cheating skill)

4.5.6. Initialism

The initialism process is forming the new words from the initial letters of a set of other words. These words can remain essentially 'alphabetism'. Some shortening resemble acronym but are pronounced as a sequence of letters and not as a word. The words which are categorized as initialism are: *PW*, *PD*, and *PDKT*

The slang *PW* is formed from the capital letters namely *Posisi Wenak* (good position). The example can be seen in the following lyrics: *Ngomong panjang lebar berasa pewe* (Talk too much like a guy who has good position).

The slang *PD* is formed from the capital letters namely *Percaya Diri* (self confidence). The example can be seen in the following lyrics: *Terus ngerasa pede sama pacar* (Keep feeling confident toward girlfriend).

The slang *PDKT* is formed from the most of consonant letters from the word *pendekatan* (efforts done to get someone's attention). The example can be seen in the following lyrics: *Yang pedekate sama cewek lewat hati* (Who efforts done to get girl's attention through hearth).

4.2.7. Blending

Blending is a process of combining two separate forms to produce a single new term. Typically, blending is accomplished by taking only the beginning of one word and joining it to the end of other word. The words which are categorized as blending is *caper*

The slang *caper*, which means looking for attention, is a result from two combining words, *cari* and *perhatian*. Then these words are joined into a single word is *caper* (looking for attention). The example can be seen in the following lyrics: *Jangan terlalu caper makanya* (You should not too look for attention).

4.2.8. Semantic Shift

Existing word can take on new meaning by shrinking or extending the scope of their reference. The words which are categorized as semantic shift are *bulus* and *jomblo*.

The slang *bulus*, in which means *kind of small turtle* (is mentioned in the *Kamus Besar Bahasa Indonesia* (Comprehensive Dictionary of Indonesian Language)), has extending the meaning is kind of adjective especially sly. The example is: *Akal bulus kugantikan dengan hati tulus* (I change sly trick the the sincere heart)

The slang *jomblo*, in which means old girl (is mentioned in the *Kamus Besar Bahasa Indonesia* (Comprehensive Dictionary of Indonesian Language)), has extending the meaning is kind of noun especially someone (either male or female) who has no lover / single person. The example is: *Die cuma seorang jomblo* (he's only a single guy)

4.2.9. Multiple Processes

The slang *cepat-cepet*, undergoes more than one process. Firstly, the word *cepat* get influence from Betawi language pattern in which the second vowel of a word is usually pronounced different from its original vowel. vowel [a] is pronounced [e] as the word *cepat* becomes *cepat*. Secondly the word *cepat* undergoes the process of reduplication in which the word *cepat* is repeated. The example is: *Tapi lo mesti cepat-cepet gocekannya* (but you have to cheat swiftly)

The slang *jatohin*, undergoes more than one process. Firstly, the word *jatohin* get influence from Betawi language pattern in which the second vowel of a word is usually pronounced different from its original vowel. vowel [u] is pronounced [o] as the words *jatuh* becomes *jatoh*. Secondly the word *jatoh* undergoes the process of derivation in which the word *jatohin* is derived from the word *jatoh* and adding the

suffix *-in*. The example can be seen below: *Sambil nanti gue jatohin kertas contekannya* (While I drop the cheat sheet).

The slang *pantesan* which means an occurrence which have been estimated/to be anticipated previously caused a matter, undergoes two processes of word formation. *Pantesan* undergoes the process of articulation especially vowel changing, in which *pantesan* is derived from the word *pantas* then undergoes vowel changing in the second vowel is from [a] becomes [e] it is because the word *pantas* get influence from Betawi language pattern, and the other is the process of derivation, that is, by adding the suffix *-an*. The example can be seen in: *Pantesan lo jomblo sepanjang abad* (No wonder you're single all the the time for the rest of your life)

The slang *ngenalin*, *ngumpulin*, *nunjukin*, *ngerjain*, *nemenin*, *nanyain*, and *nambahin* undergo the process of clipping in which *mengenalkan*, *mengumpulkan*, *menunjukkan*, *mengerjakan*, *menemani*, *menanyakan* and *nambahin* are shortened into *ngenal*, *ngumpul*, *nunjuk*, *ngerja*, *nemen*, *nanya* and *nambah*. Then, those undergo the process of derivation by adding the suffix *-in*. The examples can be seen in:

- *Ngenalin diri halus sopan* (Introduce self politely)
- We wanna get married *tapi harus ngumpulin* (We wanna get married but I have to raise money)
- *Dengan kayak nunjukin itu tuh enggak ada artinya* (Like point out that it's have no meaning)
- *Men, gila si Igor kok ngerjainnya lancar* (Igor does very well, mcn)

- *Nemenin manggung kalo mo diinget gue tau ni* (I know and remember you accompany me when I appear on stage).
- *Dia tetep nekat nanyain namanya* (He still courageous to ask for her name)
- *Bukan jadi beres malah nambahin masalah* (Doesn't finish the problem exactly add the problem).

