

SLANG USED IN *MIRACLE AT ST. ANNA* NOVEL

THESIS

Presented to:
The State Islamic University of Malang
in Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra (S.S)*

IZZA ANNAFISATUD DANIAH
04320084



ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
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Hereby, I certify that the thesis I wrote to fulfill the requirement for Sarjana Sastra (S.S) entitled "Slang Used in *Miracle At. St. Anna* Novel" is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 19 September 2008

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APPROVAL SHEET

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MOTTO

I am enough of an artist to draw freely
upon my imagination. Imagination is
more important than knowledge. Knowledge
is limited. Imagination encircles the world.

- Albert Einstein -

DEDICATION

This thesis is dedicated to:

Bapak, Ibu, Sizta Idha, Si ndut Zacky

And all of my beloved families. . .

ACKNOWLEDGEMENT

Bismillahirrahmanirrahim

Proudly, I would like to express my best gratitude to our greatest god Allah who has given me a drop of knowledge with a million powers and patience. Peace and salutation be upon to greatest reformer in Islam, he is Muhammad Saw. Through his endless mediation that I am recognized as a true exist Moslem.

Because of that divine gift of grace from Allah, I am finally able to finish this thesis entitled *Slang Used in Miracle at St. Anna Novel* as the requirement for the degree of S1 in English Letters and Language Department, Faculty of Humanities and Culture at the State Islamic University of Malang.

In addition, along in process of finishing this thesis I would like to dedicate my best thank to:

1. The Rector of the State Islamic University of Malang, Prof. Dr. Imam Suprayogo, giving me the chance and the opportunity to study in this Green University.
2. The Dean of Faculty of Humanities and Culture, Dr. Dimjati Ahmadin, M.Pd, providing tool and infrastructure which support the smoothness of learning and studying in this faculty.
3. The Head of English Letters and Language Department, Dra. Syafiyah, MA, and all of the lecturers of English Letters and Language Department. Many thanks for the valuable knowledge.
4. Drs. H. Djoko Susanto, M.Ed, Ph.D as my advisor who always leads and inspires me to get a better critical thoughts and ideas in finishing this thesis.

5. My pride Bapak and Ibu, thanks for prays, loves, supports, understandings, cares, and affections. My beloved sister, brother and all members of my families, many thanks for your endless love and pray.
6. All the strugglers and “sahabat” of PMII rayon Ibnu Aqil that taught me a value of friendship, fruitful life experience, commitment, achievement, loyalty, fraternity and togetherness.
7. Special great gratitude, love, and a real friendship for Riedz and Culix.
8. All of my friends in KS 07, I like to take dinner together.
9. And all friends and people helping me to finish this thesis, which I cannot mention one by one. Thank you.

Last but not least, I invite the reader’s suggestions and critics responding to the presence of my thesis. Hopefully, this research will give advantage to all people who much concern in English language.

Finally, there is no rose without thorn.

Alhamdulillahirabbil ‘Alamin

Malang, 19 September 2008

The writer

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Abstract

Izza Annafisatud Daniah, 2008. *Slang Used in Miracle At St. Anna Novel*. Thesis,
English Letters and Language Department,
Faculty of Humanities and Culture, The State
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Advisor: Drs. H. Djoko Susanto, M.Ed, Ph.D

Key word: slang, informal English, black soldiers

Slang as one of language variety's phenomena comes from the diversity of the speakers in one environment. The characteristics of slang that are enjoyable, colorful, easy and creative make people tend to use it frequently on their daily lives. Slang appears from social interaction among them. Besides, literary works such as novel that reflects social life are produced and consumed by people to increase knowledge also present slang usage, sometimes. It means, the production of literary works follows the need of society's language and vice versa. One of them is the novel used in this research. It is *Miracle at St. Anna* that proposes an extraordinary side of humanism in the atmosphere of World War II. Most of conversations used by the four black soldiers involved in slang. It shows that slang is not only used by teenagers as like public assumption anyway. Soldiers also apply it for several reasons such as to establish a high spirit, dehumanize the enemies etc.

That novel is analyzed using the descriptive qualitative approach in finding slang terms applied. In analyzing the data found from the novel, the researcher comes to several processes. Firstly, finding the dialogues present slang from each chapter of the novel, giving the meaning of all slang found and presenting the processes of slang formation based on the theory of Brinton and Plag. Secondly, displaying those analyzed data in the form of table which is completed with the meaning of each word and the chapter of where it can be found. Thirdly, noting and clarifying the most important points to avoid vagueness for readers.

In addition, the study of slang has some points of views. It could be discussed in the form of its characteristics, reasons for using it, kinds of it or from the side of its word formation processes. On this research, the researcher focuses on investigating slang words used in dialogues of the four black soldiers. It is then viewed linguistically from the process of its formation. Those slang words found are classified into eleventh kinds of word formation processes. Eight of them are verified, those are; reduplication, abbreviations, compounds, acronyms, use of the existing words, creating new words, idioms and blends. While, there are three processes which are not verified; back formation, conversion and derivation. These unverified processes definitely relates to the grammatical rules of English. All of them are conversing one part of speech to another. It means that slang speakers likely leave the grammatical rules in speech.

Finally, the researcher suggests to the next researcher concerns in the similar topic to analyze slang from the aspect of its English grammar due to the fact that mostly slang speakers are speaking against the English grammatical rules to make the simple words.

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CHAPTER I

INTRODUCTION

1.1. Background of Study

Slang is defined as informal words and expressions that are more common in spoken language and are not thought suitable for formal, it is sometimes restricted to one particular group, for example soldiers and children (Oxford, 1995:111), such as *fobit* means a soldier and *boo hoo* means sadness (imitating the sound of crying). Slang is created based on such forms as metaphor, simile, folk etymology, distortion of sounds in words, generalization, specialization, clipping, the use of acronym, elevation and degeneration, metonymy, synecdoche, hyperbole and borrowing from foreign languages (Maurer, 2003:3).

Slang is commonly used to show a special identity, to be popular, to get easier and simple conversation. Goodword (2006:2) argues that slang refers to a simple and ungrammatical language which is commonly used, especially by teenagers, for example *hang out* means to reside or to pass the time or *caballo* means heroin. Slang is usually used by teenagers within their group members and it is rarely used to speak to older people or in a formal situation. Slang is a casual spoken language which is different from dialectical speech and jargon. Some linguists think of slang as the sprinkles of color in a language, since slang is often unique, unusual, and sometimes startling (Lighter: 2007). Generally, slang is not used in formal spoken and written language, unless the speaker is attempting to achieve a deliberate effect (Goodword 2006:3). Some slang terms, however make

the jump from slang to accepted common usage, as is the case with “OK” (Anatoly Varanakov on www.refnik.com).

Slang is also commonly used by army forces in a war (www.psychologytoday.com). The war condition usually creates different atmosphere among the soldiers that potentially influence the language they use. Peters (2007) states that wars always generate new slang which serves crucial psychological functions of the soldiers. The soldiers use to apply slang on their communication for hiding their identity, lightening their mood, establishing group identity, or dehumanizing the enemy.

Studies on slang have been conducted by several researchers. Ulfa (2004), found that slang is used to make the speaker feels familiar and intimate with the listeners. Besides, using Indonesian slang makes the announcers more relax. In addition, another study on slang was conducted by Varanakov (2006) concluded that the use of slang is commonly undertaken in the rock music as one of the tools to create the fluency of communication between the singer and audiences.

Arba’i (2007) conducted his research related to slang on the title “*The Use of Slang in American Popular Movies*”. He found the types of slang which consist of: (1) arbitrary which means giving meaning based on their want, for example the word *dude* that means *friend*; (2) acronym, it is word composing of the result of the initials of some words such as *VIP* (*very important person*); (3) metathesis which means replacing two phonemes in a word, for example *uncomfortable* becomes *uncomfterble*, in Indonesian, the word *motor* becomes *tomor* (Nurjannah in Sholihah 2007:2). Arbai also found a number of functions of slang: (1) to express intimacy which means that people may behave among their friends as if

they are family members such as *honey* which means someone who is loved; (2) euphemism means stating something insulting in other way which is more polite and soft by hiding the original word or statement, for example *consort* is used to express more polite statement than that of *criminals*; (3) irony means expressing the meaning of a thing which is contradictory to the fact., for example the *gay* which originally means a homosexual person, is now used to mean *a man*; (4) negative emotion means expression of anger, for example *motherfucker*.

The latest research was conducted by Sholihah (2007) entitled *A Study of Slang Used in Save the Last Dance Film*. She found that slang is divided into several forms, some of them are proper and acceptable, and the others are rude and obscene. Some of the acceptable slang terms and which are considered as a standard language are *jazz*, *VIP*, and *bus*. Besides, there are also slang terms which are considered as a non-standard, informal, even rude language although they are widely used, like *gonna*, *ain't*, *shit*, and *what's up*. This film states many slang expressions to tell a Negro-Black community where slang comes from. They use slang to show their identity. Slang is constructed through several processes: (1) compounding, such as the words *bullshit*, *whassup*, *motherfucking*, *screw up*, *screw you*, *bone up*, *redneck*, *as hell*, *what the hell*, *hang out*, *whiz kid*, *scrapped for*, *strapped for*, *creeping up*, and *drive by*, (2) blending, such as *lemme and gimme*, (3) clipping, such as *'fore*, *coz*, *rep*, and *bike*, (4) creating a new word, such as *ain't* and *boo hoo*, (5) use the existing word, such as *chick*, *deal*, and *bug*, (6) acronym, such as *VIP* which stands for *Very Important Person*, and repeating a new word, such as *hip-hop*.

This study investigates slang on the novel of *Miracle at St. Anna* and has several distinctions from the result of previous studies. Some previous researchers conducted their research in magazine, radio announcer and film as the object of study. However, this research analyses a novel describing a certain story with its plots, characters, and settings which help the readers to understand the sequence of the story. Without being visualized, a novel can capture the story on the reader's mind if it is supported by the good sequence of its plots, characters and settings. This kind of novel is important to be analyzed since the dialogues of the novel represent the writer's original thought and imagination (Sidnell on www.AfricanAmericanVernacularEnglish.htm). Actually, this novel really has a great deal with the use of slang because most of the conversations used by the black soldiers involved in slang.

The novel of *Miracle at St. Anna* is based on the historical event of an unspeakable massacre at the site of St. Anna in Stazzema, a small village in Tuscany. It is about the experiences of the famed Buffalo soldiers from the 92nd Division of the U.S. Army in Italy during World War II. *Miracle of St. Anna* is a singular evocation of war, cruelty, passion, and heroism.

The four black soldiers that are Negron, Cummings, Stamps and Train got stuck behind enemy lines after getting separated from their squadron when one of them bravely attempts to rescue an Italian boy. Alienated from their own country, the soldiers find solace in a quaint Tuscan village of St. Anna. This awarded novel will be filmed on 2009 (www.bartleby.com).

This novel presents different use of slang because it was spoken by the black soldiers in the World War II which creates a question whether the language

produced by them was influenced by their psychological and emotional condition or not. Based on the above rationale, this study focuses on "Slang Used in *Miracle at St. Anna* Novel".

1.2. Research Problem

This research is conducted to answer this following question, "how are slang expressed in *Miracle at St. Anna* novel?".

1.3. Objective of Study

In line with the research problem stated above, this study aims to, "explore slang expressed in *Miracle at St. Anna* novel".

1.4. Significance of Study

The results of this study provide a picture on how Blacks soldiers who were involved in the World War II used certain slang, as it is reflected in the novel of *Miracle at St. Anna*. Such use of slang is important to be analyzed because it can potentially create a different meaning leading to different response from the listeners. This research is also significant because it can describe certain psychological and emotional effects of the soldiers especially in a war condition. On the other hand, this study is really important to enrich the empirical data concerning on the sociolinguistics especially about slang that is discussed in the term of its formation processes. Then, this study is expected to be useful for readers in practically trying to construct other words beside slang based on the theory of word formation processes stated on this research. Furthermore, when the

readers get more slang vocabularies taken from this research, they are able to improve their fluency speaking using the most appropriate slang.

1.5. Scope and Limitation

This research concerns on the sociolinguistics that examines the use of English slang by four black soldiers in the novel of *Miracle at St. Anna*. This novel has a great deal of slang in the conversation. This awarded novel which will be filmed on 2009 tells about the four black soldiers in the World War II that found a miracle of a mean of humanism by taking care to the orphaned white Italian boy who was wounded. Thus far, because of this novel presents many slang words this study merely focuses on the slang words used by the four black army forces in the novel of *Miracle at St. Anna* and then it is viewed from the theory of word formation processes proposed by Brinton and Plag.

1.6. Synopsis of the Novel

Miracle at St. Anna is a novel which tells about four black soldiers in World War II which employs many slang on its dialogues, James McBride's powerful memoir was a ground breaking literary phenomenon that transcended racial and religious boundaries, garnering unprecedented acclaim and topping bestseller lists for more than two years. Now Bride turns his extraordinary gift for story telling to fiction-in a universal tale of courage and redemption inspired by a little-known historic event. In *Miracle at St. Anna*, toward the end of World War II, four Buffalo Soldiers from the army's Negro 92nd Division find themselves separated from their unit and behind enemy lines.

Risking their lives for a country in which they are treated with less respect than the enemy they are fighting, they discover humanity in the small Tuscan village of St. Anna in Stazzema in the peasants who shelter them, in the unspoken affection of an orphaned child, in a newfound faith in fellow man. And even in the face of unspeakable tragedy we learn to see the small miracles of life. It will be filmed on 2009 which is set on fall 1944 in Tuscany, and in contemporary New York City and Rome (www.bartleby.com)

1.7. Definition of Key Terms

To avoid misunderstanding, some terms used in this study need to be defined.

1. Slang : Very informal words and expressions that are more common in spoken language and are not thought suitable for formal situations. It is sometimes restricted to one particular group, for example soldiers and children (Oxford dictionary, p.111)
2. Reduplication : The initial or the entire of word is doubled
3. Compound : It is made up from two or more free roots that express a single idea.
4. Blend : Two free roots are combines and blended.
5. Abbreviation : Clipping or dropping part of the longer word.
6. Acronym : The word that derives from the initials of several words.

7. Idioms : A sequence of words which functions as a single unit.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Language Variety

The occurrence of language variety is not only caused by the heterogeneous speakers but also the social interaction that truly come in diversity. Even, when language used in more broadens area and speakers, it must create much more variety. What is particularly important at the definition proposed by Wardhaugh (1986:22) variety is defined in terms of a specific set of 'linguistic items' or 'human speech patterns' (presumably, sounds, words, grammatical features) which we can uniquely associated with some external factors (presumably, a geographical area or a social group). Consequently, if we can identify such a unique set of items or patterns for each group, it should be possible to say there are language varieties all over the world.

Furthermore, language variety can be seen from these following two points of views (Chaer and Agustina, 2004:62); firstly, it is viewed as the consequence of social diversity of speakers and the diversity of the language function itself. Briefly, if the speakers of a certain language are homogeneous, either in the case of ethnic, social status or work field, there will be no language variety on that region. Hence, the appearance of variety of a language is determined by the social and language function's diversity. Secondly, it exists to run the language function as tool of communication applied by society to interact on their daily lives. Those two parts are

eligible, whether accepted or rejected. But the most important thing is the phenomenon of language variety derives from the complexity of social activities and lives.

In addition, Chaer and Agustina (2004) stated that language variety could be analyzed from the aspect of speaker, formality, use, and means. The most important aspect that defines language variety is the aspect of speaker (p. 80).

Fishman (1972) stated that from the aspect of speaker, language variety is divided into four parts: *dialect*, *idiolect*, *temporal dialect*, and *sociolect*. *Dialect* is language variety that initially represents different geographical location (p. 22). The dialects of a single language may thus be defined as mutually intelligible forms of a language that differ in systematic ways from the other. The dialect is more specific than language. It is based on the individuals living on a certain group. Beyond these individual differences, the language of a group of people may show regular variation from that used by other groups of speakers of that language. When the English of speakers in different geographical regions and from different social groups shows *systematic* differences, the group are said to speak different dialects of the same language. For example, the multi dialects of Javanese language may cause this case. When one from East Java goes to Central Java, s/he may understand what an indigenous people are saying there however, they use different dialect. Because both of them originally have the same language, it is Javanese language. They are merely different in dialects. On the contrary, when one goes to Thailand, he should not

understand the language used by the indigenous people there because they have different either language or dialect.

Idiolect means an individual language. Based on the concept of idiolect, every person has their own language variety and idiolect. Chaer and Agustina (2004:62) stated that this idiolect variety is related to the *color* of voice, word choice, language style, sentence structure etc.

The third part of language variety which is based on the speaker is *temporal dialect*. It is defined as a language variety used by people of certain group in a certain era (Chaer and Agustina 2004:64). The language which changes overtime tends to cause different types from period to period. One of these is the type of sound. In the history of English, the most obvious differences between modern English and the English spoken in earlier periods are in the quality of the vowel sounds (Yule, 1985: 174). There are some examples of words, in phonetic transcription, whose general form has remained the same, but whose vowel sound has changed considerably. See the table 2.1:

Table 2.1
Temporal Dialect

	Old English	Modern English
House	hu:s	Haws
Wife	wi:f	Wayf
Spoon	Spo:n	spu:n
Break	brɛ:k	bre:k
Home	ho:m	Hom

(Taken from: *The Study of Language*, Yule, 1985:174)

The last type is *sociolect* which is closely related to the status, group and social class of the speakers. The distinctive situation of social class potentially creates this type of language variety and the use of this

does not prevent the speakers to communicate and take a social interaction with others though, they come from different classes. This captures that social class among people still exists. Social stratification in Bali is the real example, see the table 2.2;

Table 2.2
Language Variety caused by Social Stratification (caste) in Bali

Indonesian	Tabanan		Klungkung	
	Brahmana	Sudra	Brahmana	Sudra
Kemana	Kij	kij	Kij	kij
Sudah	Sampun	sub	Sampun	sub

(Taken from *Sosiolinguistik*, Sumarsono and Partana, 1999:47)

The above situation is mostly similar with Javanese language which has *kromo* and *ngoko* language, yet it does not have a social caste. Look at the table 2.3;

Table 2.3
Language Variety caused by the Level of Language Use

Indonesian	Yogya-Solo		Surabaya	
	Kromo	Ngoko	Kromo	Ngoko
1	2	3	4	5
Saya	Kula	Aku	Kula	Aku
Kamu	Sampeyan	Kowe	Sampeyan	Kon
Tidak	Mboten	Ora	Mboten	Gak;dak
Sudah	Sampun	Wis	Sampun	Wis

(Taken from *Sosiolinguistik*, Sumarsono and Partana, 1999:47)

Javanese people use that kind of *kromo* or *ngoko* based on the situation where they speak or to whom they speak. Usually, people use *kromo* when talking to the elder people or in a certain formal context, like in *musyawarah* (a meeting). On the contrary, they tend to use *ngoko* when talking to the younger or to the same age people in a non-formal situation mostly to create an intimacy. Meanwhile, the difference of some words

between Yogya-Solo and Surabaya is merely part of its diversity in Javanese language which is called by dialect.

