CHAPTER II
REVIEW OF RELATED LITERATURE

2.1 THEORITICAL FRAMEWORK

2.1.1 Semantics Analysis

Definitions of semantic analysis is vary. Jackendoff (2002, 91), defining it as the theory of human thinking. Semantic analysis falls into two strands. Some linguists regard sentences as the logical propositions, while others regard them as the repositories of shared concepts, unspoken ideas and sense-perceptions, for a fascinating account of, for instance, colors and emotions as expressed in different world languages, and for summaries of a number.

According to Wikipedia (the free Encyclopedia, internet research), Semantic analysis is the process of relating syntactic structures, from the levels of phrases, clauses, sentences and paragraphs to the level of the writing as a whole, to their language-independent meanings, removing features specific to particular linguistic and cultural contexts, to the extent that such a project is possible. The elements of idiom and figurative speech, being cultural, must also be converted into relatively invariant meanings.

2.1.1.1 Semantics

In linguistics, semantics is the subfield that is devoted to the study of meaning, as inherent at the levels of words, phrases, sentences, and even larger units of discourse. The basic areas of study are the meaning of signs, and the study of relation between different linguistic units: homonymy, antonymy, polysemy, hyponymy, endrocentricity, linguistics compounds, etc. Traditionally,
semantics has included the study of connotative sense and denotative reference, truth conditions, argument structure, thematic roles, discourse analysis, and the linkage of all of these to syntax.

There are some definitions of semantics proposed by the linguists as follows:

1. Lyons (1977: 1), Semantics is generally defined as the study of meaning.

2. Palmer (1976: 1) states that semantics is the technical term used to refer to the study of meaning.

3. Kreidler (1998: 3), Semantics is the systematic study of meaning and linguistic semantic is the study of how language organizes and expresses meaning. Furthermore, Kreidler (1998: 44-45) states that meaning is more than denotation. People do not only talk and write to describe things and events and characteristics, they also express their opinions, favorable and unfavorable. Language furnishes the means for expressing a wide range of attitudes; their aspect of meaning is called connotation. A denotation identifies the central aspects of word meaning, which everybody generally agrees about. The denotation is the relation to phenomena outside language, including imaginary phenomena; the connotation is the cluster of attitudes that the lexeme may evoke.

4. Merriam Webster’s Collegiate Dictionary (2003: 1129), Semantics is the study of meaning; the historical and psychological study and
5. Katz (1972: 1), Semantics is the study of linguistic meaning.

6. Hornby (1974: 775), Semantics is branch of linguistics concerned with studying the meanings of words and sentences.

From the definition of some linguists above, I conclude that semantics is the study of linguistic meaning which have two aspects of meaning (connotation and denotation) and have some basic areas of study (the meaning of signs, and the study of relation between different linguistic units).

2.1.1.2 Analysis

Merriam-Webster’s Collegiate Dictionary (2003: 44), Analysis is a method in philosophy of resolving complex expressions into simpler or more basic ones.

According to Richards, Platt, and Weber (1985: 76), Analysis is the process of breaking down a sentence into it clause and its relating to the other part. Marchand (1969: 98) states that analysis objectives are divided into three types:

1. Identification or classification of the element of communication.
2. Making explicit relationship or connection that exists among these elements.
3. Recognizing the organizational principles that structures and holds the communication together as a whole.
2.1.2 Slang

Few linguists have endeavored to clearly define what constitutes slang. Hornby (1974: 807), Slang is words, phrases, meanings of words, etc. commonly used in talk among friends or colleagues, but not suitable for good writing or formal occasions, esp. the kind used by and typical of only one class of persons.

Kis (1997: 241) states that slang is a linguistic universal because presumably it is found in every language and in every area of the languages. One of the basic conditions of its birth—perhaps the most important one—is a community the members which are in a daily relationship of intensive verbal communication. If this relationship of intensive verbal communication exists, slang phenomena occurs in the language.

According to Britannica Dictionary online (2008), Slang is unconventional words or phrases that express either something new or something old in a new way. It is flippant, irreverent, and indecorous; it may be indecent or obscene. Its colorful metaphors are generally directed at respectability, and it is this succinct, sometimes witty, frequently impertinent social criticism that gives slang its characteristic flavor. Slang, then, includes not just words but words used in a special way in a certain social context.