The slang *ngeliat* which means to see or look undergoes two processes of word formation. Firstly, it undergoes the process of articulation especially deletion, in which *ngeliat* is derived from the word *lihat* then undergoes deletion in the second consonant is [h], it is caused the consonant [h] is voiceless. Secondly, it undergoes the process of derivation by adding the prefix *nge-*. The example can be seen in: *Ngeliat dia lancar jantung gue makin berdebar* (Wathing him doing well, my heart beats faster)

The slang *minjem*, undergoes the process of clipping in which *meminjam* is shortened into *minjam*. Then, it undergoes the process of articulation especially vowel changing, in which *minjam* undergoes vowel changing in the second vowel is from [a] become [e], It is happen because influence from Betawi language pattern. For example: *Minjcm bolpoint pensil penghapus sama tip ex* (Borrow bolpoint, pencil, eraser and tip-ex)

The slang *muter-muter*, undergoes more than one process. Firstly, this word undergoes the process of clipping in which *memutar* is shortened into *mutar*. Secondly, it undergoes articulation process especially vowel changing, in which *muter* is derived from the word *mutar* then undergoes vowel changing in second

vowel is from [a] becomes [e]. it is happen because influence from Betawi language pattern. After undergoing the process of articulation, *muter-muter* also undergoes the process of reduplication in which the word *muter* is repeated . The example can be seen below: *Jangan cuman ribet muter-muter pake kaki* (Don't just walking around by foot).

The slang *seribet*, undergoes the processes of borrowing, in which *seribet* is derived from Javanese language, and clipping, in which *seribet* is shortened into ribet. The example is: *Walo cobaan menghadang seribet angin puyuh* (Though, the temptation comes to me like a tornado)

The slang *ngedeketin*, undergoes two processes of word formation. Firstly, it undergoes the processs of articulation especially vowel changing, in which *ngedeketin* is derived from the word *dekat* then undergoes vowel changing in the second vowel is from [a] become [e], it's happen because the composer got influence from Betawi language pattern. Secondly, it undergoes the process of derivation by adding the prefix *nge-* and suffix *-in*. For example: *Lalu ingin ngedeketin gadis-gadis* (Then, he wishes to come near the girls). The summary of the word formation processes and the percentage for each type is presented in table 4.2.

Table 4.2 The Types of Word Formation Processes

Word-formation Processes	Slangs	Total number of slangs in each word formation process	Total number in percentage m / n 100%
DERIVATION		15	13.5 %
A. Prefix	Kehitung Ngerasa Ngerap Ngebantu		
B. Suffix	Arahin Lewatin Pamerin		
C. Multiple affix	Dibayarin Dipikirin Dikepinggirin Ngapain		
D. Simulfix	Ngegodain Nyela Nyari Nyantai		
ARTICULATION	Aja Ama Begaya Emang Udah Abis Liat Tau kliatan Karna Spenuh Belo Bales Belom Bosen Die Dalem Dapet Deket Denger Inget Maen Malem Temen	38	36 %

	Tetep Seneng Pinter Jatoh Ato Kalo Sampe Pake Mo Walo cepat Udeh Taro		
BORROWING	Klub Plis Playa Fals Mlongo Ribet	6	6 %
CLIPPING	Gimana Gitu Gini Merintah Ngintip Ni Nunggu Ngerti Ngeluh Ngasih Ngalah Ngaku Ngajak Nanya Mikir Manggung Nego Nyempil Ngomong Nulis nyontek	21	20 %
COINAGE	Bokap Nyokap Gokil Tajir Kebetan	5	5 %
INITIALISM	PW/Pewe PDKT	3	3 %

	PD/Pede		
BLENDING	Caper	1	1 %
SEMANTIC SHIFT	Bulus Jomblo	2	2 %
MULTIPLE PROCESSES	Cepet-cepet Jatohin Pantesan Ngenalin Ngumpulin Nunjukin Ngerjain Ngeliat Nemenin Nanyain Nambahin Minjem Muter-muter Seribet Ngedeketin	15	13.5 %

4.3. Interpretation

Based on the findings, there are 106 slang words that are used in Saykoji's lyrics in the album "*Musik Hati*". Besides, there are only 9 processes of word-formation that undergo on those slang words. In the process of derivation, there are 15 slang words or 13.5 % of all slang words. There are 38 slang words or 36 % of all slang words, which use the process of articulation. In the process of blending, there is 1 slang or 1 % of all slang words. In the process of semantic shift, there are only 2 slang words or 2 % of all slang words. In the process of coinage, there are 5 slang words or 5 % of all slang words. There are 6 slang words or 6 % of all slang words that undergo the borrowing. In the process of clipping, there are 21 slang words or 20 % of all slang words. There are 15 slang words or 13.5 % of all slang words, which is use the process of multiple

processes. At last, there are 3 slang words or 3 % of all slang words that undergo the initialism.

The most frequent word-formation process among those nine processes is the process of articulation, which is used in 36 % of all slang words. After that there is the process of clipping that is used in 20 % of all slang words. Then, is the process of multiple processes, which are used in 13.5% of all slang words. The same as the process of derivation, which are used in 13.5 % of all slang words. Then, is the process of borrowing, which is used in 6 % of all slang words. Next, is the process of Coinage which is used in 5% of all slang words. The following is the process of initialism, which are used in 3 % of all slang words. After that there are the process of semantic shift that is used in 2 % of all slang words and the last the process of blending in which are used in 1 % of all slang words.