2.2. Standard English

Wardhaugh (1986:31) said that it is variety of English which is usually used in print and which is normally taught in school and to non-native speakers learning the language. Another definition is proposed by Hughes, Arthur and Trudgill (1989: 8) said that Standard English is a dialect normally used in writing, for teaching in schools and universities and heard on radio and television. In short, we can say that Standard English is a language that is used in a formal situation.

Standardization of language appears to be a relatively uncontroversial term; it is a language that one of whose varieties has undergone standardization (Wardhaugh 1986:30). Moreover, Trudgill in *Standard English; The Widening Debate* (1999:117) defines standardization as consisting of the processes of language determination, codification and stabilization. Language determination refers to decisions which have to be taken concerning the selection of particular languages or varieties of language for particular purposes in the society. Codification is the process whereby a language variety acquires a publicly recognized and fixed form. The result of codification is usually enshrined in dictionaries and grammar books. Stabilization is a process whereby a formerly diffuse variety undergoes focusing and takes on a more fixed and stable form.

Standard English is often referred to as ‘the standard language’. It is clear, however, that Standard English is not a language in any meaningful sense of this term. Standard English, whatever it is, is less than a language, since it is only one variety of English among many. Trudgill (1999:118) says that Standard English may be the most important variety of English, in all sort ways, it is the variety of English which is normally used in writing, especially printing. It is the variety associated with the education system in all the English-speaking countries on the world, and is therefore the variety spoken by those who are often referred to as ‘educated people’.

From British perspective, Standard English has nothing to do with pronunciation. Standard English in the term of sociolinguistics is unusual when seen from a global perspective that it is not associated with any geographical area, being instead a purely social accent associated with speakers in all part of the country, or at least in England, from upper class and upper-middle class backgrounds. It is widely agreed that around 9-12 percent of the population of Britain speak Standard English with some form of regional accent (Trudgill, 1999:118).

Furthermore, Standard English is not a *style*. Trudgill (1999:119) characterized *styles* as varieties of language viewed from the term of *formality*. Styles are varieties of language which can be arranged in a continuum ranging from very formal to very informal. Formal styles are employed in social situations which are formal, and informal styles are employed in social situations which are informal. All the languages of the

world would appear to demonstrate some degree of stylistic differentiation in this sense, reflecting the wide range of social relationships and social situations found, to a greater or lesser extent in all human societies. In many areas of the world, switching from informal to formal situations also involves switching from one language to another. In such case, it is probable that neither of the two languages involved will have the full range of styles available to speakers in monolingual situations (Hughes, Arthur and Trudgill, 1989: 10).

In addition, stylistics in English is mostly obvious at the level of lexis. See these examples:

- a) *Father was exceedingly fatigued subsequent to his extensive peregrination*
- b) *Dad was very tired after his lengthy journey*
- c) *The old man was bloody knackered after his long trip.*

The above examples indicate that the stylistic differences are based on the lexical choice. Some of the words such as *was*, *his* are stylistically neutral; others range in formality from the ridiculously formal *peregrination* through very formal *fatigued* to intermediate *tired* to informal *trip* to very informal *knackered* and tabooed informal *bloody*. It will be observed that, as is often the case, the most informal 'slang' words are regionally restricted. It will also be observed that there are no strict co-occurrence restrictions here as there are in some languages. One can say *long journey* or *lengthy trip* just as well as *lengthy journey* and *long trip*.

As far as the relationship between style and Standard English, is concerned with as the following statement; “the phonological sensitivity to stylistic context just referred to obviously has no connection with Standard English since, as we have noted, Standard English has no connection with phonology” (Trudgill in *Standard English; The Widening Debate*, 1999:120).

Then, the question is that whether Standard English speakers are not allowed to use slang without switching into some non-standard variety? Standard English is no different from any other languages. Speakers of Standard English have a full range of styles open to them, just as speakers of other varieties do, and can swear and use slang just like anybody else. Equally, there is no need for speakers of non-standard varieties to switch into Standard English in order to employ formal styles.

In brief, if Standard English is not language, accent or style, then, of course we are obliged to say what actually it is. Standard English is simply one variety of English among many (p.123). It is a sub-variety of English. Sub-varieties of languages are usually referred to as *dialects* and languages are often described as *consisting dialects*.

Standard English is unusual, seen against this background, in a number of ways; first, the distinction between Standard English and other dialects is not arbitrary or a matter of slicing up a continuum at some point of our own choice (Trudgill, 1999: 124). This is inherent in the nature of standardization itself. There is really no continuum linking Standard English to other dialects because the codification that forms a crucial part

of the standardization process results in a situation where, in most cases, a feature is either standard or not.

Second, unlike other dialects, Standard English is a purely social dialect. Because of its unusual history and its extreme sociological importance, it is no longer a geographical dialect, even if we can tell that its origins were originally in the Southeast of England (Trudgill, 1999:125). It is true that, in the English-speaking world as a whole, it comes in a number of different forms, so that we can talk, if we wish to for some particular purposes, of Scottish Standard English, or American Standard English, or English Standard English.

2.3. Non-Standard English

In contrast with the explanation above, non-standard English is different. It is used mostly in books, magazines, and other writing intended for general public. In any social interactions, people tend to use non-standard English in which it is thought more familiar, casual and often lively and colorful. Non-Standard English refers to the system of rules governing spoken English that departs significantly from the rules of standard written English (Bryant, 1962: 23). See these examples on the table 2.4;

Table 2.4
The comparative usage of standard and non-standard English

Standard English	Non-Standard English
Purchase	Bought
The meeting will resume	The meeting will start again
I am unable	I can't

On the other hand, grammatical factor also makes it different from the Standard English (Trudgill, 1989:14). For instance, the form *ain't* is not found throughout Britain, as is multiple negation, but is nevertheless extremely common. It is variously pronounced /eɪnt/, /ɛnt/, or /ɪnt/ and has two main functions; firstly, it corresponds to the negative forms of the present tense of *be* in Standard English, *aren't*, *isn't*, *am not* (Hughes, Arthur and Trudgill 1989:14):

I ain't coming

It ain't there

We ain't going

Secondly, it functions as the negative present tense of auxiliary *have* corresponding to Standard English *haven't*, *hasn't* (Hughes, Arthur and Trudgill 1989:14):

I ain't done it

He ain't got one

Note, however, that it does not usually function as the negative present of the full verb *have*:

I ain't a clue

I haven't a clue

Moreover, one important thing that differentiates it from the Standard English is the use of dialect. For example; *we are waiting for your landing*. Some people tend to use this kind of conversation in which it is not applied in Standard English. The word *waiting* and *landing* are pronounced /weɪtɪn'/ and /lændɪn'/.

2.4. Slang

2.4.1. Definition of Slang

Slang is defined as informal, nonstandard words and phrases (Goodword: 2006); generally shorter lived than the expressions of ordinary colloquial speech (St. James Encyclopedia:2005); and typically formed by creative, often witty juxtapositions of words or images (Varanakov: 2007). Slang can be contrasted with *jargon* (technical language of occupational or other groups) and with *argot* or *cant* (secret vocabulary of underworld groups), but the borderlines separating these categories from slang are greatly blurred, and some writers use the terms *cant*, *argot*, and *jargon* in a general way to include all the foregoing meanings (J.E Lighter on www.slangofduke.co.id).

Slang is nonstandard vocabulary composed of words or senses which is characterized primarily by connotations of extreme informality and usually by a currency not limited to a particular region. It is composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced, or facetious figures of speech, or verbal novelties (Goodword 2006:3).

Varanakov (2007: 7) said that Slang consists of the words and expressions that have escaped from the *cant*, *jargon* and *argot* of specific subgroups of society so that they are known and used by an appreciable percentage of the general population, even though the words and expressions often retain some associations with the subgroups that originally used and popularized them. Thus, slang is a middle ground for

words and expressions that have become too popular to be any longer considered as part of the more restricted categories, but that are not yet (and may never become) acceptable or popular enough to be considered informal or standard, for example we can compare the slang *hooker* and the standard *prostitute*.

Under the term of this definition that *cant* comprises the restricted, non-technical words and expressions of any particular group, as an occupational, age, ethnic, hobby, or special-interest group, such as *cool*, *uptight* and *do your thing* were youth cant of the late 1960's before they became slang. *Jargon* is defined as the restricted, technical, or shoptalk words and expressions of any particular group, as an occupational, trade, scientific, artistic, criminal, or other group. For example *finals* used by printers and by students, *fannie may* by money men, *preemie* by obstetricians were jargon before they became slang. And *argot* is merely the combined cant and jargon of thieves, criminals, or any other underworld group, such as *hit* used by armed robbers or *scam* by corporate confidence men (Goodword 2006:4).

Slang fills a necessary niche in all languages, occupying a middle ground between the standard and informal words accepted by the general public and the special words and expressions known only to comparatively small social subgroups. It can serve as a bridge or a barrier, either helping both old and new words that have been used as insider terms by a specific group of people to enter the language of the general public or, on the other hand, preventing them from doing so

(Varanakov: 2007). Thus, for many words, slang is a testing ground that finally proves them to be generally useful, appealing, and acceptable enough to become standard or informal.

Slang words cannot be distinguished from other words by sound or meaning. Indeed, all slang words were once *cant*, *jargon*, *argot*, *dialect*, *nonstandard*, or *taboo* (Varanakov: 2007). For example, the American slang *to neck* (to kiss and caress) was originally student cant; *flattop* (an aircraft carrier) was originally navy jargon; and *pineapple* (a bomb or hand grenade) was originally criminal argot. Such words did not, of course, change their sound or meaning when they became slang. Many slang words, such as *blizzard*, *mob*, *movie*, *phone*, *gas*, and others, have become informal or standard and, of course, did not change in sound or meaning when they did so. In fact, most slang words are homonyms of standard words, spelled and pronounced just like their standard counterparts, as for example *cabbage* (money), *cool* (relaxed), and *pot* (marijuana). Of course, the words *cabbage*, *cool*, and *pot* sound alike in their ordinary standard use and in their slang use.

Each word sounds just as appealing or unappealing, dull or colorful in its standard as in its slang use (Varanakov: 2007). Also, the meanings of *cabbage* and *money*, *cool* and *relaxed*, *pot* and *marijuana* are the same. So, it cannot be said that the connotations of slang words are any more colorful or racy than the meanings of standard words.

All languages, countries, and periods of history have slang. This is true because they all have had words with varying degrees of social

acceptance and popularity. All segments of society use some slang, including the most educated, cultivated speakers and writers. In fact, this is part of the definition of slang. For example in Varanakov (2007), George Washington used *redcoat* (British soldier); Winston Churchill used *booze* (liquor); and Lyndon B. Johnson used *cool it* (calm down, shut up).

Slang is neither the language of the underworld, nor most of it necessarily comes from the underworld. The main sources of slang change from period to period. Thus, in one period of American slang, frontiersmen, cowboys, hunters, and trappers may have been the main source; during some parts of the 1920s and '30s the speech of baseball players and criminals may have been the main source; at other times, the vocabulary of jazz musicians, soldiers, or college students may have been the main source (St. James Encyclopedia: 2007).

To fully understand slang, one must remember that a word's use, popularity, and acceptability can change. Words can change in social level, moving in any direction. Words that are taboo in one era (*e.g., stomach, thigh*) can be accepted as standard words in a later era (Varanakov: 2007). Language is dynamic and at any given time hundreds, and perhaps thousands, words and expressions are in the process of changing from one level to another, of becoming more acceptable or less acceptable, of becoming more popular or less popular.

2.4.2. Reasons for Using Slang

Actually, what are the causes of slang? And why people use it?

These two questions merely present complementary aspects of the one great question, a question which is impossible to be answered fully or even perhaps convincingly (St. James Encyclopedia: 2007). Since, as in the complicated human behavior, the spring of action and the motives very often mixed. Slang is used for many purposes, but generally it expresses a certain emotional attitude that means the same term may express diametrically opposed attitudes when used by different people.

Mulyana (2001: 280) in Sholihah (2007) stated that there are several reasons for using slang; *first*, it is used as secret expressions. In this case, slang is used in the certain society, such as drug addicts, sexual deviants, or criminal classes. They need a secret language to speak with their community freely without being known by other community. *Second*, it is used by the minority to against the majority. They use slang because they realize that they are a minority. If they speak something about the majority using the language that they understood, it will be dangerous for the minority. *Third*, it is to show the identity. People use slang to show that they come from a certain society, school, profession, or social class.

Moreover, according to Patridge (1978) these some reasons tend to be used by people whether singly or in combination with one or may be two of the others; (1) in exuberance of spirit and the joy of living or the exhilaration of the moment; (2) as a conscious exercise or as a wholly or mainly spontaneous expression of ingenuity, wit or humor; (3) to show,

perhaps to prove that one is different or to be novel; (4) to be picturesque, either positively and creatively, or as in the natural desire to avoid insipidity, negatively; (5) to achieve an arresting, even a startling or rather shocking effect; (6) to escape from clichés, it is an intention usually arising from impatience with existing words or phrases; (7) to be brief, terse, concise; (8) to enrich the language; (9) to invest the abstract with concreteness; (10) to mitigate or, on the other hand, to render unmistakable a refusal or rejection or, rarely, a recantation; (11) to reduce or dispel the solemnity or pomposity of conversation; (12) to alleviate the starkness and soften the tragedy of death or madness; (13) to entertain or amuse a superior public; (14) for ease of social intercourse; (15) to induce or promote a deep or lasting friendliness or intimacy; (16) to intimate, maybe to prove, that one belongs or has belonged to a certain community, such as, school, university, trade, profession, social class, literary, cultured group or stratum; (17) conversely, to intimate, maybe to prove that someone else does not 'belong'; (18) to avoid being understood by one's companions; (19) to mask the ugliness of rank ingratitude or treachery and thus both the speaker and his auditor to endure the pain and to continue living a reasonable life. (p. 16)

There are many other uses to which slang is put, based on the individual and his place on society. Since, most slang is used on the spoken level by persons who are usually unaware that it is slang. When used by writers (Patridge: 1978) slang is much more consciously and

carefully chosen to achieve a specific effect (p.16). Writers, however, often invent slang.

It has been claimed that slang is created by ingenious individuals to freshen the language, to vitalize it, to make the language more pungent and picturesque, to increase the store of terse and striking words or to provide a vocabulary for new shades of meaning. Likewise, in accordance with the context of the novel used in this research, Peters (2007) proposed some reasons which specifically used in war; “wars always generate new slang which serves crucial psychological functions of the soldiers. The soldiers used to apply slang on their communication for hiding their identity, lightening their mood, establishing group identity, or dehumanizing the enemy”.

To sum up, the use of slang is merely depended on the speaker. That is where he speaks, what he speaks about, or to whom he speaks. Furthermore, the certain communities, professions or social classes also determine the use of slang itself.

2.4.3. Characteristics of slang

A word can be considered as slang if it fills one or more of these following characteristics. Maurer (2003) argues that many slang words introduce new concept, some of the most effective slang provides new expressions like fresh, satirical, shocking, for established concepts and often respectable ones. Most slang, however, depends upon incongruity of imagery, conveyed by the lively connotations of a novel term applied

to an established concept. On the last, he also argues that strained or synthetically invented slang lacks verve, as can be seen in the desperate efforts of some sport writers to avoid mentioning the word *baseball* is better to say with *swats the horsehide* or *plasters the pill*.

Other source (*Slang of Duke*.<http://www.epinions.com>) explains that these following characteristics are also often confessed as slang:

a. Creative

Slang is created from a new term, so it needs the creativity of the creator. The creator is encouraged to produce new terms, which are imaginative, innovative, productive, even shocking, and amusing. The example of teenagers' creativity is creating slang terms from the existing words. In this case, teenagers still use the original words, but acquire a new meaning, which is different from its original meaning. Some of them are constructed from the kind of colors, animals, and numbers, which are modified into a new form, such as the table 2.4:

Table 2.4
Slang Terms

	Slang term	Meaning
Slang terms made from kind of colors	Blue	Feeling sad
	Pinky	Little finger
	Red faced	Embarrassed
	Yellow	Scared
Slang terms constructed from kind of animals	Ass	Stupid
	Bird	Girl
	Buffalo	Tricked
	Spring chicken	youthful
Slang terms constructed from the numbers	Forty winks	Take a nap
	Cloud nine	Very happy
	Eighty six	Get a rid
	twenty-three skidoo	let's leave

b. *Flippant*

It means, slang produced irrelevant meaning with the context. That makes this term considered as a rude, for instance, *fucking chicken, bitch, asshole, and shit*.

c. *Fresh*

It refers to slang expressions that are produced by new words, which are different from the existing word. For example, *homie* means close friend, *walkie-talkie* means a portable two-way radio, and *moola* means money

d. *Onomatopoeic*

Slang produced by imitating certain sounds. For example, *boo hoo, buzz, icky, moo-moo, meow-meow, etc.* *boo hoo* uses to express sadness. It is adapted from a sound of crying.

e. *Short lived*

It means slang used contemporary based on the situation at the time. Burke (2002:77), states that criminal classes in America used to apply slang on their conversation occurred many years ago because police or other people did not understand it. It was clear when they were caught up by police, one of them instructed others to leave using the word *let's scam*. Yet, when in other time the police understood what they meant, they directly changed the word *let's scam* into a new word *let's amscray* for *let's leave*. Finally, the first word did not used anymore.

