

# Indonesian Slang Words Found in *Resign!* Novel by Almira Bastari

## *Slang Indonesia yang Ditemukan dalam Novel Resign! Karya Almira Bastari*

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### Article Information

### ABSTRACT

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#### Kata Kunci

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This research aims to analyze Indonesian slang in the novel *Resign!*, one of the Metropop works. In the *Resign!* novel, slang is utilized to shape characters, create dynamic and lively dialogues, and establish emotional closeness between the characters particularly using abbreviation/acronym, coinage, clipping, and semantic shift types of slang. This study used a descriptive qualitative method with a case study approach. Data were obtained through close reading, note-taking, categorization, and analysis of 40 slang expressions found in the novel. The research also reveals the use of uniquely Indonesian particles such as "dong", "kok", and "sih", which enhance the informal and familiar tone of the text. The results indicate that the use of slang in this novel not only enriches the language style, but also reflects the influence of popular culture and the social reality of urban youth, which serve as the novel's backdrop.

#### Abstrak

Penelitian ini bertujuan untuk menganalisis bahasa gaul Indonesia dalam novel *Resign!*, salah satu karya Metropop. Dalam novel *Resign!*, bahasa gaul digunakan untuk membentuk karakter, menciptakan dialog yang dinamis dan hidup, serta membangun kedekatan emosional antara karakter-karakter tersebut, terutama dengan menggunakan jenis bahasa gaul seperti singkatan/akronim, penciptaan kata baru, pemotongan, dan pergeseran makna. Studi ini menggunakan metode kualitatif deskriptif dengan pendekatan studi kasus. Data diperoleh melalui pembacaan mendalam, pencatatan, kategorisasi, dan analisis terhadap 40 ungkapan slang yang ditemukan dalam novel tersebut. Penelitian ini juga mengungkapkan penggunaan partikel unik Indonesia seperti "dong", "kok", dan "sih", yang meningkatkan nada informal dan akrab dari teks tersebut. Hasil penelitian menunjukkan bahwa penggunaan bahasa gaul dalam novel ini tidak hanya memperkaya gaya bahasa, tetapi juga mencerminkan pengaruh budaya populer dan realitas sosial kaum muda perkotaan, yang menjadi latar belakang novel tersebut.



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## 1. Introduction

One trait that distinguishes humans from other creatures on this planet is language. Language can be considered the most remarkable characteristic possessed by humans. Our ability to use language that sometimes it is something we often take for granted, it is something extraordinary and even astonishing features. Without language, it would be nearly impossible for us to

create the human world as we know it today. This is why language is what truly makes us human, because human language is unique.

At first glance, this uniqueness may not be so obvious, since nearly every living creature on the planet has some form of signaling system used to communicate with others of the same or even different species. For instance, crickets chirp, birds sing, monkeys make loud calls, fireflies flash lights, and even ants leave scent trails for their fellow workers to follow. However, human language is very different from all of these signaling systems, so that we must regard it as something entirely separate, a truly unique phenomenon (L.R.Trask, 1999: 1).

Language is not merely a means of communication but also a reflection of culture, identity, and social dynamics. According to Coulmas (2013) in Nasution et al. (2021), language plays a significant role in determining an individual's social class, as it serves as a primary tool for organizing and managing social life and interactions. Consequently, every member of society must communicate through language, as without it, interaction among individuals would not be possible. Language is inherently tied to the community of its speakers. As social life evolves, language also undergoes change, whether through the addition of new elements or the disappearance of obsolete ones. These changes are generally influenced by the needs, conditions, and preferences of its users Chaika (1998:8) in Budiasa et al. (2021). Thus, language and society are inseparable, as they are deeply interconnected.

In line with the evolution of society, one notable form of language variation commonly used in everyday interaction, particularly among peer groups, is slang, which frequently appears in social media communication. Slang represents a variety of language studied within sociolinguistics because of its significance in social communication. It generally comprises informal vocabulary employed by particular social groups, frequently characterized by inventive linguistic creativity that generates distinctive and original expressions (Alya Namira et al., 2024).