The biggest percentage among those word-formation processes is 36 %, namely the process of articulation. There are 38 slang words that undergo the process of articulation. Even it shows that the process of articulation takes a dominant part in forming slang words used in Saykoji's lyrics in the album "*Musik Hati*"; still there are some slang words which undergo other word formation processes such as derivation, borrowing, clipping, coinage, initialism, blending, semantic shift and multiple processes.

As mentioned in above that articulation process is the dominant part in forming slang words especially those found in Saykoji's lyrics in the album

'*Musik Hati*'. It proves that youngster slang words more come from oral speech than written language. Because as we know that the articulation process is the process how to articulate words clearly and the result of them can be continued in base of of each word. Besides, slang is informal language which has certain characteristics such as brief, nimble and creative. The words which are usually used tend to short, while the long words will be shortened through articulation process. The shortening in both processes through the deletion process. In the articulation process, the deletion based on the function of letter like; voiceless, schwa, retroflex, etc. even in the youngsters' slang of the articulation are influenced by local language especially Betawi language pattern which is the second vowel of the word usually are pronounced different from its original vowel. The vowel [a] is pronounced [e]. The vowel [u] is pronounced [o]. The vowel [i] is pronounced [e]. The difthong [au] is pronounced [o]. The difthong [ai] is pronounced [e]. The vowel [a] is pronounced [e]. Clearly that the process of articulation tend to show that the words of youngsters' slang words are short and informal.

After articulation process, the second position in the most frequent word-formation process among those eight processes is the process of clipping. Articulation and clipping show that the characteristic of youngsters' slang is short, brief, nimble, creative and also informal, especially youngsters' slang found in Saykoji's lyrics in the album "*Musik Hati*".

CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1. Conclusion

There are many new words that come up in daily communication and also add to the lexicon of the language. Slang word is considered a result of the rapid growth of the new words that is happening as a creative expression from people to make the words more efficient and simpler to be uttered. Besides, slang includes sounds, gramatical form and syntactical construction as well as mere words and expression. Therefore, those slang words are formed through the process, word formation process. The word formation process plays an important role in forming slang words. For examples in the slang words such as *macho* (masculin), *bete* (bad tempered), *curhat* (to share the problem), *GR* (presumptuous), and many more. As a communicative media today, televisions and radios in Indonesia show many programs songs that may affect people, especially the youngsters, in their lifestyle and, mostly, in their speech form. In this study, the writer is interested in investigating the word formation processes of slang words, which are used by Saykoji's lyrics in the album '*Musik Hati*'. Beside, the word formation processes of those slang words, the writer also wants to know the meanings of those slang words and the most frequently used process in forming those slang words in the album '*Musik Hati*' by Saykoji.

After findings the slang words with their meaning and analyzing the word formation processes and the most frequent word formation process of those slang words. The writer found that there are 106 youngsters' slang words that are found in the Saykoji's lyrics in the album '*Musik Hati*' and 9 word formation processes that form those slang words, namely derivation, articulation, coinage, blending, clipping, semantic shift, initialism, borrowing and multiple processes. The most frequent word formation process among those nine processes is the process of articulation, which is shown in 36 % of all slang words. While, clipping is used in 20 % of all slang words.

The articulation process is the dominant part in forming slang words especially those found in Saykoji's lyrics in the album '*Musik Hati*'. It proves that youngster slang words more come from oral communication than written language. Because as we know that the articulation process is the process how to articulate words clearly and the result of them can be continued in base of writing of each word. Besides, slang is informal language which has certain characteristics such as brief, nimble and creative. The words which are usually used tend to short, while the long words will be shortened through articulation process. The shortening in both process through the deletion process. The articulation process, the deletion based on the function of letter like, voiceless, schwa, retroflex, etc. Even in the youngsters' slang, most of the articulation are influenced by local language especially Betawi language pattern. The vowel [a] is pronounced [e]. The vowel [u] is pronounced [o]. The vowel [i] is pronounced [e].

Clearly that the process of articulation tend to show that the words of youngsters slang words are short and informal.

After articulation process the second position in the most frequent word formation process among those eight processes is the process of clipping. Its clearly that articulation and clipping processes show that the characteristic of youngsters's slang words are short, brief, nimble, creative and informal.

5.2. Suggestions

The suggestions from this study are given to the lexicographer to include slang words in dictionaries. It is expected that the youngsters can get better way in gaining vocabularies.

For further studies, other researches should find another idea related to this study, for example conduct and investigate on the part of speech of slang words in order to find out the word classes of speech as noun, adjective, verb and adverb, which are formed by slang words. Beside, the slang, the other researches also can analyze the data not only in morphology field but also in all field of linguistics, like: Phonology, Discourse Analysis, Psycholinguistic, Sociolinguistics, etc. The scope of slang words can be extended, its mean not only the youngsters' slang words but also effeminate's slang, argot used by street and criminals, etc.