Dumass and Lighter (2006) recognized these four characteristics of slang. *Firstly*, it is lower in prestige than Standard English. *Secondly*, it appears in a certain community with low status, little power and responsibility. *Thirdly*, it is often taboo and unlikely to be used by people of high status. *Fourthly*, it tends to displace conventional terms (p.1).

The most effective slang operates on a more sophisticated level and often tells something about the thing named, the person using the term, and the social matrix against which it is used (St. James Encyclopedia: 2007). Pungency may increase when full understanding of the term depends on a little inside information or knowledge of a term already in use, often on the slang side itself. For example, the term Vatican roulette (for the rhythm system of birth control) would have little impact if the expression Russian roulette were not already in wide usage.

2.5. Word Formation Processes Forming Slang

The processes by which words become slang are the same as those by which other words in the language change their form or meaning or both. There are several processes in which a word is basically constructed. Those are derivations, reduplications, conversions, compounds, blends, back-formations, clipping or abbreviations, acronyms and idioms (Brinton 2000:85). However, Plag (2003: 21) does not include derivations, reduplications conversions and idioms. But, he proposes two other processes in constructing a word; creating new word and use of the existing word;

a. Derivations

The addition of a derivational affix is called as derivations. In English, derivational affixes are either prefixes or suffixes. They may be native (deriving from old English) or foreign (borrowed along with a word from a foreign language). In the preceding group of words, it should be obvious that some affixes have to be added to the beginning of the word, it named by prefixes (Brinton, 2000: 86), such as the table 2.5;

Table 2.5
The examples of prefixes

<i>Time</i>	<i>pre- after-</i>	<i>prearrange, presuppose aftershock, afterthought</i>
<i>Number</i>	<i>tri- multi-</i>	<i>tricycle, triannual multinational, multilingual</i>
<i>Place</i>	<i>in- inter-</i>	<i>infield, ingrown interconnect, interbreed</i>
<i>Negation</i>	<i>un- anti-</i>	<i>unafraid, unsafe antiwar, antisocial</i>
<i>Degree</i>	<i>super- over-</i>	<i>supersensitive, superheat overanxious, overconfidence</i>
<i>Privation</i>	<i>a- un-</i>	<i>amoral, apolitical unlock, unfold</i>
<i>Size</i>	<i>micro- mini-</i>	<i>microcosm, microchip miniskirt, minivan</i>

(Brinton, 2000: 87)

The other is suffixes in which the affix forms are added in the end of a word. Suffixes have two functions; to change the meaning of the root and to change the part of speech of the root. The formation of complex words is not always entirely predictable or regular. See the table 2.6;

Table 2.6
The examples of suffixes

$N > N$	-hood -ship -ism	Neighborhood, brotherhood Championship, membership Idealism, patriotism
$V > N$	-ment -er -ation	Arrangement, judgment Worker, helper Legalization, taxation
$A > N$	-dom -ness -ity	Freedom, officialdom Happiness, cleverness Legality, equality
$A/N > V$	-ify -ize	Pacify, simplify Prioritize, centralize
$N > A$	-y -ous -ful	Flowery, bloody Poisonous, famous Hopeful, useful
$A > A$	-ish -ly	Greenish, coldish Goodly, lonely
$A/N > Adv$	-ward -ly -way(s)	Homeward, downward Quickly, gradually Sideway(s), anyway(s)

(Brinton, 2000: 88)

b. Reduplications

It is a process similar to derivation, in which the initial syllable or the entire word is doubled, exactly or with a slight phonological change. Three different kinds of reduplication can be identified (Brinton, 2000:91):

1. exact reduplication, such as; *papa, mama, goody-goody, so-so*.
2. ablaut reduplication in which the vowel alternates while the consonants are identical, such as; *zig-zag, ping-pong, tik-tok*.
3. rhyme reduplication in which the consonants change while the vowel remains the same, such as; *fuddy-duddy, boogie-woogie, nitty-gritty*.

c. Conversions

It is conversing or replacing one part of speech to another without the addition of a suffix (Brinton, 2000:91). The following kinds of functional shifts or conversions can be found in English. See the table 2.7;

Table 2.7
The examples of conversions

V>N	(a) run, drive, call, cut, look, spy
N>V	(to) man, head, shoulder, telephone, contact
A>V	(to) weary, better, empty, idle, dirty
N>A	Blue-collar (worker), plant (supervisor), paper (shredder), head (bookkeeper)
A>N	(the) poor, rich, (a) daily, double, given, private
Prt>V	(to) down, up, off, thwart

d. Compounds

A compound word is made up of two or more words that together express a single idea (Fromkin, 1997:50). New word may be formed by stringing together other words to create compounds. It is the combination of two or more free roots. One of the interesting things about a compound is that we cannot always tell by the words it contains what the compounds means. The meaning of a compound is not always the sum of the meaning of its part. There is almost no limit on the kinds of combinations that occur in English. See these examples;

Table 2.7
The examples of compounds

	- Adjective	-Noun	-Verb
Adjective-	Bittersweet icy-cold worldly-wise	Bluenose fast-food madman	Highborn double book fine tune
Noun-	Headstrong watertight lifelong	Rainbow girlfriend landlord	Spoonfed skydive housekeep
Verb-	Carryall tow-away see-through	Slapshot drop-out put down	Sleepwalk make-believe freeze-dry

(Brinton, 2000: 95)

There are three types of compounds. An *open compound* consists of two or more words written separately, such as *double book* or *fine tune*. A *hyphenated compound* has words connected by a hyphen, such as *tow-away*, *see-through* and *fast-food*. A *solid compound* consists of two words that are written as one word, such as *background* or *housekeeper* (www.ncr.ga.compoundsforauthors.com). In addition, a compound may be classified as permanent or temporary. A *permanent compound* is fixed by common usage and can usually be found in the dictionary, whereas a *temporary compound* consists of two or more words joined by a hyphen as needed, usually to modify another word or to avoid ambiguity.

e. Blends

Blends are compounds that less than compounds. It involves two processes of word formation, compounding and clipping (Fromkin, 1997:50). Two free words are combined and

blended, usually by clipping off the end of the first word and the beginning of the second word, however, one or the other morpheme is left intact. See these examples;

<i>Smog</i>	—→	<i>smoke + fog</i>
<i>Motel</i>	—→	<i>motor + hotel</i>
<i>Breathalyzer</i>	—→	<i>breath + analyzer</i>
<i>Sprig</i>	—→	<i>spray + twig</i>
<i>Twirl</i>	—→	<i>Twist + whirl</i>
<i>Motorcade</i>	—→	<i>motor + (caval) cade</i>
<i>Docudrama</i>	—→	<i>Docu (mentary) + drama</i>
<i>Filmography</i>	—→	<i>Film + (bio) graphy</i>

The last three examples, where one half remains intact, it might also be possible to analyze *-cade*, *-docu*, *-graphy* as new (and perhaps productive) derivational affixes attached to free roots.

f. Back-Formations

In back formations, speakers derive a morphologically simple word from a form which they analyze, on the basis of derivational and inflectional patterns existing in English as a morphologically complex word (Brinton, 2000: 97). It is a very specialized type of reduction process is known as backformation. Typically, a word of one type (usually noun) is reduced to form another word of a different type (usually a verb). A good example of back formation is the process whereby the noun *television* first come into use and then the verb *televise* was created from it. Other examples of words created from this process are; *edit* (from ‘editor’), *donate* (from ‘donation’), *opt* (from ‘option’).

g. Abbreviations

Abbreviations of longer words or phrases may become ‘lexicalized’. It is the result of deliberately dropping part of the word, usually either the end or the beginning or less often both, while retaining the same meaning and some word class (Brinton, 2000:98). This process is sometimes called by clipping. See these following examples;

End	Mike	<	<i>Microphone</i>
	Fan	<	<i>Fantastic</i>
	Porn	<	<i>Pornography</i>
Beginning	Burger	<	<i>Hamburger</i>
	Car	<	<i>Motorcar</i>
	Venture	<	<i>Adventure</i>
Beginning	Fridge	<	<i>Refrigerator</i>
and End	Flu	<	<i>Influenza</i>
	Shrink	<	<i>Head-shrinker</i>

h. Acronyms

Acronyms are the words derived from the initials of several words (Fromkin, 1997:52). Such words are pronounced as the spelling indicates, for example; AIDS (Acquired Immune Deficiency Syndrome), *scuba* from “self-contained underwater breathing apparatus” show the creative efforts of word contexts which was coined by soldiers in World War II. Note that acronyms are not formed in an entirely systematic way; a word or words may be skipped, or the first two letters of a word may be chosen.

i. Idioms

Another consideration in regard to words is the existence of special kinds of phrases called idioms. An idiom is a sequence of words which functions as a single unit; it is syntactically fixed and semantically conventionalized. Idioms are quite informal and the semantics of that are usually not predictable from the meaning of the individual word; that is what linguist call “non-compositionality” which contradicts to the principle of compositionality (Brinton, 2000:100). It means that, the meaning of two or more free roots which has united into one word can not be recognized from every single word. The meaning of idioms is often thought to be metaphorical or proverbial. See these examples;

Sit tight

Keep tabs on

Hold your horses

Hit the road

Some literatures state that the product of meaning between compounding and idiom is sometimes opaque. It happens since both of them are constructed from the composition of two or more free roots which produce new meaning. Idiom as a phrase owns its special formation. One of it is evidenced by Modern English which favors verbs followed by post-verbal particles which is named by phrasal verb, such as *run over*, *lead on*, *stretch out* or *put down* (Brinton, 2000:95). Like compounds, phrasal verbs have semantic

coherence, evidenced by the fact that they are sometimes replaceable by single Latinate verbs, as in the following;

Break out à *erupt, escape*

Count out à *exclude*

Put off à *postpone*

Furthermore, the meaning of the combination of verb and particle in the phrasal verb may be opaque, that is, not predictable from the meaning of its parts. Unlike compounds, however, phrasal verbs exhibit internal modification (*burn down, burned down, burning down*), carry two primary stresses (*wórk óut*), and behave syntactically like phrases since the particle may move after the object, or an adverb may intercede between the verb and the particle (Brinton, 2000:96):

He burned down the house

He burned the house down

For the above reasons, we must conclude that phrasal verbs are phrases or idioms not compounds.

j. Creating new words

It means forming slang by creating a new term or expression, which is different from the existing word, such as (Plag,2003:81):

<i>van</i>	→	<i>kinds of car</i>
<i>buddy</i>	→	<i>Pal</i>
<i>motherfucker</i>	→	<i>contemptible person</i>
<i>moobs</i>	→	<i>Male</i>

k. Using of the existing words

The last process is by using the existing word. It means, slang expressions are derived from the existing word with acquiring new meaning (Plag,2003:83). For example, the word *cool*. The original meaning is *not warm*, but the meaning will change if it expresses in *that man is cool*. It does not mean *not warm man*, but *excellent or great man*.

CHAPTER III

RESEARCH METHOD

3.1. Research Design

In conducting this research, the researcher uses the descriptive qualitative research. Qualitative research is taken because the result of this research is designed from the process of analyzing, discussing, finding a social phenomena which occurs naturally; it means the research is not controlled by laboratory and numbers or statistics as the tools in analyzing the data (Bodgan 1998:69).

The descriptive qualitative method is analyzing the data in the form of words descriptively (Moleong, 2000:17) because this research analyses the contextual factor including the language use and the different situation that influenced by the emotional and psychological condition of the black soldiers in a war. In this research, the data collected are in the form of words that used by soldiers in their conversations and those words are analyzed based on the theory of word formation processes proposed by Brinton and Plag.

3.2. Research Subject

The research subject of this study is the utterances which are categorized as English slang found in the novel of *Miracle at St. Anna* that present most of slang conversations.

3.3. Research Instrument

One of the major characteristics that distinguish qualitative research from others is the method used to collect and analyze the data. In this study, the human investigator is the primary instrument for gathering and analyzing of data (Arikunto, 2002:126). He defines instrument as a tool or a means that the researcher used to collect the data. So, the researcher is the only instrument that analyzes the whole data used in this research based on the researcher's point of views which related to the theory applied.

3.4. Data Analysis

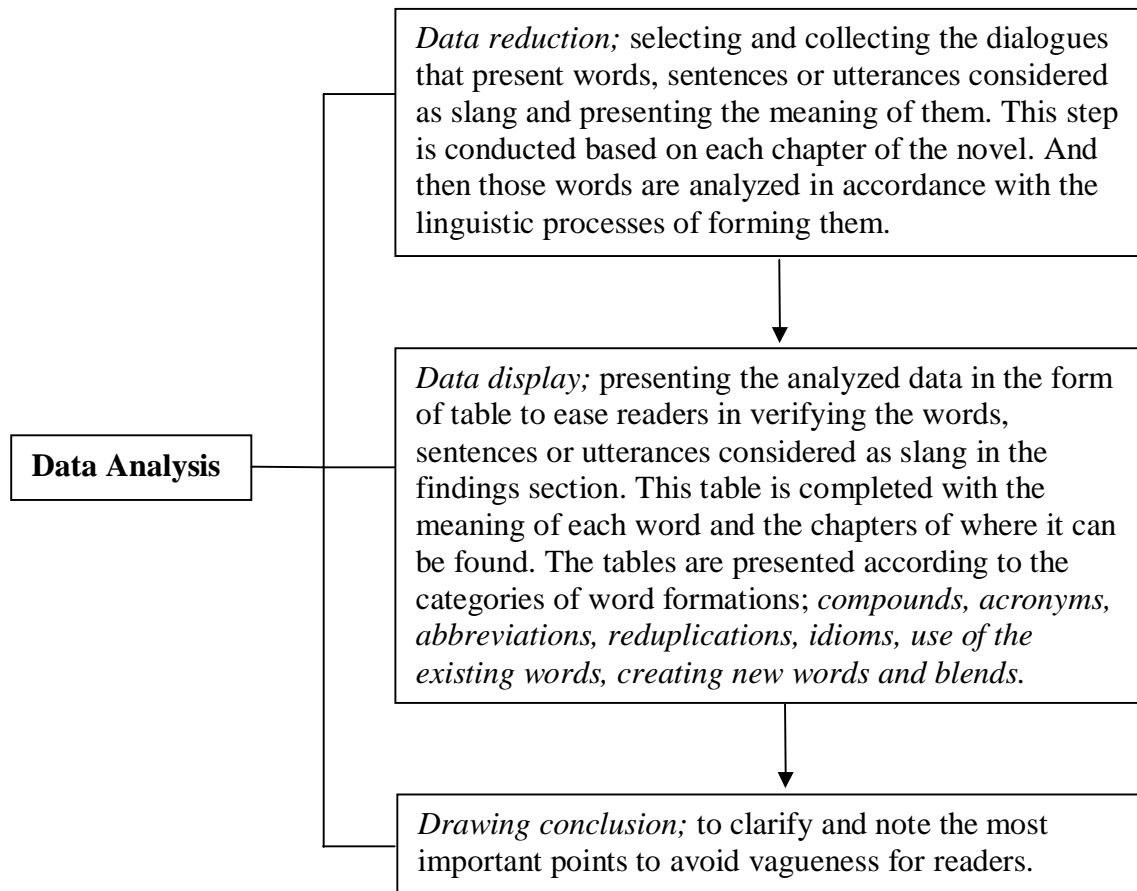
There are three concurrent flows of activity needed in conducting qualitative data analysis (Stainbeck, 1988:21):

First, *data reduction* refers to the process of selecting the slang words that are presented in each dialogue. This first process is finding slang word, presenting the meaning of it and showing the process of slang formation based on the theory of Brinton and Plag.

Secondly, *data display* is an organized assembly of information that permits drawing and action taking. After analyzing whole data founded from the novel, the researcher displays the result of the analysis on the form of table based on each category of slang formation processes which is completed with the meaning of each word and chapter of where it can be found.

The third step of analysis is *drawing conclusion* or *verification*. It is put after presenting the whole findings of the analyzed data that aimed to clarify and note the most important points to avoid vagueness.

The processes of analyzing the data are best illustrated in the following chart that will help the readers in understanding it.



CHAPTER IV

DATA ANALYSIS AND FINDINGS

The novel of *Miracle at St. Anna* consists of twenty one chapters. Not all chapters produce conversations. Some of them merely express an act without presenting conversation. The use of slang which is applied on that novel will be presented and discussed in the following elaboration in the form of each chapter. This elaboration includes slang expressions used by the four black soldiers and the word formation processes in forming them.

4.1 DATA ANALYSIS

4.1.1. The First Chapter

- a. *The soldiers got on the bus wearing a crisp Army uniform with lieutenant's bars and a shoulder patch with a black buffalo on it. Train took a seat down front. But the bus driver told him to move back. The Negro opened his mouth, outraged and said "fuck you!" (page 7)*

The word **fuck** is a part of swear or abusive word that usually used to emphasize an emotional feeling as an indication that the speaker is angry, disappointed or annoying. It has these several meanings:

1. to copulate.
2. to tire out, to break, to ruin, to destroy.
3. an exclamation of annoyance, frustration or surprise.
4. a contemptible person.
5. to do something badly, make a mistake

6. expression of annoyance, frustration, and anger

Basically, this word has the original meaning as an act to have sex. But, it now becomes a slang word from the process of using the existing word with acquiring a new meaning. In that context, it was used by the Negro who felt discriminated when he was instructed to sit in the back row.

b. *It was the other blacks next to Train. "Cut it out," one blurted. "You makin' it bad for the rest of us." "Whyn't you go home, you mooley bastard," shouted another. (page 7)*

The word **cut out** composed from two free roots; *cut* and *out*. It is called by idiom in which those two free roots formed in a single unit and syntactically it creates new idea. It has several meanings:

1. loosing something by cutting it
2. creating or forming something
3. ignoring
4. stopping
5. replacing
6. separating, and
7. move stealthily

In accordance with the context of the scene, the compounding word of *cut out* means *stopping*. It is said by one of the Negroes when they feel discriminated by the white people then they tell to the bus driver to stop the bus.