According to Chaer & Agustin (2018:2) in Mahardika (2023), slang is developed and utilized by particular social groups to facilitate internal communication, often with the purpose of being unintelligible to outsiders. Slang is characterized by its informal nature, creativity, and rapid evolution. Maitland (2010) in Nuraini & Pahamzah (2021), notes that although slang terms are typically absent from standard dictionaries, they are extensively employed in daily interactions, not only among common people but also across various professional domains. Additionally, the *Kamus Besar Bahasa Indonesia* (KBBI) defines slang as a non-formal, non-standard linguistic variety that is transient and predominantly used by adolescents or specific social groups to communicate internally, thereby excluding those outside the group.

In the Indonesian context, slang was initially known as *bahasa prokem* in the 1970s. The term later shifted to *bahasa gaul* or slang during the 1980s. In Jakarta, *bahasa gaul* became integrated into the broader use of slang, and in several regions outside Jakarta, the terms are used interchangeably (Yulianti, 2023). Although these expressions have been recognized since the 1980s, the

term "slang" itself only gained wider familiarity among Indonesians starting in the early 2000s.

The formation of slang heavily relies on linguistic patterns already familiar to its speakers, allowing expressions to sound fresh while remaining easy to understand. A common method involves shortening or abbreviating original words, such as *cabs*, derived from *cabut*. While these may sound unfamiliar to outsiders, they are typically easy to form and remember. Over time, some of these abbreviated slang terms may even become part of the standard language. Slang also utilizes word-formation techniques found in formal language, such as blending, exemplified by *medsos*, a combination of *media* and *sosial* (social media). Additionally, popular expressions spread through the media have become embedded in slang culture, countering the assumption that slang arises from linguistic ignorance or laziness (Roth-Gordon, 2020). Its usage extends beyond spoken communication to written forms as well, including literature.

Today, slang has evolved rapidly and become an inseparable part of everyday language use, including in literature. Slang is no longer limited to casual conversations or social media, but also appears in modern literary works such as novels, short stories, dramas, and contemporary poetry. Authors often use slang to create a sense of realism, develop characters, and reflect the social or cultural setting. This shows that slang is now considered a valuable tool that enriches literary expression and communication.

Several previous studies have discussed the role of slang in literary works, such as (Wardhani, 2023), who states that although slang is often perceived as prioritizing appeal over correct or standard language, leading to the perception of impoliteness and a lack of moral, social, and educational value, its comprehensible usage through print media is utilized by novelists to enliven the atmosphere in their stories. Many novels show a tendency to use slang that feels casual and less rigid. Nonetheless, in-depth studies that specifically explore the function of slang within popular literary genres such as Metropop remain limited. Most existing research tends to focus on the analysis of slang in general linguistic contexts or on social media.

*Resign!* is a Metropop genre novel that tells the story of four employees, Alranita, Carlo, Karenina, and Andre, who work at a consulting firm in Jakarta. They call themselves "The Cungpret" (*Kacung Kampret*), and feel oppressed by the leadership style of their boss, Tigran, who is a perfectionist and highly demanding. Frustrated by the situation, they agree on a wager that the first person to successfully resign will be treated to a luxurious meal paid for by the others. Unfortunately, their attempt to resign from the office were always caught by Tigran, as if his boss had a sharp intuition for sensing suspicious movement from his employees. Amidst the tense office atmosphere with resignation issues, the relationship between Tigran and Alnarita suddenly adds excitement and complexity to the narrative (Bastari, 2018).

From the description above, this study aims to analyze and explain the use of Indonesian slang used in the novel *Resign!* by Almira Bastari. This novel is one of the metropop novel, which is a collection of contemporary romantic

novels, contains everyday language and even the use of slang to describe the uniqueness of the characters, so that it truly portrays the daily life or experience of urban youth. For urban youth readers, this linguistics use can increase the relatability and accessibility of the story. The incorporation of everyday language such as slang provides a sincere and playful tone, which characterizes contemporary romantic novel itself. Therefore, this study is significant in offering a deeper insight into the role of slang in popular literature works especially in novels and its impact in enhancing the story's appeal, character development, and narrative progression.