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APPENDIX

So What Gitu Loh

You know I really like it these days

kalo mereka ingin nyela sesuatu

Dengan kayak ingin nunjukin itu tuh enggak ada artinya (apa sih)

Funny yourself man. It's like, So What Gitu Loh

Ok lo tajir banyak duitnya So What Gitu Loh

Lo pake blink-blik bertumpuk lima. So What Gitu Loh

Lo bisa beli baju hip-hop. So What Gitu Loh

Bikin lo di side kick player. So What Gitu Loh

Jadi bokap lo kaya, nyokap lo juga kaya

Bisa ngasih duit biar lo bisa begaya

Supaya kayak. rapper yang tajir dan berduit

Padahal enggak bisa ngerap bisanya cuma suit

Hidupnya sulit apa-apa tinggal minta

Di rumah gayanya bisanya sok merintah

Serasa jadi raja, sejak dia masih remaja

Mending sekarang lo denger omongan gue aja

Lo punya mobil mahal impor. So What Gitu Loh

Yang pake velg spinning wheels man. So What Gitu Loh

DVD dalam mobil tiga. So What Gitu Loh

Audio system paling mahal. So What Gitu Loh

Lo punya mobil mahal biar bisa kayak bola

Lo sangka udah hip-hop abis man, lo salah

Gaya tapi sama sekali enggak punya kualitas blink-blink lifestyle hip hopnya
cuma sepintas

Rapper yang memang kaya Debby cluwon struggle

Udah lewatin nol padahal circle in trouble

Lo bahkan kagak tau rasanya berjuang karna orang tua lo gampang aja ngasih uang

Lo punya pacar ada lima. So What Gitu Loh
 Yang selalu lo pamerin. So What Gitu Loh
Kalo di klub suka paling so hot. So What Gitu Loh
Udah serasa jadi pimp man. So What Gitu Loh
 Buset belum kawin aja udah poligami
 Gayanya enggak cukup dengan cuma satu mami
 Lo harus punya lima biar disangka playa
 Anita, Shena, Rossita, Melissa sama Dhea
 Sepintas lo kayak rapper multi-platinum
 Dari gaya hidup udah cukup maksimum
 Tapi ditanya hip-hop, enggak bisa apa-apa
 Lo cuma bisa gaya, lo cuma punya sampah
 Bokap lo konglomerat sukses. So What Gitu Loh
 Bukan lo yang nyari duit. So What Gitu Loh
 Nyokap lo dokter hewan man. So What Gitu Loh
 Dan om lo pejabat tinggi. So What Gitu Loh
 Lo bisa gaya hip-hop abis. So What Gitu Loh
Pake duit supaya gaul. So What Gitu Loh
 Selama hip-hop lo nol man. So What Gitu Loh
 Lo juga bisa bilang balik. So What Gitu Loh
 I know this song'd be cool just say it. So What Gitu Loh
 Making fun of people just say, So What Gitu Loh
 Ok, stop these things I can't hearing it repeating. So What Gitu Loh

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Kalo	Kalau (if)		√							
2.	Nyela	Mencela /menghina (insult)	√								
3.	Nunjukin	Menunjukkan (point out something)									√
4	Taiir	Kaya (rich)					√				

5.	Pake	Pakai (use)		√									
6.	Ngasih	Memberi (give)				√							
7.	Begaya	Mengikuti tren (stylish / following the trend)		√									
8.	Ngerap	Merasa (feel/sense)	√										
9.	Merintah	Memerintah (gives command)				√							
10.	Denger	Mendengar (listen to/hear)		√									
11.	Aja	Saja (only/just)		√									
12.	Udah	Sudah (has/have been done)		√									
13.	Abis	Sangat (really, extremely)		√									
14.	Lewatin	Melewati (to pass)	√										
15.	Tau	Tahu (know)		√									
16.	Karna	Karena (because)		√									
17.	Pamerin	Memamerkan sesuatu (show off something)	√										
18.	Klub	Tempat hiburan (club)				√							
19.	Belom	Belum (not yet)		√									
20.	Playa	Mata keranjang (a guy who likes hanging around with girls)				√							
21.	Nyari	Mencari (looking for)	√										
TOTAL :			5	10	2	2	1	-	-	-	-	1	

SORRY

First I want to say sorry to my baby ... my lady

Sayang aku tau kadang everything seems so crazy

We never hit it big ... kita masih berjuang

We wanna get married tapi harus ngumpulin uang

Udah enggak kehitung the nite and days you help me

Nemenin manggung kalo mo di inget gue tau ni

Tapi gue tau lo spenuh hati

Walo kadang bosennya nunggu udah setengah mati

You dont like rap but you wanna support me

Yang bisa lo bikin you did it all for me

..