It is not too distinctive from the above *fuck* word. ***Mooley bastard*** is a word which is also used to point out an anger, annoyance or abuse. It combines two free roots into one word which produces a new meaning. In that context, it is used by other black to shout the bus driver due to the discrimination which indicates the annoyance.

c. *Sam Train kept the gift in a net bag laced to his hip, and before the day was over, three guys had offered him ten dollars for it. “Naw,” he said. “I’m keeping it.” He flopped on the canal bank and heard Bishop say, “Oh, **shit**. You been hit in the head”* (page 9)

The word ***naw*** means *no*. It falls into the process of creating new word but the meaning of it is the same as the word *no*. In that scene, it is used in rejecting the offering from the white people.

Shit has several meanings, such as: feces, an act of defecation, a contemptible person, rubbish, nonsense, a bad thing, cannabis or marijuana, miscellaneous items, and an exclamation of frustration or anger. In that scene, it is used to show an annoyance. In the term of word formation process, it includes into the process of using the existing word, which means, it has original meaning, but it acquires new meaning and becomes slang.

d. ...”***Goddamn***, you crazy?” *Suddenly, the booms and din around Train seemed to screech to an unbelievable roaring pitch.* (page 10)

Goddamn is one of slang words in which includes in the process of creating new word. It is used to apply the offensive statement. In the scene

above, we can see that it expresses the anger which is emphasized by its next words, *crazy man*.

- e. “*You was hit and you was dead and I **brung** you back,*” said bishop.
 “*Don’t know body know about it but me, and that’s fine. But you owe me some money, and until you pay it, you **ain’t** goin’ nowhere*”. “*You puttin’ a **mojo** on me?* (page 11)

Again, the word **brung** includes in the category of creating new word process. It is originally made from the word *bring*. Based on the context above, Bishop told to Train that he already helped him and brought him back. It is *simple past tense* since it shows the past event. Thus, the word *brung* is derived from the word *brought* as the second form of *bring*.

The word **ain’t** is variously pronounced /eint/, /ent/, or /int/ and has two main functions. First, it corresponds to the negative forms of the present tense of *be* in Standard English, *aren’t*, *isn’t*, *am not*.

I ain’t coming

It ain’t there

We ain’t going

Second, it functions as the negative present tense of auxiliary *have* corresponding to Standard English *haven’t*, *hasn’t*:

I ain’t done it

He ain’t got one

However, that it does not usually function as the negative present of the full verb *have*:

I ain't a clue

I haven't a clue

The word *ain't* in the sentence “*you ain't goin' nowhere*” on the first scene means “*you aren't goin' nowhere*” It includes in the process of creating new word.

The word *mojo* is also included in the process of creating new word. It means *cocain*.

4.1.2. The Third Chapter

- a. *Stamps turned to Bishop, “What the hell you to do to him?”* (page 27)

What the hell is taken from the combination of the word *hell*.

There are many slang expressions made from the word *hell*, such as:

Slang expression	Meaning
As hell	Extremely. <i>I'm mad as hell, means I'm mad extremely</i>
Come hell or high water	No matter what happens <i>I'm going to get a raise come hell or high water</i>
Go to hell	Go away
Hell if I know	I certainly don't know
Hell, yes/ hell, no	Absolutely yes, absolutely no
Like hell	That's absolutely incorrect <i>He thinks I actually like doing all this work? Like hell!</i>
Trough hell	Has a great difficulty <i>I went through hell finding the care I wanted</i>
What the hell	What is that?/ I don't care!
When hell freezes over	Never!

(Taken from *Street Talk 2B, Burke, 2002:14*)

What the hell has two meanings. If it is spoken in a question form, it means *what is that?* But if it is spoken in a statement form, it means *I don't care about you!* In this stage, *what the hell* is spoken in a question

form, so it means *what is that?* This word includes in the process of using the existing word in which it produces a new meaning that is contradictive to the original meaning.

- b. *Stamps watched Train's backs he continued to climb. "Well, we gonna get him or not?"* (page 28)

The word **gonna** is constructed from the process of abbreviation or clipping. It is firstly derived from the word *going* and *to*. It is abbreviated at the end of the word and replaced with a certain spelling. The process is *going to* → *going [na]* → *gonna*.

- c. *Stamps had known Train six months. Train was too dumb to do anything so stupid. "Goddamn," he muttered. "That niggers lost his buttons."* (page 30)

The word **dumb** is intended to mean foolishness. The scene shows that Train is assumed to do something stupid. The process in which this word becomes a slang word is by using the existing word. The original meaning is *unable to speak*, but then it acquires a new meaning.

Goddamn comes from the process of creating new word. Generally, it is used to show an offensive feeling. In this context, it points out an expression of disappointment.

The word **nigger** refers to the Negro or black people. For mostly slang users or black people themselves, they frequently use or name their selves by *nigger* than *negro*. It comes from the process of creating new word. In this novel, from the first chapter till the end, most of the meanings of black people or negro are replaced by this word.

- d. “Where you going?” Stamps asked. “**Y’all** go back if you want...”

(page 30)

The word **y’all** comes under the process of abbreviation because it clips the end of the word and is replaced by other word. It is the shortening of *you all*. The process is *you all* → *you+all* → *y’all*. It is clear that the meaning of using the word in that scene is to invite or instruct others.

4.1.3. The Fourth Chapter

- a. *Discroll stormed out of the building, cussing the man up and down, ending with, “**Where the hell** did you learn to drive?” The man looking apologetic. “I’m not a driver,” he said. “I never drove nothing but a **mule**.”* (page 45)

Where the hell on the dialogue above means a question. It has the same meaning as of *what the hell*. The meanings of those words and their usage are explained in detail on the analysis of the first chapter. In the term of word formation process, it falls under the process of using the existing word which acquires new meaning and is usually contradictive to the original meaning.

The original meaning of the word **mule** is an animal that is a half donkey and a half horse. But then through the process of using of the existing word it now becomes a slang word which acquires a new meaning; *translation, coach, and arrogance*. Related to the context of the scene, it means *a coach*. The dialogue between Discroll and the man shows that Discroll doubted the man whether the man was able to drive or

not. With an expression of fury, the man used the word *mule* which means *coach* indicating that he was not only a driver but also a coach. The blurred statement seems a satire or irony.

- b. “My **ma** calls me Orange ‘**cause** I like orange, but most call me *Train*” (page 45)

The word **ma** is the shortening of *mama*. It falls under the process of abbreviation. It clips the end of the word. The process is *mama* → *ma*. It is used to simplify and to ease the speaking.

Similar to the above word, ‘**cause** is also made from the process of abbreviation. But it clips the beginning of the word. The process is *because* → *cause*.

- c. “I **ain’t** fussy ‘**bout** meetin’ folks,” *Train* said nervously. (page 45)

As it has been deeply elaborated in the analysis of the first chapter of the novel, the word **ain’t** has several various meanings depending on the context of use. The word *ain’t* in the above dialogue means *am not*. So, it becomes *I am not fussy...*

The word ‘**bout** is clipped from the process of abbreviation. It is clipped from the beginning of the word. The process is *about* → *bout*. The meaning of both is not distinctive. On the other hand, that word also means some other statements; to support or to join, such as “*Whatever you want to do, I’m bout it.*” Or to show greeting, “*How ‘bout it?*” it is the synonym of “*What’s happening?*”

4.1.4. The Sixth Chapter

- a. “*I **ain’t** say put a spell on ‘im. Look ‘im over.*” *Stamps said.* (page 58)

Based on the detail explanation of the word **ain’t** above, the use of it is still related to the context of speaking. In this part, the word *ain’t* means *do not*, thus it becomes *I do not say*. It includes in the term of creating new word.

- b. *Stamps turned to Train, “We **gotta** book **outta** here now. Train, **button him up** and let’s go.” Stamps stepped around to the front of Train and knelt. “since that day, carry enough **ammo** for two men”* (page 59)

Then, the word **gotta** in this context refers to the original meaning of *got to*. It is through the process of blending in which two words are combined into one word and the end part of the second word is replaced by a new letter. The process is *got to* → *got+[ta]* → *gotta*.

The word **outta** is as same as the formal form of *out of*. It is made from the process of blending in which two words are combined into one word and it does not change the meaning. And the end part of the second word is replaced by a new spelling. The process is *out of* → *out + [a]* → *outta*.

The word **button up** is an idiom. That word is composed from two words *button* and *up*. It creates a new meaning *to shut up*. Based on the context of the scene above, the word *button up* is the order or command to be silence, which means the speaker did not allow one of them to join the dialogue.

Furthermore, the word **ammo** is the shortening form of *ammunition*, a part of weapons used in war. It is made from the process of abbreviating of the end of the word.

- c. “*What’s gotten into you?*” *Stamps asked to Train. “Lemme be.”* Train said. (page 59)

The word **lemme** is derived from the process of blending in which two words are combined into one word. It is originally combined from *let+me*. It is mixed by taking the beginning of syllable and joining the end of another word.

- d. “*I don’t know nuthin’ ‘bout no kid!*” *Train said.* (page 59)

The word **nuthin** is made from the process of creating new word though it is not too different from the original word *nothing* and the meaning of both is similar. It happens as the example of one characteristics of slang itself which is creative and the black people where slang firstly derived from tend to create new terms or new words.

Then, the word **bout** is made from the process of abbreviation or shortening. In other term, it is also called by clipping however; it does not change the meaning of that word. The word *bout* is clipped in the beginning of the word.

- e. “*Where you going, Sam Train?*” *Bishop asked softly. “I know you Bish. You kin talk the horns off the devil’s head. I ain’t fixin’ to go back.”* Train sighed heavily, “**Dunno** where I’m going, Bish. I’m ain’t going here no more,” (page 60)

The creativity of slang produces many new words. One of them is the word **kin**. It refers to the word *can* and the meaning of both is similar. It is made from the process of creating new word. Thus, in the context of the scene above, it becomes *you can talk...*

On the other hand, the word **ain't** as the production of creativity of slang is made from the process of creating new word. In this scene, the word *ain't* means *am not*.

Again, it is still talking about the creativity of slang which is creating new word of **dunno**. Actually, it derives from the phrase *don't know*. Black people tend to use that kind of language to simplify and to ease the conversation. The meaning of both *dunno* and *don't know* is not different.

f. “*They gonna put you in jail, Train*” Bishop said. “*G’wan I told you I would*” Train answered. “*Goddammit, don’t double talk me, soldier*” Bishop stood up. “*He don’t wanna go back! G’wan. Take him! I don’t want him.*” (page 62)

The word **gonna** comes from the combination of *going to*. It is blended in the end of the word and replaced with a certain spelling. The process is *going to* → *going [na]* → *gonna*.

The word **g’wan** follows the process of creating new word which has the same meaning like *fuck*. Contextually, it is used to convey an abusive intention, annoyance or anger. In the dialogue of that scene, it is repeated twice in the same concern to show anger.

Goddamn is one of slang words in which it includes in the process of creating new word. It is used to apply the offensive statement. In the scene above, Bishop said it abusively. It is emphasized by the description of when he talked about it in as the symbol of offense.

Wanna is made from the process of blending in which two free root are combined into one word and the second root is replaced by other spelling. It originally comes from the word *want* and *to*. But the meaning of both is similar. The process is *want to* → *want+[na]* → *wanna*.

g. ... “You’re acting like a **goddamn fool**,” Stamps said. “I’m setting here till I **figure out** what’s next,” Train said. “You don’t know what’s there,” Stamps said. “The **boogie** man’s that way.” “Well, he got to move over, ‘**cause** Sam Train’s coming to shake his hand.” Train muttered. (page 64)

The combination of two words of **goddamn** and **fool** which both are identically used for abusive pattern points out that the scene above is about the annoyance. The word *goddamn* is made from the process of creating new word, while the word *fool* falls under the process of use of the existing word which acquires new meaning.

The other idiom can be found on this word which produces new meaning. It is composed from two different words of **figure** and **out** which means *hope* or *expect*.

Boogie is a slang word of *arrogant*. It is creating new word process which indicates that slang is truly creative and can be used for certain

condition and certain community which cannot be understood by every people. The scene above can be identified of either satire or real meaning.

The last slang word on that scene is the word *cause* in which it is formed through the process of clipping or abbreviating. This word is clipped in the first part of the word. The process is *[be]cause*.

h. ... "You like this, don'tcha?" Train offered the little Italian boy. (page 67)

The word *don'tcha* is a slang word of *don't you*. The word *cha* which refers to the word *you* is under the process of creating new word.

*i. Train rose to go, excitedly gathering his things as Stamps stared incredulously. "I think your cheese slid off your biscuit," he said. "You need a **fucking** doctor, I think." "Don't need no doctor, I think." The boy said. "Then why did you run this way in the first place? Whyn't you just run back to our side instead of getting us all **fucked up** way out here? Train answered. (page 69)*

Slang has more than one kind of abusive words, thus it is frequently stated that slang is identical with rudeness. One of the very famous swearing words is the word *fuck*. However, it has various meanings it is mostly used for pointing out an emotional feeling. In the scene above, it tells twice in the same context. It does not change the essential meaning. The dialogue, "*You need a fucking doctor, I think.*" It does not mean that the doctor is a bad man, but it is just inserted in the dialogue. Since, mostly black people or the users of slang cannot avoid using it in their daily conversation. Furthermore, the word *fucked up*

actually has another meaning of *confusion*. Based on the context of the scene, it seems appropriate to use this second meaning that indicates the *way which is confused*. The word composition of *fuck* and *up* is an example of idiom which produces new idea.

4.1.5. The Seventh Chapter

- a. *With each slip in the mud, Stamps, who was in the lead, cursed aloud, “**dumb bastard**, sending that fool over the hill.” He couldn’t get over it.* (page 72)

Another kind of swearing words of slang is the use of **dumb bastard**. The meaning of it is not too distinctive from the word *fuck*, *shit*, and *goddamn* though, it is compounded from two words. It becomes slang word due to its rude meaning which is derived from the process of compounding as one of processes in forming slang words.

- b. *“This stupid idea I had. To see **how dumb** you **niggers** were, following me across the canal. This kid’s **gonna** die, anyway. And us with him.” “**Cut it out**, Bishop,” Stamps snapped, as he climbed ahead. “We don’t need ministerin’. We got to find shelter to get **outta** this weather.” “**I ain’t** ministerin’,” Bishop said. “I shouldn’t be here with you **dogfaces** nohow. The only reason I came over here is ‘**cause** my tailor lives here.” (page 74)*

How dumb is a phrase whose meaning is the same as *how goddamn*. It is part of rude statements which causes an offensive effect for

the listener. The process of it is using of the existing word which produces new meaning.

As it has been mentioned above, the word **nigger** refers to *Negro* or black people. It flows under the process of creating new word.

The word **gonna** comes from the combination of *going to*. It is blended at the end of the word and replaced with a certain spelling. The process is *going to* → *going [na]* → *gonna*.

The word **cut out** composed from two free roots; *cut* and *out*. It includes in the process of forming an idiom which acquires another new idea from the composed words. It has several meanings in which one of it is *to stop*. Based on the context of the scene above, Stamps told to Bishop to stop his speaking.

The word **outta** is the same as the formal form of *out of*. It is made from the process of blending in which two words are combined into one word and it does not change the meaning. The last part of the second word is replaced by a new spelling. The process is *out of* → *out + [a]* → *outta*.

It is simply different from the meaning of the word **ain't** which previously means *am not*. In this scene, it means *have not*. The process of forming it is clearly similar.

Dogfaces is a statement to show hostility to others. It falls under the process of using of the existing word which provides new meaning. It is not the real *face of dog*, anyway.

The word **cause** is clipped from the beginning of the word, yet the meaning of both original word and it is similar.

- c. *The soldiers are saying, “meet my sister. **Big tities. Tight pussy**”. They reminded him of himself growing up back in San Juan. “Whyn’t you put some **o’** that powder on him that you got. I seen you use it before.” Hector looked at Train sideways, “sulfa powder. Is that what you talkin’ **‘bout** Train? That’s for fevers. **I’mma** give him that in this rain? He don’t got no fever. He got the chest injury or something inside, I don’t know.” (page 75)*

The word **big tities** and **tight pussy** are slang for a woman whose body is sexy. It is sometimes used to mean an irony or meant in a real meaning. Both are compounding of two words which create new meaning. It becomes an open compound since both of the words are written separately.

In slang, the word *of* is clipped becomes **‘o**. It is done to make an easier conversation. The process of it is by cutting the end part of the word.

The word **‘bout** is clipped from the process of abbreviation. It is clipped from the beginning of the word. The process is *about* → *bout*. The meaning of both is not distinctive.

The word **I’mma** refers to the original word of *I am going to*. The meaning of both words is similar. It is under the process of clipping the end of the word and replacing it with new spelling.

- d. *“Don’t talk to me ‘bout no little white boy,” Bishop granted. “you would never see me grabbing no **li’l** white boy like you done.” “Told you hell, it was your idea.” “I ain’t told you to get us **kilt**. This is the*

white man's war, boy. Niggers ain't got nothing to do with it. This boy ain't got no life nohow."(page 76)

The word *li'l* is slang for *little*. It is through the process of creating new word to simplify the term itself. The dialogue of the scene means *a little boy*.

The word *kilt* is on the scene is actually intended to state the third form of the word *kill*. The process of it is actually using of the existing word, since the word *kilt* itself is meaningful. It is a short skirt of woman. But, it is used on this context is to replace the word *killed* as the third form of *kill*.

e. "*Shit no,*" hector said. "*If you and me get hung up there, who is gonna back us up?*"(page 80)

The word *shit* which indicates the expression of annoyance has several meanings that have been explained on the previous chapters. Related to the context of this scene, it is just used to emphasize the rejection word *no*. It includes on the category of slang by using the existing word that acquires new meaning.