## 2. Method

Methods are the techniques employed to gather, process, and analyze data (Willie Tan, 2022). This research utilizes a qualitative descriptive approach, which aims to describe and examine the use of slang language in the novel *Resign!* by Almira Bastari. As stated by Bogdan and Taylor (1975:5) in *Practice & Culture* (2024:364) qualitative methodology is a research strategy intended to generate descriptive information through spoken or written language, as well as observable human behaviors.

The characteristics of qualitative research, as outlined by Bogdan and Biklen (1982) in Dawis et al. (2023), include: (1) a natural setting as the direct source of data, with the researcher serving as the primary instrument; (2) data presented descriptively in the form of words, texts, or behavior; (3) an emphasis on process rather than outcomes; (4) inductive data analysis; and (5) a focus on meaning as the central aspect of the study. Based on these characteristics, this method is considered appropriate for deeply uncovering the forms, contexts, and functions of slang usage within narrative texts.

As in qualitative research, the researcher served as the primary instrument for collecting and interpreting the data. Data collection and analysis in this study were conducted through several stages: (1) thoroughly reading and observing the content of Almira Bastari's novel *Resign!*; (2) collecting data by noting slang words appearing within the text; the data selected from the first dialog that featured the slang words. (3) identifying the data; (4) presenting the data systematically in tables; and (5) drawing conclusions based on the analysis of the forms, meanings, and functions of slang in shaping linguistic style, character development, and the conversational atmosphere within the novel.

The classification of slang is based on the linguistic types according to Yule (2006) in Harared (2018), comprising abbreviation/acronym, clipping, and coinage. In addition, the semantic shift type is adopted according to Allan & Burridge (2006; 2), which explains that the meaning of words can change along with the social influence and context of use.

## 3. Result and Discussion

The analysis of Almira Bastari's novel *Resign!* reveals the presence of 40 unique slang expressions within the text. The subsequent section presents the

collected data alongside an in-depth examination of the slang utilized in the novel.

**Table 1**  
**Slang Finding in *Resign!* by Almira Bastari**

Page	Data	Original Form	Meaning
5	Gue	Aku atau saya	I
5	Lo	Kamu atau Anda	You
10	Rumpi	Membicarakan orang	Talking about other
12	Dong	-	-
15	Kok	-	-
15	Cungpret	Kacung kampret	Stupid lackey
16	Cupu	Culun	Nerd
16	Cewek	Perempuan atau wanita	Female
19	Tuh	-	-
19	Nggak	Tidak	No
24	Duh	-	-
30	Deh	-	-
35	Ge-er	Gede rasa	Big-headed
46	Mah	-	-
66	Indo	Indonesia	Indonesia
67	Garing	Tidak lucu	Not funny
68	Sih	-	-
78	Anjrit	Anjing	Dog
87	Cabs	Cabut atau pergi	Out or leave
93	ABG	Anak baru gede	Teenager
99	Lakik	Laki-laki	Male
100	Kampret	Umpatan kesal	Damn it!
108	Keles	Kali	Like, seriously! or maybe
109	Madesu	Makan dosa	Screwed
114	Makasih	Terima kasih	Thank you
116	Sumvah	Sumpah, serius	Swear to God
136	Jomblo	Belum memiliki pasangan	Single
136	PDKT	Pendekatan	Getting to know someone
150	Medsos	Media sosial	Social media
151	Bokap	Ayah	Father
154	Cocokologi	Cocok	Overanalyzing
159	MT	Makan teman	Snaked a friend
186	Lebay	Berlebihan	Too much or excessive
216	Bini	Istri	Wife
220	Kere	Miskin	Poor
238	Buset	Ungkapan terkejut, heran	Holy crap!
241	Ngebet	Sangat mendamba	Thirsty for her/him
247	Konglo	Konglomerat	Billionaire
251	Sabi	Bisa	Sure! or can
253	THR	Tunjangan hari raya	Holiday bonus

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Total	40
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From the table 1, the total of 40 Indonesian slang terms identified in the novel, the researcher categorized these terms based on the various slang variations found within the text. This classification aims to uncover the types of slang the author uses to develop linguistic style, characterize individuals, and enrich the dialogues within the novel. Indonesian slang frequently appears in forms such as abbreviations/acronyms, clippings, coinage, and semantic shift to enrich the language in the novel