Kalo gue mau nyanyi buat lo suka fals

Tapi plis sabar I'd make it up to you

Walo cobaan menghadang seribet angin puyuh

I'm gonna marry you we gonna live together

Kita pasti sukses you and me forever

Sorry im so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Now next verses for my family who loves me

Also for my dad up there in heaven above me

I know don't stay at home too much with u guys

Dan dad I'm really sorry i have left u twice

Ayah saat kau sakit I wasn't really there

You probably thinking why is life isn't fair

Sekarang kumenyesal eventhough it's been a year

Tapi ku tau kau selalu di hati right here

Ma, my dad in heaven dan kumasih jarang pulang

Bukan maksudku untuk menciptakan jurang

Pemisah antara ku dan keluarga

Kuingin bisa berikan sesuatu yang berharga

Untuk diana sinta abe dan semuanya

Mungkin kalian dalam hati sering bertanya

Si igor kemana kok jarang di rumah

Believe me I'm doing something yang enggak percuma

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

The big bos di atas the king of heaven

You have gave me my skill my talent my rapp'n

Kau tunjukkan jalan lurus kau beri pijakan

How'll i repay you i keep doing mistake

So sorry Lord but my faith isn't fake

Sometime this crazy wound is to much to take

Like I'm in a nitemare and I can't be awake

Please so please help me please don't leave me

Keep me away from the evil one who has deceived me

I wanna go to heaven when I die and you receive me

Relieve me from pain I love you Lord

Believe me what keeps me strong filipi empat tiga belas

Tetap bertahan walapun dunia keras

With you I can handle anything in my way

Biar semua tau on the God ... is how I play

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Sorry I'm so sorry for all that I have been done

I'm not that perfect one but I want to seem to rite

Sorry so sorry I'm not that perfect one but I want to seem to rite

Table 1. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Tau	Tahu (know)		√							
2.	Ngumpulin	Mengumpulkan; (to collect; <i>in this case is raising money</i>)									√
3.	Udah	Sudah (has/have been done)		√							
4.	Kehitung	Terhitung (counted/calculated)	√								

ANAK SINGKONG

SKRIPSI

tampang si cowok mirip tukang minta minta
dandanan najis, tapi pede abis
Tatapan tajam bokap pacarnya bisa ditangkis
ngenalin diri halus sopan
walau tampang bokapnya segalak angin topan
tapi si cowok tetep aja kalem
bukan luar yang penting tapi yang di dalem
lama lama bokapnya luluh juga
si cowok cukup santun tak terduga
emang kalo lo pinter duit enggak masalah
asal tetep berusaha jangan cepat ngalah
walau kita memang orang yang tak punya
udeh syukur kalo daging bisa dikunyah
terus ngerasa enggak pede sama pacar
yang tajir abis dan terpelajar
tetap tepuk dada gunakan apa yang ada
cinta dan semangat haruslah senada
berusaha supaya dinilai dari pribadi
jadi lebih baik lagi yo everybody

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Liat	Melihat (to see/look)		√							
2.	Emang	Memang (of course, indeed)		√							
3.	Tetep	Tetap (remained, still)		√							
4.	Nanyain	Menanyakan (ask about something)									√
5.	Kalo	Kalau (if)		√							
6.	Pede	Percaya Diri (self confidence)						√			
7.	Abis	Sangat (really extremely)		√							
8.	Ngenalin	Mengenalkan (introduce)									√
9.	Aja	Saja (only/just)		√							
10.	Dalem	Dalem (inside)		√							

11.	Pinter	Pintar (smart/clever)		√								
12.	Cepet	Cepat (quickly)		√								
13.	Ngalah	Mengalah (allow oneself to be defeated by something/someone)				√						
14.	Udeh	Sudah (has/have been done)		√								
15.	Ngerasa	Merasa (feel/sense)	√									
16.	Tajir	Kaya (rich)					√					
TOTAL:			1	10		1	1	1	-	-	2	

BAYANGKAN

bayangkan dunia tanpa cela, dosa tak punya celah

damai dan kerukunan tak mudah terpecah belah

dan setelah, salah, maaf tak habis

belas kasihan gantikan kebencian yang sadis

tangis duka tak ada isak pilu pun hilang

hanya tangis bahagia yang mengalun tak terbilang

gemilang, ceria terlihat di tiap muka

senyuman tulus pun menghapus setiap luka

hapuskan dengki iri dan benci diri sendiri

semua orang bangga akan diri dan unik ciri

tak perlu merasa rendah atau arogan

nafsu dangkal kita semua bisa dirobohkan

mungkinkah dunia ini bisa berubah

mungkinkah dunia ini berganti rupa

mungkin kalau kita mulai dari diri sendiri

bertahan melawan arus tegak berdiri

bayangkan dunia ku tak sama lagi

bayangkan mentari tersenyum saat pagi

bayangkan hatiku tulus tanpa cela

bayangkan ini semua terjadi kelak

indahnyanya dunia saat hati bersinar

indahnyanya hidup saat nurani berbinar

coba engkau rasakan bayangkan dalam kalbu

kadang ku tak kuasa lemah kuputus asa
 kadang ku buat kesalahan tanpa terasa
 tapi tetap kumencoba jadi lebih baik
 turunkan kelicikan ketulusan yang naik
 kan kumulai dengan tingkahku sehari hari
 takkan kubiarkan kebodohanku berlari lari
 kukurung sebelum terbitnya mentari
 bahkan sepanjang malampun takkan bisa dicari
 akal bulus, kugantikan dengan hati tulus
 ku yakin masuk surga nanti jauh lebih mulus
 ku urus, semua sengketaku yang lalu
 yang berhutang padaku kubiarkan berlalu
 sedikit usahaku untuk senyumanmu muncul
 sedikit kerja keras agar nafsu jahat tumpul
 dan kuharap ini bukan hanya sekedar lagu
 ku berdoa kau lakukan tanpa ada ragu