The word *hung up* provides these several meanings; to put clothes on the wall, to end a talking, to delay, psychologically it is a problem, trapped or gone around. In accordance with the context of the scene, the most appropriate meaning of that word is the last meaning; *trapped* thus, they worried there were not anyone picking them up.

Back up has the similar meaning with *pick up* that taking someone back home. On the other hand, it also has other meanings of *support*,

explain and *repeat* while; the process in which those two words formed is called by idiom.

- f. *“Get your wrinkly raisin paws off me, you wobbly **nigger!** Get the **fuck off** me! What’s that smell? Christ!”* (page. 83)

It is still the same as the previous meaning of the word **nigger** which refers to the Negro or black people. It falls under the process of creating new word.

The word **fuck off** has several other meanings outside the general meaning of the word *fuck* as the swearing word. In this part of scene, the most appropriate meaning of it is *get away* or *go away from me!*

- g. ... *“What’s he saying, Hector?” Bishop asked. Hector’s face creased into a puzzled frown. “I don’t know. He is a little **cracked**, I think.”*
(page 83)

The original meanings of the word **cracked** are force opened, solving problem, talking. In term of slang, it also creates several meanings; little annoying, crazy, and stupid. Related to the context on the scene is more appropriate with the meaning of Related to the context on the scene is more appropriate with the meaning of *crazy man* which refers to Train who intended to take care of an Italian boy though his other friends disagreed. The process of this is using the existing word which acquires new meaning.

- h. *Hector shrugged his face troubled and bewildered. “Something’s wrong with him.” “What’s the gist of it?” Bishop asked. “**Dunno**”*
(page 85)

Again, it is still talking about the creativity of slang is creating new word of **dunno**. Actually, it derives from the phrase *don't know*. Black people tend to use that kind of language is to simplify and to ease the conversation. The meaning of both *dunno* and *don't know* is not different.

4.1.6. The Eighth Chapter

- a. *Stamps snapped, "What's so **goddamn funny**, Hector? Ask the woman where's the German?" he looked at Renata (page 99)*

The additional word of **funny** does not change the essential meaning of conveying the word **goddamn** mostly used to annoy someone else. Even, it seems more impolite. The process is similar as the other use of it.

- b. *Train drew back, "**naw**", he said. The woman surrounding him began to chatter at Renata in high-speed Italian. (page 100)*

The word **naw** means *no*. It falls into the process of creating new word but the meaning of it is the same as the word *no*. In that scene, it is used to reject the offering from his other friends to leave the little Italian boy out.

- c. *"Nothing there but a **wacko**" Stamps said. "Well, he **musta** snuck in there and filled up on three hundred years' worth of **nooky** then, 'cause who was that we seen up there, Butterbeans and Suzy?" (page 101)*

The word **wacko** indicates the *eccentric people* which is similar to the *crazy men*. It becomes a part of slang by creating new word. On the other context, it is also stated on the term *wacky* or *whack*.

The word **musta** is actually created from the word *must+have*. The meaning does not change. The process passed is blending in which two words are combined into one word and the second word is replaced by other spelling to simplify the word. The process of it is *must have* → *must+[a]* → *musta*.

The word **nooky** or sometimes written as *nookie* and changing the end spelling means doing *sexual activity* or *making love*. Concerning the context of the scene above, it seems just an irony to another else to show hostility.

The word **cause** is shortened from the word *because* which is clipped on the beginning of the word.

d. “...*I ain’t getting on any **goddamn** mountain and getting killed....*”

*Stamps snapped, “Nokes probably told ‘em we’re dead. I’m not **gonna** sit here putting chalk and waiting for the Germans to **roll-up** and do **boogie-jump** on me.” Hector spoke out, “this **ain’t** the Cinquale Canal, lieutenant. (page 102)*

The first word **ain’t** on this context means *am not*. The process in which it is constructed the same as the previous elaboration of that word.

On the other hand, the word **goddamn** on this scene is still used to annoy other else or just to flare up their anger.

The word **gonna** comes from the combination of *going to*. It is blended in the end of the word and replaced with a certain spelling. The process is *going to* → *going [na]* → *gonna*.

The word **roll-up** refers to the meaning of *come* or *derive*. On the scene, it looks that the soldiers were waiting for the German's coming. The process by which it is constructed is by compounding words. The two words are compounded into one word and it creates a new meaning. It is a hyphenated compound since it uses a hyphen mark that links the two words.

Another word of slang that refers to the sexual activity is **boogie-jump**. Concerning the context of that scene, it seems to be used to show annoyance and make others feel offensive. It is used as a symbol of hostility to the enemies. It is through the process of compounding. It is also a hyphenated compound since it uses a hyphen mark that links the two words.

Whereas, the second use of the word **ain't** is quite different from the first use. It refers to the meaning of *it is not*.

e. *Bishop smiled at Ludocivo, "with **chompers** like that, **ain't** no **hambone** in the world 'fraid of you, is it, old timer? Stamps barked, "we **gotta** think of a plan to call back to division and get the **fuck outta** here." (page 103)*

A slang word which means soldier is the word **chomper**. The slang users especially the black soldiers create this word to hide their identity from the enemies. It becomes a part of slang through the process of

creating new word by which it is applied as an innovative and creative example of slang.

On this scene, the word *ain't* means *there is no*, while the process by which it is constructed is similar to the previous discussion.

Again, there are a lot of slang words which is constructed from the process of creating new word. One of them is the word *hambone* means a bad man. Related to the context of the scene, it refers to one of their enemies.

The word *fraid* is abbreviated from the beginning of the word. It derives from the word *afraid*. But, the meaning of both is not distinctive.

Then, the word *gotta* in this context refers to the original meaning of *got to*. It is through the process of blending in which two words are combined into one word and the last part of the second word is replaced by a new letter. The process is *got to* → *got+[ta]* → *gotta*.

The word *outta* is the same as the formal form of *out of*. It is made from the process of blending in which two words are combined into one word and it does not change the meaning. The last part of the second word is replaced by a new spelling. The process is *out of* → *out + [a]* → *outta*. The word *fuck* on this scene is meaningless. Which means it does not influence the essential meaning of the word *outta* that becomes the main part of the utterance. It is just inserted into the dialogue as the expression of abusive.

f. *Bishop piped up, "hell yeah, honey. I know fourteen niggers in St.*

Louis alone, and two of 'em's waiting to be adopted." Stamps said,"

*Bishop, if you don't stop banging your **gums** I'm gonna kick your ass right here.*" (page 104)

The word **hell** is the expression of bark. While, the other meanings of it has been explained on the previous chapter. The process by which it becomes slang is through the process of using of the existing word that it acquires new meaning.

The word **gum** refers to another meaning; it is not a part of body anymore. Based on this context, it means *troubled speaking*. Like the previous word, it is under the process of using of the existing word which acquires new meaning that is different from the original word.

g. "...maybe I **oughtta** stay here." Train said glumly. (page. 106)

Oughta has the same process as the word *outta*. It is derived from *ought to* → *ought* + [a] → *oughta*. It is through the process of blending, but the meaning of both is not different.

4.1.7 The Eleventh Chapter

a. "We're going to **lay low** back at that dotty **fella**'s house again and try this radio twenty-four hours more..." Stamps stood up. (page 139)

The process of the word **lay low** on the scene creates the meaning of *take a rest*. The word is a combination of *lay* (v)+*low*(adj). It is another example of idiom.

While, the word **fella** which means a friend is another example of creating new word in term of slang.

- b. “You like that, **don’tcha**? That’s an old church song, boy. My grandma teached it to me. And **I’mma** teach it to you. It’s just words. When you say words, they don’t mean much. But when you sing ‘em, laud, they seem to get a whole **lotta** power... See this here? It’s magic, boy. Makes you completely invisible. Don’t tell no body ‘bout it, y’hear? That’s jus’ for you ‘n me to know. You see? You rub it like this. Like a genie in a bottle, ‘**cept** no genie do come, not yet, no how. You **wanna** try?” (page 142)

The word **don’tcha** is a slang word of *don’t you*. The word *cha* which refers to the word *you* is under the process of creating new word.

The word **I’mma** refers to the original word of *I am going to*. And the meaning of both is similar. It is under the process of clipping the end of the word and replacing it with new spelling.

Lotta becomes a part of slang through the process of blending which combines two free roots in one word and the second root is replaced by another spelling and combined it into the first root. The process is *lot* of → *lot+[of]* → *lotta*.

The word **y’hear** derives from the word *you hear*. It is clipped on the end root of the word *you*. It just takes the letter *y* that represents the original meaning of *you*.

Like a word above, the word **cept** becomes slang through the process of abbreviation. It is clipped at the beginning of the word. The process is *except* → *[ex]cept*.

The last slang word of this scene is **wanna** which includes the process of blending. It is composed from the combination of two words *want* and *to*, but the last root of the word is replaced by the other spelling. The process of it is *want to* → *want+[na]* → *wanna*.

c. *Train crinkled his face in puzzlement, “I don’t understand what you want, **chil**’.”* (page 143)

There are many slang words derived from the process of abbreviation. One of them is the word **chil** which is shortened from the word *child* at the end root of the word.

4.1.8. The Twelfth Chapter

a. *Stamps kept the talk button up. “We’re the ones that’s lost, and he’s asking directions. **Dumb motherfucker**.” Bishop snorted, “No, **motherfucker**, just Jabbo Smith and his jug band.”... “Can we arrange a drop?” Stamps asked. “...and these folks **ain’t** the **friendliest**. We got wounded too.”* (page 146)

The word **dumb** is intended to mean foolishness or anger. The sense of speaker when using that word is usually in a bad mood. Like the scene shows that Stamps was angry when he was asked a direction by the one who lost with him. The process in which this word becomes a slang word is by using the existing word. The original meaning is *unable to speak*, but then it acquires a new meaning.

The other swearing word of slang is the word **motherfucker**. *Motherfucker* is a new term compounded from two words, *mother* and

fucker that means contemptible. *Motherfucker* is also considered as a very rude term. The process of forming that slang is called by an open compound. The scene it is used after the word *dumb* in which it is also another term for swearing in slang. Thus, the function of the word *motherfucker* is to emphasize the first word. On the other hand, the second use of the word *motherfucker* is also used to mean a contemptible.

As it has been stated before, the word *ain't* which has multiple meanings can be understood by its context. In this scene, the word *ain't* means *are not*. Thus, it becomes *these folks are not...* The word is created by the process of creating new word.

Friendliest in a slang word is used to mean a *good friend*. It becomes a part of slang word from the process of creating new word.

b. *Stamps glared at Bishop, "your fuckin' friend goes AWOL, and now this God and country motherfucker wants us to get a prisoner. Something's cookin' 'round here and he ain't telling. Dumb white cracker." ... Stamps said, "Just 'cause I ain't a tap dancer like you don't mean I like Nokes. Beside, he ain't the worst."* (page 147)

Like the word *ain't* which has multiple meanings, the word *fuck* also makes the same function. The appropriate meaning of it is extremely depends on the context of using it. In the dialogue on the scene above, the word *fuckin'* is an abusive word that refers to the resentment.

The acronym of *AWOL* is used only in a war that refers to the soldier that is absent without any kind of formal permit.

A rude term like the word *motherfucker* tends to be used

frequently by the soldiers. Since, the most important thing that influences their minds and feelings is the situation of war that potentially creates different emotional level in producing language. However, it is sometimes meaningless when it is inserted in a dialogue.

The abbreviation of the word **round** is on the beginning root of the word. It comes from the word *around* and the meaning of both is not distinctive.

Again, the word **ain't** which has multiple meaning is used frequently by the soldiers. They tend to leave other words that have the same meanings. It occurs since the black soldiers, black people or slang users in general, have a tendency to repeat a new term. Depend on the scene above, the use of *ain't* in the first and third; *he ain't telling* and *he ain't the worst* means *is not*. While, on the second use; *I ain't a tap dancer* means *am not*.

The phrase of **dumb white cracker** on the scene refers to show resentment to the white people. Actually, each of them has its own meaning. But, when they are combined into one term, they all produce a meaning of contemptible statement. The process by which they include in slang is by combining those three words into one single unit called by an idiom. They create a new single idea that can not be meant in every word.

The last use of slang word in that scene is the use of the word **cause** which is clipped on the first part of the word.

c. “*What y'all fussing about, huh? We got to come up with a plan or something. This little feller's fever's coming down. Hector, you got*

some mo' magic powder?"... Bishop said, "The plan is to get my fourteen hundred wampums outta you and go home, that's my plan."... Stamps couldn't help himself, "don't you feel stupid now? How you gonna get your fourteen hundred dollars up here, Bishop? There's no money 'round here." He laughed softly. "You damn right it's a long time," Bishop said. (page 148)

The word **y'all** comes under the process of abbreviation because it clips the end of the word and replaced by other word. It is the shortening of *you all*. The process is *you all* → *you+all* → *y'all*.

Feller derives from the word *fellow* that means a friend. The little feller on that scene means *the little friend*. It occurs from the process of creating new word.

The word **mo** is clipped from the word *more*. It is abbreviated on the end part of the word.

Wampums is a word that means *money*. It becomes a part of slang word from the process of creating new word.

The word **outta** is the same as the formal form of *out of*. It is made from the process of blending in which two words are combined into one word and it does not change the meaning. The last part of the second word is replaced by a new spelling. The process is *out of* → *out + [a]* → *outta*.

- d. "We're on the high-way to heaven up here. **Sitting ducks**. For what? For nothing. Over a scam. That's what this whole war is... **Hell, I ain't** met one German over here yet who didn't have anything for soap

*and water to do...this devilment, this war to-free-the-world **shit**.”*
*Bishop stubbed out his cigarette, “they better not talk that **boogie-joogie** to me. White folks own the world, goddamit. We just rentin’.”*
 (page 149)

The word *sitting duck* is slang word which is through the process of compounding. They are composed from the word *sitting* [v] + *duck* [n]. That compounded word means *easy target*.

The word *hell* used on this dialogue is definitely the same as the other use of swearing word that pointing out an abusive feeling. It is through the process of using the existing word that acquires new meaning which is different from the original word.

The word *ain't* in accordance with this dialogue refers to mean *did not* showing a past act.

Another swearing word for slang users is the word *shit*. Like *fuck*, it has also multiple meanings which have been stated on the first chapter of the novel. Based on this scene, it still means something rude. It is under the process of using of the existing word.

The word *boogie-joogie* is slang which means *nonsense words*. It is through the process of reduplication in which the initial syllable or the entire word is doubled, exactly or with a slight phonological change. It includes on the category of rhyme reduplication in which the consonants change while the vowel remains the same. Based on the scene above, this slang word is used by Bishop in which he asked the other soldier not to

talk anymore about the war. He thought it is nonsense and unimportant to be discussed.

- e. *Stamps shrugged, “Maybe so. But I **ain’t** fighting for them. I’m fighting for my children, if I have any... Best **goddamn** captain we ever had. You think we’d be **hung up** out here if walker was running thing instead of Nokes? You think we’d be setting here?”* (page 150)

The word **ain’t** on this context refers to the meaning of *am not*. It is a negation mostly used by black people.

Goddamn actually does not influence the essential meaning of the context used because it is considered meaningless. But, as slang word, sometimes it is considered meaningful as like on this scene that seems giving an impolite term for the captain. The process of it is creating new word.

The word **hung up** based on this scene means *left behind*. The process in which it becomes slang is by forming an idiom that combined from the word *hung [v]+up[prep]*.

- f. *“**Damn fool**,” Stamps muttered. “Germans be damned, we **ain’t** looking for no body... This **ain’t** the best position.” “Okay, y’all wanna be **smartasses**? I’ll take the first watch for ten minutes, and when I get back, the next guy has it for two hours. The next guy is you, Hector.” Bishop snorted, “He’s a **smartass**, **ain’t** he, Hector?”* (page 151)

The word **damn-fool** is a hyphenated compound from the word *damn [v]+fool[adj]*. It is another kind of swearing word used by slang

users that mostly produce many new words especially for expressing an abuse.

The word *ain't* is used three times on this scene. The first word means *are not* while the second and the third word means *is not*.

The word *smartasses* used to mean *smart person*. Actually, it comes from the word *smart*, but it includes slang word from the process of creating new word or new term which firstly refers to the plural form and the second use of it refers to singular.

g. “I’m *gonna* start charging y’all for my translations.” Hector said, “Big *Diesel* tried to kiss you in the poker and you was *gonna* let him, but we stopped you.” Bishop glanced up at him and said, “It *ain’t* been ten minutes.” (page 153)

The word *gonna* comes from the combination of *going to*. It is abbreviated at the end of the word and replaced with a certain spelling. The process is *going to* → *going [na]* → *gonna*.

The word *diesel* in the term of slang means *someone whose body is big and strong*. In this novel, that term is given to call Train as the biggest black soldier among the others. This process is called using of the existing word which produces new meaning.

On the scene above, the word *ain't* means *has not*.

4.1.9. The Thirteenth Chapter

a. “Quit fucking around. What’d he say?” Bishop asked. “something about a *duke*” (page 158)

The slang word of *duke* means weapon. It becomes slang word from the process of use of the existing word which creates new meaning.

4.1.10. The Fourteenth Chapter

- a. *“Who the **fuck** is that guy? Joe louis?”... “What’s the matter with you, Stamps? We can’t sit out here with these **wops** till one of these signorinas decides to give you some **pussy**...”* (page 176)

The swearing words of slang used in conversation are sometimes meaningless. It is merely inserted neither producing any kind of meaning or even influence to the essential message will be conveyed.

While, the word *wops* refers to a mean of *folks*. It is slang word that constructed from the process of creating new word.

The word *pussy* on the scene above means *the vital organ of woman or vagina*. In accordance with the context of the event, it is considered as one of the anger expression. It appears from the process of creating new word then, it becomes part of slang word.