Dumas and Lighter (1978: 14-15) argued that an expression should be considered “true slang” if it meets at least two of the following criteria:

a. It lowers, if temporarily, “the dignity of formal or serious speech or writing”; in other words, it is likely to be seen in such contexts as a “glaring misuse of register.”
b. Its use implies that the user is familiar with whatever is referred to, or with a group of people that are familiar with it and use the term.

c. It is a taboo term in ordinary discourse with people of a higher social status or greater responsibility.

d. It replaces “a well know conventional synonym.” This is done primarily to avoid “the discomfort caused by the conventional item (or by) further elaboration.

According to Merriam Webster Collegiate Dictionary (2003: 1170), Slang is language peculiar to a particular group; an informal nonstandard vocabulary composed typically of coinages, arbitrarily changed words, extravagant, forced, or facetious figures of speech.

Although the term "slang" is sometimes used with more or less intentional inexactness, and has often been carelessly defined, the notion to which it corresponds in general use seems to be tolerably precise. There are two principal characteristics which, taken in conjunction, may serve to distinguish what is properly called slang from certain other varieties of diction that in some respects resemble it. The first of these is that slang is a conscious offence against some conventional standard of propriety. A mere vulgarism is not slang, except when it is purposely adopted, and acquires an artificial currency, among some class of persons to whom it is not native. The other distinctive feature of slang is that it is neither a part of the ordinary language, nor an attempt to supply its deficiencies. The slang word is a deliberate substitute for a word of the vernacular, just as the characters of a cipher are substitutes for the letters of the alphabet, or as a nickname is a substitute for a personal name.
There are still many definitions of slang, and none of them define in the same as another. Because what makes different source has different, definition depends on from which angle is viewed. However, one important point, which are always mentioned is that slang is informal language, informal for it has not been widely and fully accepted by a society from all level because it is mostly spoken by young people.

2.1.3 The Characteristic of Slang

Maurer (from Encyclopedia Britannica online, 2008), psychologically, most good slang harks back to the stage in human culture when animism was a worldwide religion. At that time, it was believed that all objects had two aspects, one external and objective that could be perceived by the senses, the other imperceptible (except to gifted individuals) but identical with what we today would call the “real” object. Human survival depended upon the manipulation of all “real” aspects of life—hunting, reproduction, warfare, weapons, design of habitations, nature of clothing or decoration, etc.—through control or influence upon the animus, or imperceptible phase of reality. This influence was exerted through many aspects of sympathetic magic, one of the most potent being the use of language. Words, therefore, had great power, because they evoked the things to which they referred.

Civilized cultures and their languages retain many remnants of animism, largely on the unconscious level. Slang, then, owes much of its power to shock to the superimposition of images that are incongruous with images (or values) of others, usually the members of dominant culture. Slang is the most popular when
its imagery develops incongruity bordering on social satire. Every slang word, however, has its own history and reasons for popularity. When conditions change, the term may change in meaning, be adopted into the standard language, or continue to be used as slang within certain enclaves of the population.

Some slang becomes respectable when it loses its edge; “spunk,” “fizzle,” “spent,” “hit the spot,” “jazz,” “funky,” and “p.o.’d,” once thought to be too indecent for feminine ears, are now family words. Other slang survives for centuries, like “bones” for dice (Chaucer), “beat it” for run away (Shakespeare), “duds” for clothes, and “booze” for liquor (Dekker). These words must have been uttered as slang long before appearing in print, and they have remained slang ever since. Normally, slang has both a high birth and death rate in the dominant culture, and excessive use tends to dull the luster of even the most colorful and descriptive words and phrases. The rate of turnover in slang words is undoubtedly encouraged by the mass media, and a term must be increasingly effective to survive.