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Bulus	In this case akal bulus: sty trick								✓	
TOTAL :			-	-	-	-	-	-	-	1	-

EYYO

rasakan getaranku dalam dada
 saksikan gerakanku dengan mata
 sekejap terasa sengatan ribuan voltase
 saat beat ini terdengar tubuhmu beradaptasi

berikan ruang agar gerakmu tidak terhimpit
 it's my time to kick it my mic will rip it
 nikmati alunanku mengalir on a sick beat

yes...

ku kembali ke atas arena

yes...

dengan musik buatmu terlena

yes...

pasang kuping buka hatimu

yes...

siapkan tenaga gerakan kakimu

kualitas skillku tak bisa dinego

if you like this piece just say yo

it's time to get down everybody eyyo

get down with the beat say eyyo

dibawa asyik aja just lay low

if you down with me say eyyo

what? eyyo

what? Eyyo

bagai mantra jin aladdin sim salabim

badanmu kan bergoyang berputar seperti spinning rims

kau dapat terus melaju tanpa perlu sim

sim sim terima kasim sim

besarkan musik, kecilkan ego

eyo

coba tenang jangan berdesakan

rimaku mengalun asyik semua sebagian

cepat cari kawan jangan cari lawan

bergoyang dengan indah bawa imaji ke awan

so fly and so get high

yang masih diam di situ cepat ikuti nada

eyo igor (yo whats up fizz)
 apa kau masih semangat (yo tentu fizz)
karna suasana di sini , oh , bertambah hangat
 yo gebrak cepat dan lompat selagi sempat

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Aja	Saja (only/just)		√							
2.	Karna	Karena (because)		√							
3.	Nego	Suatu usaha untuk mengadakan perjanjian dengan cara berdiskusi (try to get an agreement by discusion)			√						
TOTAL:			-	2	1	-	-	-	-	-	-

JOMBLO

malem minggu die... mlongo

soal cewek die... dongo

tapi die bukan... homo

die cuma seorang... jomblo!!!

malem minggu kesepian dan sendirian

tapi ngaku ama temen punya pendirian

ngakunya belum tertarik punya pasangan

padahal di dalam hati terus berangan

tampang bukanlah yang menjadi alasan

karena enggak jelek cukup pas pasan

tapi enggak pernah bisa punya pacar

memang model kayak gini harus banyak belajar

liat cewek cuman bisa maen suit suit

cek cek ngagadain sambil bibir tuwit tuwit

disangka cewek demen dibikin begitu
 cuma sama cewek murahan taktik itu jitu
pantesan lo jomblo sepanjang abad
 berpikir dewasa aja masih super lambat
 yang ngerasa jomblo suka bengong mata belo
 lagu satu ini emang khusus buat lo
 mo pedekate baju enggak diganti
 apa lagi udah seharian kagak mandi
 lalu ingin ngedeketin gadis gadis
 udah pasti mereka menolak dengan sadis
 terus sok pinter di depan cewek
ngomong panjang lebar berasa pewe
 padahal baca buku ato koran aja kagak
 otak masih bego di depan cewek belagak
 waktu pacaran die ngajak makan
 terus minta dibayarin blak-blakan
 udah gitu makan di restoran mahal
 lo pikir cewek seneng? kagak bakal
kalo kagak ingin jomblo mesti tau diri
 jangan liat cowok lain punya cewek cantik iri
 mungkin dia memang pria sejati
 yang pedekate ama cewek lewat hati
 makanya sekarang saatnya berubah
 apa yang udah gue bilang jangan lupa
 cowok yang lebih gentlemen cewek suka
 daripada malu taro mana tuh muka
 jadilah lelaki yang apa adanya
 jangan terlalu caper makanya
kalo ngomong ama cewek liat matanya
 jangan liat yang lain denger kata-katanya

Table 1. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Malem	Malam (night)		√							
2.	Die	Dia (she/he)		√							
3.	Mlongo	Keadaan berdiam diri dengan mulut terbuka (keep silence with open mouth)			√						
4.	Ngaku	Mengaku (confessing)				√					
5.	Ama	Sama (with)		√							
6.	Temen	Teman (friend)		√							
7.	Gini	Begini (like this)				√					
8.	Liat	Melihat (to see/look)		√							
9.	Maen	Bermain (play)		√							
10.	Ngegodain	Menggoda (to temp)	√								
11.	Pantesan	Suatu kejadian yang sudah diperkirakan/diduga sebelumnya karena suatu hal (an occurrence which has been estimated/to be anticipated perviously)									√
12.	Jomblo	Seseorang yang tidak punya kekasih (someone who has no lover)								√	
13.	Aja	Saja (only/just)		√							
14.	Ngerasa	Merasa (feel/sense)	√								
15.	Belo	Mata besar (big eyes)		√							
16.	Emang	Memang (of course/indeed)		√							
17.	Mo	Mau (will/shall)		√							
18.	Pedekate	Pendekatan (efforts done to get someone's attention or love)						√			
19.	Udah	Sudah (has/have been done)		√							
20.	Ngedeketin	Mendekati (coming near)									√
21.	Pinter	Pintar (smart/clever)		√							
22.	Ngomong	Berbicara (speak)				√					
23.	Pewe	Posisi wenak (good position)						√			
24.	Ato	Atau (or)		√							
25.	Belagak	Berlagak (flaunt)		√							
26.	Ngajak	Mengajak (invite/ask)				√					
27.	Dibayarin	Ditraktir (to be stood treat)	√								
28.	Gitu	Begitu (like that)				√					
29.	Seneng	Senang (happy)		√							
30.	Kalo	Kalau (if)		√							