4.1.11. The Fifteenth Chapter

- a. *... “It **ain’t** safe up there...” Hector said.* (page 184)

The word *ain’t* on this dialogue means is not. The process is still creating new word.

- b. *Train shifted as he stared out the window. “Nobody think he sees nothin’, Hector. But he sees it all. Train knows.” “I know, **champ**.” Hector said. “Y’ think I’m gonna have to give him back?” Train asked.*

*“Don’t know, **Diesel**, but I gotta talk to him.” “**G’wan**.” The kid bounced up and down and ignored him, “**Diesel**, I need your help, man.” (page 186)*

The word **champ** means another term for *soldier*. It is rarely used. The original meaning of that word is *winner*, but while it becomes slang the new meaning appears that refers to another meaning. This process is called by use of the existing word.

The term **diesel** on this dialogue still refers to Train as the biggest soldier among the others. It is the process of creating new word.

As like the word *fuck*, *shit* or *goddamn*, the word **g’wan** also refers to express something rude or impolite. It is through the process of creating new word.

4.1.12. The Sixteenth Chapter

a. *...”Those four men been up there nine days, with sort supply and **ammo**. They made it okay. You can make it with six.” Discroll said calmly (page 191)*

The only one slang word on the scene is the word **ammo** in which it is shortened from the word ammunition. This word is clipped at the end root of the word.

b. *“**What the hell are you waiting for?**” Discroll felt rage crawl into his face. ”Drop that **goddamn** typewriter right now...” (page 195)*

The word **hell** when combined with other words should produce various meanings nonetheless, it is sometimes meaningless. Related to the

use of it on this scene, actually does not influence the essential meaning of the question proposed.

As like the other use of the word *goddamn*, it still refers to mean an expression of contemptible.

4.1.13. The Seventeenth Chapter

- a. *Stamps watched as the villagers went about their business, “They’re loco,” he said. (page 200)*

The word *loco* has two meanings which really different. Firstly, it is the abbreviation of the word *locomotive* and the second means *crazy*. In accordance with the context of that scene, the meaning of *crazy* is an appropriate one. The process in which it becomes slang is by using of the existing word.

- b. *Bishop chuckled to Stamps. “She ain’t known us a week...” (page 202)*

The negation of slang word on this context still use the word *ain’t*. Here, it means *does not*.

- c. *“Aw, git off your hind legs ‘bout that guy,” Bishop said. “I don’t give a damn if he’s Eleanor Roosevelt,” Stamps said. Hector silently agreed. He pulled Stamps’s arm. “Stamps, I gotta talk to you a minute.”... “Oh, that just skippy. We know that.” Hector said. “He says we got to skedaddle.” (page 205)*

The simple word of *aw* actually produce a meaning of imperative word which is used to express disagreement. The process by which it becomes slang is through creating of new word.

The word **git** derives from the word *get*. It is changed from the process of creating new word. Since, its meaning is not distinctive it is merely inspired from the original word of *get*.

The word **skippy** is through the process of creating new word. In that scene, it means *hermaphrodite*. The term is given to Eleanor Roosevelt, one of their enemies.

4.1.14. The Eighteenth Chapter

- a. *He had heard a German clearly. He told to the old boy, “Run, run like I told you before. The German had played **dumb** the whole time...”*
(page 210)

The word **dumb** means stupid. Related to the context of the word on that dialogue, it refers to *a foolish act*. The process by which it becomes slang is through the process of use of the existing word that produces new meaning.

4.1.15. The Nineteenth Chapter

- a. *...Instead Stamps had what they called back at headquarters a “**SNAFU**” he said.* (page 229)

The acronym of **SNAFU** was stated by Stamps as the captain of the lose division to stabilize the panic condition of his members. The acronym is shortened from *situation normal, all fucked up*.

- b. *...”The **whooshing** noises he heard overhead, the **woo,woo,woo** with the big smash at the end...”* (page 230)

The word **whooshing** means *clamorous voices*. It derives firstly from the word *whoosh* as an imperative expression. Based on the scene, it means a given warning for others signing dangerous situation. It sounds like many people who are screaming together at the same time. The slang is formed through creating new word.

Another term to mean an anxious is its next word which imitates the human sound of frightening. From slang point of view, the word *woo, woo, woo* is categorized as exact reduplication in which all sound of word is sounded perfectly.

“Cool down. Nokes will bring a squad, then adios, we’re gone. The Germans are not close enough yet”... “Who cares? It ain’t us. May be it’s the Brazilians”... “Great. That’s just skippy.” Stamps couldn’t stand the Brazilians. (page 231)

The word **cool down** compounded from two free roots *cool* [*adj*]+*down* [*prep*] which produces a meaning of *relax*.

The word **ain’t** on this scene means *is not*.

Skippy is slang word for *hermaphrodite*. It shows the process of creating new word.

c. *“I ain’t goin’ no place.”... “No shit. Is Nokes still coming?” It bothered Stamps that Bishop was so casual about the stabbing.*

”While was stoking your little johnny, the kid was telling us the SS is ‘round here...” (page 232)

The word **ain’t** on the dialogue means *am not*. It is still through the process of creating new word.

No shit is slang expression showing a rejection. Actually, the most dominant word of it is the word *no*. The added word of *shit* as one of swearing words of slang just is to emphasize that rejection. Without using it, the main meaning going to be conveyed is well stated.

Johnny is slang word for *a little boy friend*. A boy whom they meant was the white orphaned Italian boy. The process of it is by creating a new word which is taken from someone's name.

The initial of **SS** is the name of one of the divisions but without showing its clear meaning in the novel. It becomes slang from the process of acronym.

*“None of this is my problem. I ain’t getting’ all **tongue-tied** over white folks killin’ each other. When’s Nokes coming?” Bishop said. “If you hadn’t sent that **doofus** over that ridge, we wouldn’t be here.” Stamps muttered. “I didn’t send that dense **nigger** no place.”... “Hell you did. Beat the guy out fourteen hundred **bucks**, then sent him over there. **Stupid motherfucker**. What were you thinking about?” Stamps said angrily. “You like it here, don’t you?” Bishop said softly. (page 233)*

Ain’t is a slang word for negation that has various meanings. Based on the scene, it means *am not*.

Tongue-tied is slang for *embarrassed whisper* or *panicky*. It is a hyphenated compound from two free roots of *tongue* [n]+*tied* [v].

Doofus is slang for *soldier*. It is rarely used by other communities unless soldiers themselves in war condition. The process by which it becomes slang is by creating new word.

Nigger is slang word for *black people*. It is also made from creating a new word.

Bucks is slang word for *dollar*. As like some new words before, it is also made from the process of creating new word.

The compounded word of **stupid motherfucker** has no distinctive meaning from those indicated in each word of *stupid* or *motherfucker* that both express an abusive action.

- d. *Renata emerged, wearing a red dress and holding a pack of cigarettes. She took a quick look at Stamps and departed swiftly. Bishop watched her go then smiled slightly at Stamps. "And I grilled that ass, too. She sucked my roscoe and everything."* (page 234)

Suck is slang word for *an act of sexual stimulation*. The process of its inclusion of slang is through the process of using the existing word which produces a new meaning. Since, the original meaning of it is to *draw liquid into the mouth*.

Roscoe is slang word for *weapon*. On the other hand, it also means *the vital organ of man or penis*. Depending on the scene above, it is clear that what Stamps meant by *roscoe* was his vital organ indicated by the use of the word *suck*. The process of producing that word is by the process of creating new word.

4.1.16. The Twentieth Chapter

- a. *Nokes glared at Stamps, "You got two minutes to **button** your men up."* (page 236)

Button up is slang word for *stop*. It seems as a command to stop speaking. The process of it is by compounding two free roots into one word that provides new meaning; *button [n]+up [prep]*.

- b. “And **get rid** of that kid.” Nokes told to Train. “Been trying to, **suh**.”
Train said. (page 237)

Get rid is slang word for *take care*. It is compounded from two free roots of; *take [v]+care [n]*.

Suh is slang expression for expressing annoyance. It is also derived from the process of creating new word.

- c. Birdsong waited till Nokes was out of earshot, then said, “Stamps, tell to your big man to **loosen up**.”... “We’re get the fuck outta here like the captain said, that’s what we’re gonna do about that.”... “Why you so strong for him? Nobody done a thing to him.”... “He’s a captain, that’s why.” “Why you so **uppity**, then? I ain’t seen you down at the Cinquale when we was getting our asses kicked.”... “I see you got some new stripes out of it, too. **Fore** you know it, you gonna be a big white captain like him.” (page 239)

Loosen up is slang word for *warming up*. It is an idiom from two free roots; *loosen [v]+up [prep]*.

Uppity is slang word for *the arrogance of black people against white folks*. The word is derived from the process of creating new word.

Fore is slang word for *before*. It is clipped at the beginning of the word. Thus, the process in which it becomes slang is by abbreviating.

- d. “*She ain’t his mama,*” Train said. “*I know Diesel, but you got to give him up.*” Train’s heart was pounding, his head swimming. “*She don’t know him like I know him, Lieutenant. He ain’t got no mama...*” (page 240)

Both of the word *ain’t* on this scene mean *is not*.

Mama is slang word for *mother*. The process in which it becomes slang is by exact reduplication, where the whole word is repeated completely.

Give up is slang word for *surrender*. It is an idiom from two free roots of; *give [v]+up [prep]*.

- e. “*Shit... Goddamn, sap-sucking, yellow-bellied, son of a bitch...*” He was kicking at the snow. Let’s go, *suh...*” Train didn’t move. “You *bet not come no closer.*” (page 242)

Shit, goddamn, sap-sucking, yellow-bellied, son of a bitch are slang expressions of anger, annoyance, abuse, contemptible and of course those are impolite words. Those are included in the term of creating new term, unless the word *shit* which acquires new meaning different from the original meaning. It includes in the use of the existing word.

Suh is slang expression for expressing annoyance. It is also created from the process of creating new word.

Bet is slang word for *better*. It is abbreviated at the last part of the word, thus it includes in the process of abbreviation.

4.1.17. The Twenty First Chapter

- a. “*You tired? Is that why you’re squeezing?*” Train asked the kid.

“*Awful tired.*” He said. (page 250)

Squeezing is slang word for *corrupt*. It includes in the process of using the existing word that creates new meaning.

Awful is slang word for *something exaggerated, very sad or bad mood*. It includes in the process of use of the existing word in which its original meaning is *great*.

- b. Train lay on his side, staring at Bishop, his eyes wide. “*Its all right. I’s*

all right. I’mma pay you back. Every cent.” (page 253)

The word *I’mma* refers to the original word of *I am going to*. And the meaning of both words is similar. It is under the process of clipping the end of the word and replacing it with new spelling.

4.2 FINDINGS

Based on the data analysis presented above, employing Brinton and Plag’s theory, this study finds several ways in forming new words in English. Like other words, these word formation processes is also used in constructing slang words, those are; derivations, reduplications, conversions, compounds, blends, back-formations, clipping or abbreviations, and acronyms (Brinton 2000:85). However, Plag (2003: 21) does not include derivations, reduplications and conversions. But, Plag proposes two other processes in constructing a word; creating new word and using the existing word.

The findings below will be presented in the form of table for each category. It is conducted to make it more understandable and to ease the readers in reading it. On the other hand, the researcher will also account the most frequently use of slang words. Though, not all types of word formation process are verified on this novel.

The first process is reduplication. It is a process similar to derivation, in which the initial syllable or the entire word is doubled, exactly or with a slight phonological change. Such word formation process also occurs in the slang use of black soldiers in the novel of *Miracle At St. Anna*. For the detail, see the table 2.4.1;

Table 4.2.1
The Findings of Slang Words Constructed
From the Process of Reduplication

No	Findings	Meaning	Chapter
1	a) “they better not talk that boogie-joogie to me. White folks own the world, goddamit. We just rentin’.” (page 149)	Nonsense words	Twelfth
2	a)...”The whooshing noises he heard overhead, the woo,woo,woo with the big smash at the end...” (page 230)	Imitating the sound of frightening	Nineteenth
3	a) “She ain’t his mama ,” Train said (page 240)	Mother	Twentieth

Based on the theory of Brinton, there are three different kinds of reduplication; exact reduplication which doubled the whole word with the same pronunciation, such as the word *mama* and *woo,woo,woo*. Ablaut reduplication in which the vowel alternates while the consonants are identical, such as; *zig-zag*, though this type is not found on the dialogue

used in that novel. rhyme reduplication in which the consonants change while the vowel remains the same, such as the word *boogie-joogie*.

The second process of constructing the new word according to the slang words found in the dialogue is compounding. It is joining two free roots into one word and produces a new word. see the table 2.4.2;

Table 4.2.2
The Findings of Slang Words Constructed
From the Process of Compounding

No	Findings	Meaning	Chapter
1	a) <i>I'm not gonna sit here putting chalk and waiting for the Germans to roll-up and do boogie-jump on me.</i> Hector spoke out, "this ain't the Cinquale Canal, lieutenant. (page 102)	<i>Derive</i>	<i>Eighth</i>
2	a) <i>I'm not gonna sit here putting chalk and waiting for the Germans to roll-up and do boogie-jump on me.</i> Hector spoke out, "this ain't the Cinquale Canal, lieutenant. (page 102)	<i>Sexual activity</i>	<i>Eighth</i>
3	a) <i>Stamps glared at Bishop, "your fuckin' friend goes AWOL, and now this God and country motherfucker wants us to get a prisoner.</i> (page 147)	<i>To annoy</i>	<i>Eleventh</i>
4	a) <i>"We're on the high-way to heaven up here. Sitting ducks. For what?" (page 149)</i>	<i>Easy target</i>	<i>Twelfth</i>
5	a) <i>I ain't getting' all tongue-tied over white folks killin' each other. When's Nokes coming?" Bishop said.</i> (page 233)	<i>Panicky</i>	<i>Nineteenth</i>

Most of the found slang words which are constructed from the process of compounding are combined from *verb* and *preposition*.

Though, there are other words which combine *adjective* and *preposition*

and so on. All of them produce new meanings. Even, some words are rude terms which are used for annoying others.

The next process of constructing slang words is blending. It involves two processes of word formation, compounding and clipping. Two free words are combined and blended, usually by clipping off the end of the first word and the beginning of the second word, however, one or the other morpheme is left intact. Some slang words found as the process of it are as the following table. See the table 2.4.3;

Table 4.2.3
The Findings of Slang Words Constructed
From the Process of Blending

No	Findings	Meaning	Chapter
1	<p>a) Stamps turned to Train, “We gotta book outta here now. Train, button him up and let’s go. (page 59)</p> <p>b) “we gotta think of a plan to call back to division and get the fuck outta here.” (page 103)</p>	Got to	Sixth Eight
2	<p>a) Stamps turned to Train, “We gotta book outta here now. Train, button him up and let’s go. (page 59)</p> <p>b) We got to find shelter to get outta this weather.” (page 74)</p> <p>c) “we gotta think of a plan to call back to division and get the fuck outta here.” (page 103)</p> <p>d) Bishop said, “The plan is to get my fourteen hundred wampums outta you and go home, that’s my plan.”... Stamps couldn’t help himself, “don’t you feel stupid now? (page 148)</p>	Out of	Sixth Sixth Eight Eleventh
3	a) “What’s gotten into you?” Stamps asked to Train. “ Lemme be.” Train said. (page 59)	Let me	Sixth
4	a) “They gonna put you in jail, Train” Bishop said. (page 62)	Going to	Sixth

	<p>b) <i>“This stupid idea I had. To see how dumb you niggers were, following me across the canal. This kid’s gonna die, anyway. And us with him.”</i> (page 74)</p> <p>c) <i>I’m not gonna sit here putting chalk and waiting for the Germans to roll-up and do boogie-jump on me.”</i> (page 102)</p> <p>d) <i>“I’m gonna start charging y’all for my translations.” Hector said, “Big Diesel tried to kiss you in the poker and you was gonna let him, but we stopped you.”</i> (page 153)</p>		<p><i>Sixth</i></p> <p><i>Eight</i></p> <p><i>Eleventh</i></p>
5	<p>a) <i>“He don’t wanna go back! G’wan. Take him! I don’t want him.”</i> (page 62)</p> <p>b) <i>Like a genie in a bottle, ‘cept no genie do come, not yet, no how. You wanna try?”</i> (page 142)</p>	<i>Want to</i>	<i>Sixth</i>
6	<p>a) <i>I’mma give him that in this rain? He don’t got no fever. He got the chest injury or something inside, I don’t know.”</i> (page 75)</p> <p>b) <i>And I’mma teach it to you. It’s just words. When you say words, they don’t mean much.</i> (page 142)</p> <p>c) <i>“Its all right. I’s all right. I’mma pay you back. Every cent.”</i> (page 253)</p>	<i>I am going to</i>	<p><i>Seventh</i></p> <p><i>Eleventh</i></p> <p><i>Twentieth</i></p>
7	a) <i>“Well, he musta snuck in there and filled up on three hundred years’ worth of nooky then, ‘cause who was that we seen up there, Butterbeans and Suzy?”</i> (page 101)	<i>Must have</i>	<i>Eighth</i>
8	a) <i>“...maybe I oughtta stay here.” Train said glumly.</i> (page 106)	<i>Ought to</i>	<i>Eighth</i>
9	a) <i>But when you sing ‘em, laud, they seem to get a whole lotta power... See this here? It’s magic, boy.</i>	<i>Lot of</i>	<i>Eleventh</i>

The next process is abbreviations. Abbreviations of longer words or phrases may become 'lexicalized'. It is the result of deliberately dropping part of the word, usually either the end or the beginning or less often both, while retaining the same meaning and some word class. This process is sometimes called by clipping. See this following table for slang words found. See the table 2.4.4;

Table 4.2.4
The Findings of Slang Words which are constructed
From the Process of Abbreviating