While many slang words introduce new concepts, some of the most effective slang provides new expressions—fresh, satirical, shocking—for established concepts, often very respectable ones. Sound is sometimes used as a basis for this type of slang, as, for example, in various phonetic distortions (e.g., pig Latin terms). It is also used in rhyming slang, which employs a fortunate combination of both sound and imagery. Thus, gloves are “turtledoves” (the gloved hands suggesting a pair of billing doves), a girl is a “twist and twirl” (the movement suggesting a girl walking), and an insulting imitation of flatus, produced by blowing air between the tip of the protruded tongue and the upper lip,
is the “raspberry,” cut back from “raspberry tart.” Most slang, however, depends upon incongruity of imagery, conveyed by the lively connotations of a novel term applied to an established concept. Slang is not all of equal quality, a considerable body of it reflecting a simple need to find new terms for common ones, such as the hands, feet, head, and other parts of the body. Food, drink, and sex also involve extensive slang vocabulary.

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. 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.

Partridge (1933: 67) explains some characteristics as follows:

a. An element of humor is almost always present in slang, for example to call ‘a hat’, people say ‘a lid’, because puts a hat and a pot-lid are in the same class.

b. Nearly all slang consist of old words changed in form of far more often, old words with new meaning or new shaded of meaning.

c. Metaphors are very vital and vivid slang, for example, angle-face means boyish looking officer.

d. Slang delights to curtain (clip, abbreviate, shorten) words as in monk for monkey, looney for lunatic, biz for business, var sity for university.
e. Violent terms, so common in slang. This requires less imagination and less imagination and less delicacy of perception, for example, *terrible, terribly, awful, awfully, horrible, horribly*.

In short, Shaw (1984: 23) describes the characteristic of slang into flippant or eccentric humor, forced, fantastic, or grotesque meanings; novelty; attempts to be vivid, fresh, pungent, and colorful.

2.1.4 The Creation of Slang

The formation slang word is no far different from how standard words come into being. To see the similarities below Culpeper (1997: 29) list some ways in which are formed:

a. **By-affixation**—adding affixer to form another word. Affixes are short element, which usually do not exist as words in their own right, but are tacked on to a root in order to form another word, e.g. undress, recall, harmonies, foolish. In slang, the word is reconstituted (to misinterpret a period of history).

b. **Back formation**—subtracting elements (often affixes) to form another word. For example, the word editor appeared before the word edit. In addition, the subtracting of the affix or gained the word edit, the verb describing what the editor did. In slang, the word is kicker (a person of a difficult temper, analogous to the act of kicking).

c. **Compounding**—combining words to form another word, for example, newborn in slang, the word is junk head (a drug-addict).

d. **Blends**—fusing elements of to other words. Classic example include:
- motor + hotel = motel;
- breakfast + lunch = branch;
- smoke + fog = smog.

In slang, the word is rugby + soccer = rugger (soccer played to rugby rules).

e. **Functional conversion**—using one part of speech as another. For example, consider conversion of nouns into verbs: to hand in an assignment. In slang the word is to leg it.

f. **Clips**—shortening a longer word (usually by removing syllables, for example: pantaloons = pants, knickerbockers – knickers, and brassiere = bra. In slang, the word is grad = graduate.

g. **Acronyms**—combining the initial letter of words or syllables. For example, TB = tuberculosis, TV = television, and DIY = do it yourself. In slang, the word is A.D. = a drink.

Although many slang words are created in those ways, but largely slang is produce by social forced rather than by an individual speaker or writer. Civilized society tends to divide into a dominant culture and various subcultures that flourish within the dominant framework. The subcultures show specialization linguistic phenomena, varying widely in form and content that depend on the nature of the groups and their relation to each other and to the dominant culture. The shock value of slang stems largely from the verbal transfer of the values of a subculture to diametrically opposed values in the dominant culture. Names such as fuzz, pig, fink, bull, and dick for policemen were not created by officers of the
law. (The humorous “dickless tracy,” however, meaning a policewoman, was coined by male policemen.)

Occupational groups are legion, and while in most respects they identify with the dominant culture, there is just enough social and linguistic hostility to maintain group solidarity. Terms such as scab, strike-breaker, company-man, and goon were highly charged words in the era in which labor began to organize in the United States; they are not used lightly even today, though they have been taken into the standard language.

In addition to occupational and professional groups, there are many other types of subcultures that supply slang. These include sexual deviants, narcotic addicts, ghetto groups, institutional populations, agricultural sub societies, political organizations, and the armed forces, Gypsies, and sports groups of many varieties.