32.	Taro	Taruh (put)		√							
33.	Caper	Cari perhatian (looking for the attention)						√			
34.	denger	Dengar (listen to/hear)		√							
TOTAL :			3	19	1	5	-	2	1	1	2

KAN KUIKUTI

kan ku i ku ti

ra sa ha ti ku

kan ku la ku kan

apa yang dikatakan oleh hatiku

ch ch ch check mic one two one two

kadang punya masalah enggak ada yang ngebantu

bahkan nanya orang lain malah tambah susah

kalo tau bakal gitu mendingan enggak usah

bingung mikir sendiri ribet pake logika

akal sehatpun berliku liku liku liku

dan jika, tambah pusing sakit kepala

bukan jadi beres malah nambahin masalah

apalah, dari masalah yang sederhana

sampe yang rumit, bikin orang terpana

merana, terlalu banyak yang dipikirin

kadang malah nurani sendiri dikepinggirin

jadi lupa jadi luka solusi kita enggak suka

coba nyantai supaya pikiran bisa terbuka

jangan cuman ribet muter muter pake kaki

coba otak cuti dan ikuti kata hati

emang otak terbatas, hati lebih di atas

jadi bukan akal tapi nurani lebih pantas

untuk hadapi masalah pusing tujuh keliling

kadang kadang emang perlu pake insting ato feeling

when dealing, with a hard situation

kadang pake pikiran kadang pake perasaan
 tapi pasti masalah enggak perlu kekerasan
 keraskan, musik ini, supaya jelas
 biar lo bisa lebih pinter bisa naik kelas
 dan pasti masalah punya jalan keluar
 pasti di ujung pantai gelap ada mercusuar
 it's the s to da a y k o j i
kalo lo setuju ama gue say hi
 just keep your head cool man, stay fly
 saykoji spreadin knowledge till the day I die
 kan kuikuti kata hatiku
 kan kucari nurani sejatiku
 kan kulangkahkan tiap kakiku
 kan kuikuti kata hatiku

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
1.	Ngebantu	Membantu (help/assist)	√								
2.	Nanya	Bertanya (ask)				√					
3.	Kalo	Kalau (if)		√							
4.	Tau	Tahu (know)		√							
5.	Gitu	Begitu (like that)				√					
6.	Mikir	Berpikir (think)				√					
7.	Ribet	Rumit (complicated)			√						
8.	Pake	Pakai (use)		√							
9.	Nambahin	Menambah (cause something to increase)									√
10.	Sampe	Sampai (until/to)		√							
11.	Dipikirin	Dipikirkan (thought of)	√								
12.	Dikepinggirin	Tidak dipedulikan (uncared/ ignored)	√								
13.	Nyantai	Santai (relax)	√								
14.	Muter muter	Mondar-mandir (move back and forth)									√

16.	Pinter	Pintar (smart/clever)		√									
17.	ama	Sama (with)		√									
18.	Ato	Atau (or)		√									
TOTAL :			4	8	1	3	-	-	-	-	-	2	

SAY TO YOU

and I gotta say to you

gotta stay close to you

and I know about this baby, coz I knew you

we were always meant to be together

we're married, you and me through the worst and better

lama terasa cita cita kita terpendam

lama terangnya sinar cinta kita terendam

but now I have that special ring on my finger

we're together now baby you don't have to linger

as i walk through the day and I meant everyday

I'm so proud to be married and I just want to say

that I have the most beautiful wife in the world

the most precious blessing I got from the lord

tuhan, setiap hari ku bersyukur padamu

kupegang setiap janji dan kata katamu

semua yang di bawah langit ada waktunya

termasuk istri tercintaku, cinta satu-satunya

and I gotta say to you our journey is long

and along the way baby, I could be wrong

but I would do my best to fix it

it's all love and commitment, we just gotta mix it

mungkin ku tak setampan, segagah arjuna

ku hanya manusia, ku tak akan sempurna

tapi cintaku berasal dari maa air kekal

ketulusan hatiku sayang, tak bisa disangka

if everybody else thinks we couldn't make it
 they say marriage life is hard we couldn't take it
 i'm a say that there might be tears and fights
 but our love is guided with the heaven's lights

kita menikah, bukan hanya nafsu semata
 tapi nurani kita yang masing masing berkata
 hidup miliki arti saat kita bersama
 dan sejak kita menikah, hidup tak pernah sama

ku tak ingin membuat lagu cinta yang sedih
 apalagi lagu lagu cengeng yang pedih
 I wanna make people smile, make you happy
 honey I just want you to be happy to have me

kalian ingin tunjukkan rasa cinta
 kalau ada somebody special yang kalian pinta
 look into her or his eyes, tatap matanya
 you just gotta say some words, ini kata katanya