No	Words	Meaning	Chapter
1	a) <i>“Y’all go back if you want...”</i> (page 30) b) <i>“What y’all fussing about, huh? We got to come up with a plan or something.</i> (page 148)	<i>You all</i>	<i>First</i> <i>Twelfth</i>
2	a) <i>“My ma calls me Orange ‘cause I like orange, but most call me Train”</i> (page 45)	<i>Mama</i>	<i>Third</i>
3	a) <i>“My ma calls me Orange ‘cause I like orange, but most call me Train”</i> (page 45) b) <i>“Well, he got to move over, ‘cause Sam Train’s coming to shake his hand.” Train muttered.</i> (page 64) c) <i>The only reason I came over here is ‘cause my tailor lives here.”</i> (page 74) d) <i>‘cause who was that we seen up there, Butterbeans and Suzy?”</i> (page 101) e) <i>“Just ‘cause I ain’t a tap dancer like you don’t mean I like Nokes. Beside, he ain’t the worst.”</i> (page 147)	<i>Because</i>	<i>Third</i> <i>Sixth</i> <i>Sixth</i> <i>Eight</i> <i>Eleventh</i>
4	a) <i>“I ain’t fussy ‘bout meetin’ folks,” Train said nervously.</i> (page 45) b) <i>“I don’t know nuthin’ ‘bout</i>	<i>About</i>	<i>Third</i> <i>Sixth</i>

	<i>no kid!” Train said. (page 59)</i> c) <i>Is that what you talkin’ ‘bout Train? That’s for fevers. (page 75)</i>		<i>Sixth</i>
5	a) <i>“Whyn’t you put some o’ that powder on him that you got. I seen you use it before.” (page 75)</i>	<i>Of</i>	<i>Seventh</i>
6	a) <i>Don’t tell no body ‘bout it, y’hear? That’s jus’ for you ‘n me to know. (page 142)</i>	<i>You</i>	<i>Eleventh</i>
7	a) <i>“since that day, carry enough ammo for two men” (page 59)</i> b) <i>”Those four men been up there nine days, with sort supply and ammo. (page 191)</i>	<i>Ammunition</i>	<i>Sixth</i> <i>Seventeenth</i>
8	a) <i>Bishop smiled at Ludocivo, “with chompers like that, ain’t no hambone in the world ‘fraid of you, is it, old timer? Stamps barked. (page 103)</i>	<i>Afraid</i>	<i>Eighth</i>
9	a) <i>Like a genie in a bottle, ‘cept no genie do come, not yet, no how. You wanna try?” (page 142)</i>	<i>Except</i>	<i>Eleventh</i>
10	a) <i>Train crinkled his face in puzzlement, “I don’t understand what you want, chil’.” (page 143)</i>	<i>Child</i>	<i>Eleventh</i>
11	a) <i>Something’s cookin’ ‘round here and he ain’t telling. Dumb white cracker”... (page 147)</i>	<i>Around</i>	<i>Twelfth</i>
12	a) <i>Hector, you got some mo’ magic powder?”... (page 158)</i>	<i>More</i>	<i>Twelfth</i>
13	a) <i>“I see you got some new stripes out of it, too. ‘Fore you know it, you gonna be a big white captain like him.” (page 239)</i>	<i>Before</i>	<i>Twentieth</i>
14	a) <i>“You ‘bet not come no closer.” (page 242)</i>	<i>Better</i>	<i>twentieth</i>

There are three kinds of abbreviation; clipped at the beginning of the word, such as *round*, *fore*, *afraid*, *cept* and so on; clipped at the end of the word, such as *bet*, *ammo*, *mo*, and so on; clipped at the beginning and

the end of the word, such as *[in]flu[enza]*. Yet, the last type is not found in this case.

Acronyms are the words derived from the initials of several words. There are just three acronyms used on the novel, even two of them is not stated in clear the meaning of them. see the table 2.4.5;

Table 4.2.5
The Findings of Slang Words Constructed
From the Process of Acronym

No	Words	Meaning	Chapter
1	a) <i>Stamps glared at Bishop, “your fuckin’ friend goes AWOL, and now this God and country motherfucker wants us to get a prisoner. (page 147)</i>	<i>The term for soldier that is absent without any permit</i>	<i>Twelfth</i>
2	a) <i>...Instead Stamps had what they called back at headquarters a “SNAFU” he said. (page 229)</i>	<i>Situation normal, all fucked up</i>	<i>Nineteenth</i>
3	a) <i>the kid was telling us the SS is ‘round here...” (page 232)</i>	<i>The name of one division</i>	<i>Nineteenth</i>

The next process is creating new word. It means forming slang by creating a new term or expression, which is different from the existing word. For slang words found in the novel based on this process are as follow. See the table 2.4.6;

Table 4.2.6
The Findings of Slang Words Constructed
From the Process of Creating New Word

No	Words	Meaning	Chapter
1	a) " Naw ," he said. "I'm keeping it." (page 9)	No	First
2	a) ... " Goddamn , you crazy?" <i>Suddenly, the booms and din around Train seemed to screech to an unbelievable roaring pitch.</i> (page 10) b) " Goddammit , don't double talk me, soldier" Bishop stood up. (page 62) c) Stamps snapped, "What's so goddamn funny , Hector? Ask the woman where's the German?" he looked at Renata (page 99) d) "...I ain't getting on any goddamn mountain and getting killed...." (page 102) e) Best goddamn captain we ever had. (page 150)	Abusive word to express annoyance or anger	First Sixth Eight Eight Twelfth
3	a) "You was hit and you was dead and I brung you back," said bishop. (page 11)	Third form of bring	First
4	a) " I ain't fussy 'bout meetin' folks," Train said nervously. (page 45) b) " I ain't say put a spell on 'im. Look 'im over." Stamps said. (page 58) c) I ain't fixin' to go back." (page 60) d) "... I ain't getting on any goddamn mountain and getting killed...." (page 102) e) " I ain't goin' no place."... (page 232) f) I ain't getting' all tongue-tied over white folks killin' each other. When's Nokes coming?" Bishop said. (page 233)	Am not	Fourth Sixth Sixth Eight Nineteenth Nineteenth

5	a) <i>But you owe me some money, and until you pay it, you ain't goin' nowhere".</i> (page 11) b) <i>"...and these folks ain't the friendliest. We got wounded too."</i> (page 146)	Are not	First Twelfth
6	a) <i>"this ain't the Cinquale Canal, lieutenant.</i> (page 102) b) <i>"He's a smartass, ain't he, Hector?"</i> (page 151) c) <i>... "It ain't safe up there..."</i> Hector said. (page 184) d) <i>"Who cares? It ain't us. May be it's the Brazilians"...</i> (page 231)	Is not	Eight Twelfth Fifteenth Nineteenth
7	a) <i>Bishop smiled at Ludocivo, "with chompers like that, ain't no hambone in the world 'fraid of you, is it, old timer? Stamps barked.</i> (page 103)	There is no	Eighth
8	a) <i>"I ain't go no place."...</i> (page 233)	Did not	Nineteenth
9	a) <i>Bishop glanced up at him and said, "It ain't been ten minutes."</i> (page 153)	Has not	
10	a) <i>Bishop chuckled to Stamps. "She ain't known us a week..."</i> (page 202)	Does not	Seventeenth
11	a) <i>"You puttin' a mojo on me?</i> (page 11)	Cocain	First
12	a) <i>"That niggers lost his buttons."</i> (page 30)	Negro	Third
13	a) <i>You kin talk the horns off the devil's head. I ain't fixin' to go back."</i> Train sighed heavily, (page 60)	Can	Sixth
14	a) <i>"He don't wanna go back! G'wan. Take him! I don't want him."</i> (page 62)	Abusive word	Sixth
15	a) <i>"I don't know nuthin' 'bout no kid!"</i> Train said. (page 59)	Nothing	Sixth
16	a) <i>Train sighed heavily, "Dunno where I'm going, Bish. I'm ain't going here no more,"</i> (page 60)	Don't know	Sixth
17	a) <i>"The boogie man's that way." "Well, he got to move over, 'cause Sam Train's coming to shake his</i>	Arrogance	Sixth

	<i>hand.” Train muttered. (page 64)</i>		
18	a) ...” <i>You like this, don’tcha?</i> ” Train offered the little Italian boy. (page 67)	<i>You</i>	<i>Sixth</i>
19	a) “ <i>you would never see me grabbing no li’l’ white boy like you done.</i> ” (page 76)	<i>Little</i>	<i>Seventh</i>
20	a) “ <i>Nothing there but a wacko</i> ” Stamps said. (page 101)	<i>Eccentric people</i>	<i>Eight</i>
21	a) “ <i>Well, he musta snuck in there and filled up on three hundred years’ worth of nooky then, ‘cause who was that we seen up there, Butterbeans and Suzy?</i> ” (page 101)	<i>Sexual activity</i>	<i>Eight</i>
22	a) Bishop smiled at Ludocivo, “ <i>with chompers like that, ain’t no hambone in the world ‘fraid of you, is it, old timer? Stamps barked,</i> (page 103)	<i>Soldier</i>	<i>Eight</i>
23	a) Bishop smiled at Ludocivo, “ <i>with chompers like that, ain’t no hambone in the world ‘fraid of you, is it, old timer? Stamps barked,</i> (page 103)	<i>Bad man</i>	<i>Eight</i>
24	a) “ <i>We’re going to lay low back at that dotty fella’s house again and try this radio twenty-four hours more...</i> ” Stamps stood up. (page 139)	<i>Friend</i>	<i>Eleventh</i>
25	a) “ <i>...and these folks ain’t the friendliest. We got wounded too.</i> ” (page 146)	<i>Good friend</i>	<i>Twelfth</i>
26	a) <i>This little feller’s fever’s coming down. Hector, you got some mo’ magic powder?</i> ”... (page 148)	<i>Little friend</i>	<i>Twelfth</i>
27	a) Bishop said, “ <i>The plan is to get my fourteen hundred wampums outta you and go home, that’s my plan.</i> ”...(page 148)	<i>Money</i>	<i>Twelfth</i>
28	a) <i>We can’t sit out here with these wops till one of these signorinas decides to give you some pussy...</i> ” (page 176)	<i>Folks</i>	<i>Fifteenth</i>
29	a) <i>We can’t sit out here with these wops till one of these signorinas decides to give you some pussy...</i> ” (page 176)	<i>Vagina</i>	<i>Fifteenth</i>

30	a) " Aw , git off your hind legs 'bout that guy," Bishop said. (page 205)	<i>Disagreement</i>	<i>Sixteenth</i>
31	a) Johnny " Aw , git off your hind legs 'bout that guy," Bishop said. (page 205)	<i>Get</i>	<i>Sixteenth</i>
32	a) "Oh, that just skippy . We know that." Hector said. "He says we got to skedaddle." (page 205) b) "Great. That's just skippy ." Stamps couldn't stand the Brazilians. (page 231)	<i>Hermaphrodite</i>	<i>Sixteenth</i> <i>Nineteenth</i>
33	a) ... "The whooshing noises he heard overhead, the woo, woo, woo with the big smash at the end..." (page 230)	<i>Clamorous voices</i>	<i>Nineteenth</i>
34	a) "While was stoking your little johnny , the kid was telling us the SS is 'round here..." (page 232)	<i>Little boy friend</i>	<i>Nineteenth</i>
35	a) "If you hadn't sent that doofus over that ridge, we wouldn't be here." Stamps muttered. (page 233)	<i>Soldier</i>	<i>Nineteenth</i>
36	a) "Hell you did. Beat the guy out fourteen hundred bucks , then sent him over there. (page 233)	<i>Dollar</i>	<i>Nineteenth</i>
37	a) He was kicking at the snow. Let's go, suh ..." Train didn't move. "You 'bet not come no closer." (page 242)	<i>Expression of annoyance</i>	<i>Twentieth</i>

The last process is use of the existing word. It means, slang expressions are derived from the existing word with acquiring new meaning. See the table 2.4.7;

Table 4.2.7
The Findings of Slang Words Constructed
From the Process of Using the Existing Word

No	Words	Meaning	Chapter
1	a) <i>The Negro opened his mouth, outraged and said “fuck you!” (page 7)</i>	<i>Abusive word</i>	<i>First</i>
	b) <i>“You need a fucking doctor, I think.” “Don’t need no doctor, I think.” The boy said. “Then why did you run this way in the first place? Whyn’t you just run back to our side instead of getting us all fucked up way out here? Train answered. (page 69)</i>		<i>Sixth</i>
	c) <i>Stamps glared at Bishop, “your fuckin’ friend goes AWOL, and now this God and country motherfucker wants us to get a prisoner. (page 147)</i>		<i>Twelfth</i>
	d) <i>“Who the fuck is that guy? Joe louis?” (page 176)</i>		<i>Fifteenth</i>
2	a) <i>“I’m not a driver,” he said. “I never drove nothing but a mule.” (page 45)</i>	<i>Coach</i>	<i>Fourth</i>
3	a) <i>“I shouldn’t be here with you dogfaces nohow. The only reason I came over here is ‘cause my tailor lives here.” (page 74)</i>	<i>Hostility</i>	<i>Seventh</i>
4	a) <i>The soldiers are saying, “meet my sister. Big tities. Tight pussy”. (page 75)</i>	<i>Sexy girl</i>	<i>Seventh</i>
5	a) <i>Bishop, if you don’t stop banging your gums I’m gonna kick your ass right here.” (page 104)</i>	<i>Troubled speaking</i>	<i>Eighth</i>
6	a) <i>“Told you hell, it was your idea.” “I ain’t told you to get us kilt.” (page 76)</i>	<i>Killed</i>	<i>Seventh</i>
7	a) <i>“Shit no,” hector said. “If you and me get hung up there, who is gonna back us up?”(page 80)</i>	<i>Abusive word</i>	<i>Seventh</i>
8	a) <i>“I don’t know. He is a little cracked, I think.” (page 83)</i>	<i>Crazy man</i>	<i>Seventh</i>
9	a) <i>Stamps turned to Bishop, “What the hell you to do to him?” (page</i>	<i>Expression of bark</i>	<i>Third</i>

	27) b) Bishop piped up, " hell yeah, honey" ... (page 104) c) <i>That's what this whole war is... Hell, I ain't met one German over here yet who didn't have anything for soap and water to do...this devilment, this war to-free-the-world shit.</i> (page 149)		<i>Eight</i> <i>Twelfth</i>
10	a) Dumb motherfucker." Bishop snorted. (page 146)	<i>Abusive word</i>	<i>Twelfth</i>
11	a) Dumb white cracker. " ... Stamps said, (page 147)	<i>Resentment</i>	<i>Twelfth</i>
12	a) "Big Diesel tried to kiss you in the poker and you was gonna let him, but we stopped you." (page 153)	<i>Strong</i>	<i>Twelfth</i>
13	a) "Quit fucking around. What'd he say?" Bishop asked. "something about a duke " (page 158)	<i>Weapon</i>	<i>Thirteenth</i>
14	a) "I know, champ. " Hector said. "Y' think I'm gonna have to give him back?" Train asked. (page 186)	<i>Soldier</i>	<i>Fifteenth</i>
15	a) Stamps watched as the villagers went about their business, "They're loco ," he said. (page 200)	<i>Crazy</i>	<i>Seventeenth</i>
16	a) "And I grilled that ass, too. She sucked my roscoe and everything." (page 234)	<i>Sexual stimulation</i>	<i>Nineteenth</i>
17	a) "And I grilled that ass, too. She sucked my roscoe and everything." (page 234)	<i>Penis</i>	<i>Nineteenth</i>
18	a) "You tired? Is that why you're squeezing ?" Train asked the kid. "Awful tired." He said. (page 250)	<i>Corrupt</i>	<i>Twenty first</i>
19	a) "You tired? Is that why you're squeezing?" Train asked the kid. " Awful tired." He said. (page 250)	<i>Very sad</i>	<i>Twenty firs</i>

The next process is idiom in which two or more free roots are combined into one unit that creates one new idea. It tends to be formed

in phrasal verb that compiles a verb with a preposition. See the table

2.4.8;

Table 4.2.8
The Findings of Slang Words Constructed
From the Process Idioms

No	Findings	Meaning	Chapter
1	a) <i>It was the other blacks next to Train. “Cut it out,” one blurted. “You makin’ it bad for the rest of us.”</i> (page 7)	Stop	First
2	a) <i>“Whyn’t you go home, you mooley bastard,” shouted another.</i> (page 7)	Expression of anger	first
3	a) <i>Nokes glared at Stamps, “You got two minutes to button your men up.”</i> (page 59)	Shut up, stop	Sixth
4	a) <i>“I’m setting here till I figure out what’s next,” Train said.</i> (page 64)	Expect	Sixth
5	a) <i>With each slip in the mud, Stamps, who was in the lead, cursed aloud, “dumb bastard, sending that fool over the hill.” He couldn’t get over it.</i> (page 72)	Abusive word, expressed to annoy	Seventh
6	a) <i>“Cut it out, Bishop,” Stamps snapped, as he climbed ahead.</i> (page 74)	Stop talking	Seventh
7	a) <i>You think we’d be hung up out here if walker was running thing instead of Nokes? You think we’d be setting here?”</i> (page 150)	Trapped	Eleventh
8	a) <i>“Shit no,” hector said. “If you and me get hung up there, who is gonna back us up?”</i> (page 80)	Pick up	Seventh
9	a) <i>“Shit no,” hector said. “If you and me get hung up there, who is gonna back us up?”</i> (page 80)	Left behind	Twelfth
10	a) <i>“Damn fool,” Stamps muttered.</i> (page 151)	Abusive word	Twelfth
11	a) <i>“Cool down. Nokes will bring a squad, then adios, we’re gone.</i> (page 231)	Relax	Nineteenth
12	a) <i>“And get rid of that kid.” Nokes told to Train. “Been trying to,</i>	Taking care	Twentieth

	<i>suh.</i> ” Train said. (page 237)		
13	a) Birdsong waited till Nokes was out of earshot, then said, “Stamps, tell to your big man to loosen up. ”... (page 237)	Warming up	Twentieth
14	a) “I know Diesel, but you got to give him up. ” (page 240)	Surrender	Twentieth

From the detailed explanation above, there are some types of word formation process which are not verified in that novel. Those are derivation, conversion and back formation. All of them are related to grammatical rule in which one part of speech is converted into another part of speech. By this finding, it definitely proves that slang speakers are really against the grammatical rule when employing slang in speaking because they likely speak in an extremely easy way.