In criminal subcultures, pressure applied by the dominant culture intensifies the internal forces already at work, and the argot forming there emphasizes the values, attitudes, and techniques of the subculture. Criminal groups seem to evolve about this specialized argot, and both the subculture and its slang expressions proliferate in response to internal and external pressures.

### 2.1.5 Partridge’s Classifications of Slang

Partridge (1933: 27-30) divides slang according to the field where the slang is used. It can be seen as follows:

1. **Cockney Slang**, well known as the slang of Londoners. The term 'Cockney' rhyming slang is generally applied to the expansions to indicate the rhyming
style; though arguably the term only applies to phrases used in the East End of London. This slang is characterized by a very pronounced accent. For example: the change of th to f or v, as in fing for thing, farver for farther; the vowel-sound change from ou to ah as in abhat for about; and the most marked change of vowel sound is that for ei for ai or ay as in dyly for daily. In this type, words are written in they way they are pronounced, like wassap? for what’s up?.

2. **Public-House Slang**, the characteristics of slang terms on this type are cheery, materialistic, but not gross nor cynical, for example, boozer (a public-house), second liker (another drink, the same as the first), balloon-juice (soda-water), and pot o’bliss (a fine tall woman).

3. **Workmen’s Slang**, for example: brass, chips, dust, feathers, brads (money); sheep’s foot (an iron hammer); Saint Monday (the favorite day of the week); out of collar, want an apron (out of work); screw (salary); get a sack (to be discharge), noisily talkative woman (church bell).

4. **Tradesmen’s Slang**; many of this type are now jargon, for example: bread basket (belly), coal up (to feed), take a trip (giving up a job), chuck a dummy (to faint), kick (to seek), real Kate (a kind matron).

5. **The Slang of Commerce**; the characteristic of this kind is to abbreviate the words, for example: deb. (debentures), ex div. (without the dividend), pref. (preference stock), circs. (circumstances), com. (commercial traveler), sec. (second), pod. (the Post Office Directory).
6. **Publicity**, characterized by catchy phrases and rhymes, for example: *Don’t worry, use Sunlight* (soap), *That’s Kruschen feeling* (Kruschen Salts), *Grateful and comporting* (Epp’s cocoa).


8. **Literary Critics**, for example: *Balaam-box* (to fill up spaces in newspaper), *blue roses* (something unobtainable), *forest of fools* (the world), *lamartinism* (goody-goody writing), *not enough written* (insufficiently polished in style), *scripturience* (the itch or rage for writing), *sun-clear* (obvious).


10. **The Law**, for example: *six and eight pence* (a solicitor-whose fee used often to amount to that sum), *ambidexter* (one that take fees from both plaintiff and defendant), *pettifogger* (a little dirty attorney), *crump* (false witnesses), *trounce* (to punish by course of law).

11. **Medicine**, initials, abbreviations, and euphemism are the characteristics of this type, as the tendency of medical persons to clothe their actions, words, and prescriptions in mystery, for example: *D.D.A.* (the Dangerous Drug Act), *C.S.M.* (Cerebrospinal Meningitis), *TB* (tuberculosis), *med.lab.*

13. *Parliament and Politics*, for example: *cabbage garden patriots* (cowards), *dish* (to overcome), *disguised public house* (a workmen’s political club), *make all right* (by promising to pay for a vote), *old gang* (uncompromising), *free breakfast table* (free of duties), *go on the dole* (to receive unemployment benefit), *to axe* (to cut down expenses).

14. *Public Schools and Universities*, schools and universities are the important source of slang. Mostly because students seem to feel an imperative necessity to avoid everyday vocabularies like *throw, put, run*, etc. Rather, they will use *we bashed, give a biff, we swatted*, etc. This kind of slang is characterized by the addition of a hocus pocus syllable either to the beginning or the end of every word like *cutie* from *cute* and *sweetie* from *sweet*. Another characteristic is the addition of suffix –er to every set of word, as in *fresher* (freshman), *Deaner* (the Dean), *brekker* (breakfast), *leccer* (lecture), *eccer* (exercise), *canoer* (cano), etc.