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
-	-	-	-	-	-	-	-	-	-	-	-
TOTAL :											

SAY TOU YOU GUNTUR

you know that I love you
 you know that I am for you
 you know that I need you
 I give all for you
 you're my one and only
 you're my true love
 my life has changed because of you
 and I gotta say to you
 and I gotta say

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process
-	-	-	-	-	-	-	-	-	-	-	-
TOTAL :											

ULANGAN DADAKAN

hari sabtu matematika, jam terakhir

penat sekolah sepanjang minggu hampir berakhir

tiba tiba ibu guru bilang, "kita ulangan"

ah.. mendadak merusak semua ketenangan

minjem bolpen pensil penghapus sama tip exs

langsung bikin contekan rumus biar rileks

karna bakal mati matian, ini matematika

asal nilai enggak di bawah enam lupa etika

sambil gaya gue nulis nama lama lama

biar kliatan serius kayak ranking pertama

nomor satu, ets... soal trigonometri

tenang ada contekan walau gue kagak ngerti

meraba raba kertas di kantong celana

sambil ngintip gerak gerak bu guru yang di sana

okeh, tenang dia lagi liat ke arah lain

tapi buset, contekan gue kecil bukan main

mmm gokil soalnya susah susah ada sepuluh

essay semuanya waduh bikin gue ngeluh

jantung berdetak dag dig dug wajah penuh peluh

celingak celinguk kepala gue garuk melulu

oh no sumpah, ni soal gue kagak ngerti

sama sekali gue enggak tau harus ngapain lagi

otak stannan pilanva gue enggak punya contekan

men gila si igor kok ngerjainnya lancar
 wah pasti ni anak semalam udah belajar
ngeliat dia lancar jantung gue makin berdebar
 tapi tetep aja gue masih harus bersabar
 waktu di jam dinding terus berjalan
 makin keringetan enggak tahan kayak mau pingsan
 hati enggak karuan udah semakin belingsatan
 menatap masih kosongnya ni kertas jawaban
 gor kok lo bisa, oh lo pake kebetan
 ya udah satu sampe sepuluh gue minta jawaban
 tapi gimana caranya ni gor supaya aman
 masalahnya bu guru lebih galak dari preman
 okey fiz, lo pura pura jatohin pensil
arahin jatohnya deket meja gue nyempil
 sambil nanti gue jatohin kertas contekannya
 tapi lo mesti cepat cepet gocekannya
 satu dua tiga okey, sekarang
 sebelum bu guru menatap dengan wajah garang
 nah tuh kan gampang langsung dapet
 loh kok bu gurunya jalan ke sini cepat cepet
 ulangan dadakan di hari sabtu
 bikin semangatku langsung jatuh
 terpaksa pake skill kebetan yang kupunya
 kagak pernah belajar kena batunya
 igor hafiz, kalian ngapain!!?
 kalian nyontek ya??
 enggak ada alasan! pulang sekolah kalian ikut ibu ke kantor kepala sekolah

Table I. Table of analysis

No	Slang	Lexical Meaning	Derivation	Articulation	Borrowing	Clipping	coinage	Initialism	Blending	Semantic Shift	Multiple Process

2.	Karna	Karena (because)		√						
3.	Nulis	Menulis (write)			√					
4.	Klihatan	Kelihatan (visible/insight)		√						
5.	Ngerti	Mengerti (understand)			√					
6.	Ngintip	Mengintip (peeping)			√					
7.	Liat	Lihat (see/look)		√						
8.	Gokil	Gila, cuek dan jahil (crazy indifference, ignorant)				√				
9.	Ngeluh	Mengeluh (say that one is dissatisfied or unhappy)			√					
10.	Tau	Tahu (know)		√						
11.	Ngapain	Suatu bentuk pertanyaan apa/kenapa seseorang melakukan sesuatu (a question form about what/why someone does something)	√							
12.	Udah	Sudah (has/have been done)		√						
13.	Nunggu	Menunggu (waiting for)			√					
14.	Aja	Saja (only/just)		√						
15.	Ngerjain	Mengerjakan (do)								√
16.	Ngeliat	Melihat (to see/look)								√
17.	Tetep	Tetep (still/remained)		√						
18.	Pake	Pakai (use)		√						
19.	Kebetan	Materi untuk mencontek (cheat sheet)				√				
20.	Sampe	Sampai (until/to)		√						
21.	Gimana	Bagaimana (how)			√					
22.	Jatohin	Jatuhkan (let fall/drop)								√
23.	Arahin	Mengarahkan (make efforts in a certain direction)	√							
24.	Jatoh	Jatuh (fall)		√						
25.	Daket	Dekat (near/close by)		√						
26.	Nyempil	Menyempil (stick out so that a small part can be seen)			√					
27.	Cepet-cepet	Tergesa-gesa (hurried)								√
28.	Dapat	Dapat (get)		√						
29.	nyontek	Berbuat curang ketika ujian (cheat in examination)			√					
TOTAL:			2	12	-	8	2	-	-	6