On the other hand, most of slang words are expressions of anger, annoyance, abuse or disappointment that shown in a plenty of words; such as *goddamn, shit, hell, fuck, dogfaces, g’wan, suh* etc. It seems closely related to the characteristics of slang itself which flippant and creative but sometimes rude, impolite, and dominated by the swearing words. And finally, people consider that slang is tended to be applied in a very informal situation and used by mostly teenagers who like to speak easily. Even, when it used by black soldiers as like what is happening on the *Miracle at St. Anna* novel. The language production including slang which dominates their conversations indicates that the emotional, psychological and environmental condition of the soldiers is really influenced by the atmosphere of war and finally it influences to the result of their language spoken. Those various new slang words or utterances contribute to the

development of slang vocabularies, somehow, and creatively slang speakers express one meaning into a plenty interesting new words.

In addition, the negation forms of slang tend to use the new word such as *ain't*. That word has multiple meanings in which all of them mean negative statement. It can be meant *is not, am not, are not, have not, has not, do not* and *did not*. Those are based on the context of speech they use at the time. According to the findings above, the researcher found more than twenty times that word is used in the novel with those various meanings. It means, when slang speakers produce new words, they will apply it frequently and leave the original ones, as one of evidences that they tend to use different language to create their special identity. Finally, when those new words are more widely used in different times and places by much more people, it should be really probable to be accepted as standard words.

CHAPTER V

CONCLUSION

5.1. Conclusion

From periods to periods, slang is still understood as the informal language that is used outside the formal situation as well. It is true because the form of slang words are mostly do not found in any dictionaries which are used as the main standard to determine whether one word is formal or not. Slang develops as well as the development of language itself. Not only teenagers who used this kind of language, but also soldiers in a war apply it. The novel of *Miracle at St. Anna* tells about four black soldiers in a World War II. A plenty of slang words are used in most of their conversations. Definitely, there are several reasons of why those soldiers apply it; for hiding their identity, lightening their mood, establishing group identity, or dehumanizing the enemy. And mostly slang words they used are expressed in a rude ways such as swearing, annoying, abuse or anger.

Furthermore, as like the brief elaboration on the chapter four, it has been found that slang words are constructed in the same ways as other words formed. Some processes that are used are; reduplication, such as *boogie-joogie, mama, woo-woo*; compounding, such as *boogie-jump, sitting ducks, roll-up, motherfucker*; blending, such as *lotta, musta, lemme, wanna, oughtta, gonna, I'mma*; abbreviating, such as *ammo, fore, cept, bout, Y, cause, mo, chil, bet, fraid, Y'all, O, ma, bout*; acronym, such as *AWOL, SNAFU*; creating new word, such as *brung, dunno, nuthin, ain't, naw, goddamn, niggers, mojo, kin, boogie, cha, wacko, nooky, champer, hambone, wops, wumpums*; and use of the existing word,

such as *mule*, *tight pussy*, *big tities*, *gum*, *fuck*; and the last process is idioms, as like *loose up*, *get rid*, *cool down* etc.

From all classifications of word formation processes on the fourth chapter, the researcher found that there are 37 words are new words. It means that those are made up by themselves producing new meanings. The classification of creating new words reaches the highest number than others. The domination of this usage means that most slang speakers like to produce new words that different from other community's words to have their special own identities. And the most rarely words used by them is under the classification of acronym and reduplication. It is merely found three words of each classification.

5.2. Suggestion

The more widely usage of slang from time to time invites every linguists or language department students to get obvious understanding about it. Since, it is now applied not only by the teenagers, as it firstly appeared, but also by mostly all communities all over this world. The different speakers of it in every region convincingly will also appear different exciting thing. It seems extremely interesting to discuss it in various fields of studies.

Easiness, simplicity and ungrammaticality are the most important things that make people like to use it. It will never be bored to conduct a discussion about slang as the evidence of language variety in which it appears in daily social interactions among people. It means that the researcher suggests to the next researcher to conduct a study about slang in other sides of discussions which regard to all of views related to slang. Likewise, grammatical point of view is

really urgent to be discussed, yet it is still rarely found a brief discussion about it.

Meanwhile, 70% of slang usage is against the grammatical rules. Finally, the researcher convinces that it would be the next important thing to be discussed.

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APPENDIX

BIOGRAPHY OF JAMES McBRIDE

James McBride was born in 1957, the eighth of twelve children. McBride was raised in Brooklyn's Red Hook housing projects, and received a degree in music composition from the Oberlin Conservatory of Music, in Ohio. Upon graduation, he pursued a master's degree in journalism at Columbia University.

James McBride is an award-winning writer and composer. His critically acclaimed memoir, *The Color of Water: A Black Man's Tribute to His White Mother*, explores the author's struggle to understand his biracial identity and the experience of his white, Jewish mother, who moved to Harlem, married a black man, and raised 12 children. *The Color of Water* won the 1997 Anisfield-Wolf Book Award for Literary Excellence, was an ALA Notable Book of the Year, and spent more than two years on the bestseller list. Chosen by the New York Public Library as one of the 25 books of 1996 to remember, *The Color of Water* has sold more than 1.3 million copies in the United States alone and is now required reading at numerous colleges and high schools across the country. It has also been published in 16 languages and in more than 20 countries.

After the success of *The Color of Water*, McBride turned to fiction, albeit inspired by his family's history. "My initial aim was to write a novel about a group of black soldiers who liberate a concentration camp in Eastern Europe," McBride explains on his web site. "I read lots of books and spent a lot of time researching the subject but soon came to the realization that I'm not qualified to write about the holocaust. It's too much." So, instead, he recalled the war stories of his uncle and cousin, who served in the all-black 92nd Infantry Division, and began

researching World War II in Italy -- particularly the clashes between Italian Partisans and the German army. *Miracle at St Anna* was published in 2002. His second novel, *Song Yet Sung*, was published in 2008.

McBride is a former staff writer for *The Washington Post*, *People Magazine* and *The Boston Globe*. His work has also appeared in *Essence*, *Rolling Stone* and *The New York Times*. Aside from his literary honors, McBride is the recipient of several awards for his work as a composer in musical theater, including the 1996 American Arts and Letters Richard Rodgers Award, the 1996 ASCAP Richard Rodgers Horizons Award, and the American Music Festival's 1993 Stephen Sondheim Award. He has written the score for several musicals, including the highly acclaimed, award-winning show "Bobos."

McBride, an accomplished saxophonist who has toured with renowned jazz singers and musicians, has written songs (music and lyrics) for Anita Baker, Grover Washington, Jr., Gary Burton, Silver Burdett Textbooks, and for the PBS television character "Barney." He is a graduate of New York City's public schools, he studied composition at The Oberlin Conservatory of Music in Ohio, and received a Masters in journalism from Columbia University in New York at age 22. He also holds an Honorary Doctorate of Human Letters from Whitman College. He lives in Pennsylvania and is currently a Distinguished Writer-In-Residence at New York University.

(<http://www.bookbrowse.com/information/biography>)

NINETY-SECOND INFANTRY DIVISION

....*World War II Buffalo Soldiers*

SOURCE: Ninety-Second Infantry Division World War II Association and the Appendix to the Congressional Record, Volume 92 - Part 9, January 14, 1946 to March 8, 1946. Submitted by Spencer Moore, Magnolia, New Jersey. Mr. Moore, a former Captain with the 92nd Infantry Division, is currently Director of Public Relations of the 92nd Infantry Division Association

The 92nd Infantry Division was reactivated for duty in World War II on October 15, 1942, less than a year after Pearl Harbor. Immediately after activation its units were distributed among four military encampments: Fort McClellan, Alabama; Camp Atterbury, Indiana; Camp Breckinridge, Kentucky; and Camp Robinson, Arkansas. Seven months later, all components of the Division arrived at Fort Huachuca, Arizona to continue training before deployment overseas. The division was composed of Black enlisted personnel and a mix of black and white officer personnel. All senior commanders were white.

During April, 1944, at the completion of Corps Maneuvers in the vicinity of Merryville and De Rider, Louisiana, the division commander, Major General Edward M. Almond, announced that the 92nd Division would join the Fifth U.S. Army in the Mediterranean Theater of Operations. The first unit to sail overseas was the 370th Combat Team (CT 370) which departed the United States on July 15, 1944.

The regimental combat team went into the line on the Fifth Army front in Italy in August, 1944. Ten minutes later they went into action against some of the best trained and seasoned troops Hitler had in his army.

From then on, until the Italian campaign finally ended with the surrender of a million crack German troops in April 1945, the 92nd Division fought in General Mark Clark's Fifth Army. Some of them were in the line as long as 68 days at a stretch, more than 2 months.

It is one of the marvels of the war that the 92nd Division with an enlisted personnel made up almost entirely of Black soldiers from the South, who had been sent out to work in the fields before they were even adolescents, and who in many cases never had a chance to learn to read or write. They had grown up in an area where they and their people were always treated as inferiors and sometime less than humans. Despite this stayed in there week in and week out, through some of the harshest fighting in the whole war, against Hitler's best, a superb army of self-assured German veterans fighting with all they had to protect their homeland from the attack rolling up from the South.

The 92nd Division consisted of approximately 12,000 officers and men, including some 200 white officers and 600 black officers. Its enlisted personnel was all black - a majority of them rated as IV and V, the lowest grades in the Army classifications. This was largely due to the fact that three-fourths of them came from Southern States, where educational opportunities for blacks were practically non-existent. And the 92nd Division was activated before the Army educational program - designed to carry a man only through the fourth grade in school - got under way. But these men - ill equipped as they were - did their job. They stayed in there, giving their best, day in and day out, seesawing back and forth through the rain and cold and mud, locked in a titanic death struggle with an

experienced, magnificently trained enemy who knew all the tricks and who had never known defeat.

Through the whole bitter experience, the men of the 92nd Division were dogged by the racial prejudice and segregation that had followed them from the Southern camps where they trained at home. Other troops might yield temporarily, but there was no comment. But if the 92nd Division lost a yard one day - even though they might gain it back the next day - the reports went back across the Atlantic and soon theirs from home would tell them of loud-mouths screaming, even on the floor of Congress, that the Negro soldiers were cracking, that the Negro soldiers were no good.

The Fifth Army in which the 92nd fought was made up of British, American, Brazilian, French, Italian, Greek, Polish, Palestinian, New Zealand, and East Indian troops. It was in this Fifth Army that the Japanese Americans so greatly distinguished themselves - the Japanese American 100th Infantry Battalion, one of the first outfits to receive a Presidential Unit Citation for fighting in Italy.

On April 30, 1945, General Clark announced that the long, weary, bitter campaign, begun on the beaches of Salerno in September 1943, had ended. His polyglot troops had so smashed the German armies in Italy that they had been virtually eliminated as a military force. Nearly 1,000,000 Germans in Northern Italy and Western Austria laid down their arms in unconditional surrender on May 2, 1945, at 2 p.m. The surrender had been signed in the royal palace of Caserta on April 29, by representatives of the German commander, Col. Gen. Heinrich von

Vietinghoff-Scheel, and of the Allied Mediterranean commander, Field Marshall Sir Harold R. L. G. Alexander.

On the day the campaign in Italy ended, the 92nd Division had lost almost one-fourth of its men through casualties. Three hundred and thirty had been killed in action, 2,215 wounded, and 616 were missing in action.

A soldier of the 92nd Division, Private Woodall I. Marsh, of Pittsburgh, Pa., was the first Black to win the Silver Star in Italy. He got it for taking 12 wounded paratroopers from the front lines to safety in his truck, after officers said it could not be done.

When he was told that he could not make it because the water of a raging torrent he had to ford to get to the wounded paratroopers was too deep, Private Marsh replied: "Well, there's dirt underneath ain't there?" and he proceeded to ford it.

Under terrific enemy fire, he drove his truck through water up to the hubs of the wheels to get to the wounded men. On return trip, he tried another route, but it turned out to be just as bad. He had to dig his truck out of the muck and mire again and again. For 30 minutes during the trip, the Germans were trying to get him and his truck with heavy mortar and artillery fire.

Another hero of the 92nd Division was Second Lieutenant Vernon J. Baker, of Cheyenne, Wyoming, a rifle platoon leader. He won the Distinguished Service Cross for the bravery he exhibited in action on 2 days, April 5 and 6, 1945, near Viareggio, Italy. The citation reads: "Second Lieutenant Baker,

demonstrated outstanding courage and leadership in destroying enemy installations, personnel, and equipment during his company's attack against a strongly entrenched enemy in mountainous terrain."

"When his company was stopped by the concentrated fire from several machine-gun emplacements, he crawled to one position and destroyed it, killing three Germans. Continuing forward, he attacked an enemy observation post and killed its two occupants."

"With the aid of one of his men, 2nd Lieutenant Baker attacked two more machine-gun nests, killing or wounding the four enemy soldiers occupying these positions. He then covered the evacuation of the wounded personnel of his company by occupying an exposed position and drawing the enemy's fire."

"On the following night 2nd Lieutenant Baker voluntarily led a battalion advance through enemy mine fields and heavy fire toward the division objective. Second Lieutenant Baker's fighting spirit and daring leadership were an inspiration to his men and exemplify the highest traditions of the armed forces."

One of the officers of the 92nd Division awarded posthumously the Silver Star for gallantry in action was Captain Charles F. Gaudy, Jr., of Washington, D.C. On October 12, 1944, Captain Gaudy was ordered to deploy his company in position on difficult mountainous terrain. His citation states: "He personally led his company out in broad daylight and, through further reconnaissance and by personal example and leadership, succeeded in getting his entire company across a

canal, with an abrupt 12-foot wall. This was accomplished in rain and under extremely heavy enemy fire.”

“Halting the company at its intermediate objective, Captain Gandy went forward alone to reconnoiter the route of the next movement. While engaged in this activity, he was mortally wounded by enemy machine-gun fire. His outstanding gallantry and leadership in combat exemplifies the heroic traditions of the United States Army.”

Lieutenant Theodore O. Smith, aged 24 years, was killed in action in Italy on February 11, 1945, 1 month after he had been awarded the Silver Star for his bravery in leading a small patrol on a mission that netted the Americans two Nazi prisoners and four enemy dead. According to the citation, Lieutenant Smith led his 14-man patrol 2 miles across a mined area through enemy lines to climb up a mountain where the enemy was holding out.

Risking his life to lead the mission, his action made it possible for the Americans to accomplish their objective and capture a strategically important point on the Fifth Army front. Lieutenant Smith was a native of the District of Columbia. He was a graduate of the Dunbar High School and received the degree of bachelor of arts from Howard University, where he was a captain in the Reserve Officers' Training Corps.

First Lieutenant John M. Madison was posthumously awarded the Silver Star for gallantry in action with the 92nd Division in Italy on February 8 and 10, 1945. The first action for which he was cited occurred after his company had

taken its objective against light enemy resistance. Immediately afterwards the enemy subjected the position to terrific artillery and mortar fire which killed or wounded all officers except Lieutenant Madison.

“Extremely heavy casualties and the loss of leadership disorganized the company, and it sought to withdraw,” the citation said. “First Lieutenant Madison quickly gathered the remaining 15 men, and regardless of continuing enemy fire put them into positions to hold the hill. By sheer personal courage and disregard for his own life, First Lieutenant Madison inspired his men to repel three separate enemy counterattacks aimed exclusively at their position.. He withdrew only upon orders. Two days later he captured seven enemy soldiers while leading his company in an attack routed through an extensive unmarked mine field.”

Lieutenant Madison was killed in subsequent action with the 92nd Division on April 5, 1945.

First Lieutenant William E. Porter, of Indianapolis, Indiana, who was also awarded the Silver Star for gallantry in action, exposed himself to enemy arms while his company advanced on its objective under a hail of machine-gun fire. With his unit pinned to the ground, Lieutenant Porter succeeded in eliminating the machine-gun nest, killing the German officer in command and forcing the gun crew to surrender.

During a patrol action Staff Sergeant Mansfields Mason, of Baltimore, Maryland, distinguished himself by heroic conduct. Acting on information that some Germans had been seen to enter a house near a village, his patrol surrounded the building and effectively covered all of its approaches. Sergeant Mason then

crawled to within 30 feet of the house in the face of withering machine-gun fire. He hurled three hand grenades into the building and shifted his position slightly. Out walked five Germans, including an officer, to surrender.

While overseas the 92nd received 12,096 decorations - including 2 Distinguished Service Crosses, 1 Distinguished Service Medal, 16 Legion of Merit awards, 7 Oak-Leaf Clusters to Silver Stars, 95 Silver Stars, 6 Soldier's Medals, 723 Bronze Stars, 1,891 Purple Hearts, and 7,996 combat infantry badges. It also received 205 commendations.

The 92nd came home during the latter part of 1945, landing in Boston, New York, and Norfolk. Only 4,000 were left of the once 12,000-strong 92nd Division whose ranks, like those of other Divisions that fought overseas, had been thinned by transfers, discharges, and deaths.

(<http://www.coax.net/people/lwf/ww2.htm>)



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 Judul Skripsi : Slang Used in *Miracle at St. Anna* Novel

No	Tanggal	Materi	Tanda Tangan
1	6 Maret 2008	Pengajuan Judul	1
2	27 Maret 2008	Konsultasi Proposal	2
3	29 Maret 2008	Revisi Proposal	3
4	11 April 2008	Seminar Proposal	4
5	29 April 2008	Konsultasi Bab I	5
6	15 Mei 2008	Revisi Bab I	6
7	1 Juni 2008	Konsultasi Bab II	7
8	5 Agustus 2008	Revisi Bab II	8
9	22 Agustus 2008	Konsultasi Bab III	9
10	7 September 2008	Revisi Bab III	10
11	7 September 2008	Konsultasi Bab IV	11
12	18 September 2008	Revisi Bab IV	12
13	18 September 2008	Konsultasi Bab V	13
14	19 September 2008	ACC keseluruhan	13

2008

Malang, 19 September

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