15. *Society*, novelty as leisure of society is the characteristics of this type. There arises a kind of special vocabulary, which is constantly changing with the changing of fashions. But this fashionable kind of slang can be understood easily. For example: *jolly* (cheer), *dressed to kill* (wearing
16. *Art*, the artistic slang is fun. For example: *artistic merit* (a satirical way of saying that a portrait is flattering), *signed all over* (said of a good picture which instantly reveal its creator in every inch).

17. *The Theater*, characterized by apt and striking passage, for example: *acting lady* (an incapable actress), *Early Turner* (an inferior music-hall artist), *tabs* (an ageing woman).

18. *Sports and Games*, many slang words from this type have already incorporated in standard speech, for example: *bally* (very large), *do in* (to risk), *rot-funk* (panic), *sitter* (an extremely easy catch), *tapped* (hit), *heavily grassed* (felled).

19. *The Turf*, this type is mostly about horse racing, for example: *get right* (trod cure horse), *lifter* (a horse much given to kicking), *tinman* (a millionaire), *up* (riding), *two-buckle horses* (tubercular horses).

### 2.1.6 Slang as Language

Slang is used by all kinds of groups of people who share situations or interests. The group which uses these words is always in the minority, and often uses slang to set themselves apart or make it difficult for ordinary people to understand them. When a particular new expression is known and used by a large majority of the population, it is no longer slang, but part of the regular language or usage.
Slang fulfills at least two different functions, depending on whose point of view you take. For the groups that use slang, it is a way to set them apart, to express them in a distinct and individual way, and sometimes to keep secrets from being known by others. But for the society in general and the development of the language, slang performs another role. For the language, slang is like a linguistic laboratory, where new words and forms can be tested out, applied to a variety of situations, and then either abandoned or incorporated into the regular language. It is like a trial period for new words. If they allow people to say something that cannot be said using traditional language, and a majority of people accept them, then these words and expressions join their regular language.

Alfredo Niceforo (in Partridge, 1950: 6) even comprises all reason there could be on why people speak slang into 15, they are:

a. In sheer high spirit, in playfulness or waggishness.
b. As an exercise either in wit and ingenuity or in humor.
c. To be different, to be novel.
d. To be picturesque (either positively or negatively)
e. To be unmistakably arresting, even startling.
f. To escape from clichês, or to be brief and concise.
g. To enrich the language.
h. To lend an air of solidity, concreteness, o the abstract.
i. (1) To lessen the sting of a refusal, a rejection, and a recantation; (2) To reduce the solemnity, the excessive seriousness of a conversation (or of piece of writing); (3) To soften the tragedy.
j. To speak or write down to an inferior, or to amuse a superior public.
k. For ease of social intercourse (not to be confused or merged with the preceding).

l. To induce either friendliness or intimacy of a deep or a durable kind (same remarks).

m. To show that one belongs to a certain school, trade or profession, artistic or intellectual set or social class.

n. To be secret.

o. Not to be understood by those around one.

2.1.7 Slang in Media

It is noteworthy that a huge proportion of current slang originates from just a few areas, such as sex, the gay scene, the drug scene and the music scene; all areas dominated by and important to adolescents and younger generations. Slang lives in the specialized media of the young, such as CD booklets, songs and video clips, magazines and Web sites. Through the media, young people enter fan communities where they learn to incorporate certain forms of English into both their speech and writing to show that they’re a part of youth culture. As a result, slang and related resources have become a global code for youth worldwide embedded in a local code — the national language. Words and phrases for groups or music styles (rapper, east coast, gangsta), music production (sampler, loops), or key cultural concepts (battle, freestyle, dissing, realness) are part and parcel of youth culture everywhere.

In magazines, as well as in other written media, this technique is also applied to attract the readers, in lyrics of songs also applied to attract the listeners.
Style in writing refers to strategy writers use to achieve certain effect. Woodman and Adler (1985: 217), Style is closely related the response the writer hopes to evoke in the reader.

2.1.8 Music

Merriam-Webster’s Collegiate Dictionary (2003: 818), Music is the science or art of succession, in combination, and in temporal relationship to produce a composition having unity and continuity; vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony.

Hornby (1974: 557), Music is art of making pleasing combination of sounds in rhythm, harmony, and counterpoint; the sounds and composition so made; written and printed signs representing these sounds.

According to Wikipedia (the free Encyclopedia, internet research), Music is a human expression in the medium of time using the structures of sounds or tones and silence. It is expressed in terms of pitch, rhythm, harmony, and timbre. Genres of music are blues, classical, country, dub, electronic, electronic dance, electronica, funk, gospel, hip hop, jazz, Latin American, melodic, pop, progressive rock, rapcore, reggae, rap, rhythm and blues rock, ska.

Furthermore, according to Wikipedia (the free Encyclopedia, internet research), Rapping is the rhythmic spoken delivery of rhymes, wordplay, and poetry, one of the elements of hip hop music and culture. Rappers use double entendres, alliteration, and other forms of wordplay that are also found in classical poetry. Similes and metaphors are used extensively in rap lyrics.
According to Wikipedia (the free Encyclopedia, internet research), A composer (literally meaning 'one who puts together') is a person who creates music, usually in the medium of notation, for interpretation and performance (which may be repeated an unlimited number of times) by other musicians. The composer is the author of the music. Sometimes they create music according to their personal life and choose words for lyrics according to their own language of their society. Slang usually appears in the lyrics of songs because of the influence of using daily or informal language and society where the composers themselves live. The music that composers make can be heard through several media; the most traditional way is to hear it live, in the presence, or as one of the musicians. Live music can also be broadcast over the radio, television or the internet.

Marshall Bruce Mathers III known as Slim Shady and his primary stage name Eminem, is an Academy Award and Grammy Award-winning American rapper, record producer and actor. Having sold eighty million albums worldwide, Eminem is one of the highest-selling rappers of all time.

2.2 Relevant Studies

I have consulted and read some information from some literatures and from previous researchers which are relevant to the topic to support the analysis. Some of them are quoted as follows:

Kreidler (1998) in “Introducing English Semantics” found that there are dimensions of meaning; anything meaningful in a language is a linguistic expression. Linguistics expressions may be of various lengths.
Partridge (1933) in “Slang Today and Yesterday” found that there are 19 divisions of slang. In this book the analysis of slang is according to the field where the slang is used. The 19 divisions of slang are: Cockney Slang, Public-House Slang, Workmen’s Slang, Tradesmen’s Slang, The Slang of Commerce, Publicity, Journalism, Literary Critics, Publishers and Printers, The Law, Medicine, The Church, Parliament and Politics, Public Schools and Universities, Society, Art, The Theater, Sports and Game, and The Turf.

Arikunto (2002) in “Prosedur Penelitian: Suatu Pendekatan Praktek” describes the methodology of research in social fields that can be follow in analyzing linguistics. There are methods of analysis data, methods of collecting data, population and sample, etc.

Musdalifah (2004) in her thesis “A Semantic Analysis on the English Slang in Lyrics of Song”, after analyzing the data of her research found that there are no difficulties to find out the meaning of slang in the lyrics of songs, and the dominant slang words used in the lyrics was “fuck” which 19.67% and the words of slang most classify in Cockney Slang. This thesis is about classification of slang based on Dalzell and Partridge theory. This thesis gives benefit for me because I can follow the way she analyzed the songs.

Nasution (2007) in her thesis “A Semantic Analysis of the Use of Slang and Idioms as found in Backstreet Boy’s Album”, the results of the research are some idioms and slang are found in every lyric of songs; there were not too difficult to find out the idioms and slang words in the lyric; and the dominant idiom in the title song Weird World the total idioms as 13 (22.80%) and the
dominant slang in the title song *My Beautiful Woman* as 10 (26.31%). This thesis helps me in the method she analyzed the songs.

I conclude that I can follow some procedures that describes by the entire researcher in doing my thesis. In theoretical framework I used books from Charles W. Kreidler for semantics theory, Eric Partridge for slang theory, and Suharsimi Arikunto for methodology theory. In analyzing the data, I follow the procedures of analyzing which is used by Sri Handayani Nasution and Musdalifah in their thesis and method analysis of Arikunto Suharsimi.