The researcher also noted the presence of Indonesian linguistic particles alongside slang expressions. According to Östman (1995), The term "particle" refers to a linguistic unit that serves multifunctional roles, such as marking or structuring discourse units and indicating interaction and speaker attitude (Degaf et al., 2020). These particles serve to intensify emotional meaning, provide emphasis, or highlight social connections among speakers. This suggests that the local nuances of slang are conveyed not just through vocabulary but also through unique grammatical patterns and intonational features. In informal or casual conversations, these particles play an important role in connecting the knowledge and information accessible to both the speaker and the listener with their emotional states (Miyake, 2015).

### Classification of Indonesian Slang

Based on the data in the table 1 presented above, out of a total of 40 Indonesian slang terms found, there are 33 words or slangs that have meaning after classifying in depth. Of these 33 slangs, they can be divided into four forms, including abbreviation/acronym, clipping, coinage, and semantic shift.

#### Abbreviation/Acronym

According to Merriam Webster (1991), an abbreviation is a shortened form of a phrase or word to replace the entire phrase or word. Abbreviations in slang are used to avoid repeating words or phrases (Napitu, n.d.). Whereas, acronym is a shorted form of a phrase or word that read as a whole word, not per letter like abbreviation. However, acronym is a part of abbreviation itself.

a) Data : ABG

Quote : "*Ya ampun, stafnya Tigran kayak masih ABG.*"

*ABG* is an acronym for *anak baru gede*, an Indonesian phrase that literally means "newly grown child." It refers to teenagers or adolescents in the transitional phase toward adulthood. The term can also be used more broadly to describe someone, regardless of age, who displays immature or juvenile behavior.

b) Data : ABG

Quote : "*... Lupa ingatan sama teknik-teknik PDKT.*"

The term *PDKT* is an acronym for *pendekatan*, an Indonesian term meaning 'getting to know someone'. It commonly refers to the early stage of romantic interaction before an official dating relationship begins.

c) Data : Medsos

Quote : "... *Medsos lo nggak update sama sekali.*"

*Medsos* is an abbreviation of *media sosial*, commonly known as social media, referring to digital platforms where people interact, exchange information, and communicate online.

d) Data : Bokap

Quote : "*Bokap lo apa kabar? Masih sakit?*"

*Bokap* is a slang term used as an informal substitute for the word 'father' in Indonesian. It is commonly used in casual conversation to refer to one's dad.

e) Data : MT

Quote : "*Gila deh, lo memang paling MT sedunia!*"

*MT* is an abbreviation for *makan teman* (eating a friend), a slang expression commonly used to describe betrayal or backstabbing by someone considered as a friend.

f) Data : Bini

Quote : "*Kenapa nggak? Kayaknya sama bininya baik deh...*"

*Bini* is a slang term derived from the Indonesian word *istri* ('wife'), commonly used in everyday conversation among men to refer to their partner.

g) Data : THR

Quote : "... *rasanya seperti mendengar pengumuman THR dipotong, bonuh dihilangkan, dan gaji diturunkan.*"

*THR* is an acronym for *Tunjangan Hari Raya*, which refers to a bonus or allowance typically given ahead of major religious holidays.

From the total above, there are 7 words or slangs that belong to abbreviation and acronym. The use of using abbreviation and acronym including *ABG*, *PDKT*, *doi*, *medsos*, *bokap*, *MT*, *bini*, and *THR* give a more realistic nuances, build closeness between characters, efficiency and language style, and build world in fiction to be more vivid.

## Clipping

According to Yule Yule (1986: 55), clipping is the process of reducing words into shorter words and is used in casual situations (Kasitha & Ida Ayu, 2022). In slang, this process forming a new word that makes it shorter, casual, and easier to pronounce by cutting off parts of a whole word.

a) Data : Gue

Quote : "*Astaga, gue gagal paham!*"

The term *gue*, is an informal first-person pronoun in Indonesia, equivalent to 'I' or 'me' in English. It is commonly used in casual conversations to express familiarity and a close relationship between speakers.

b) Data : Lo

Quote : "*Sudah berapa lama lo di sini?*"

The term *lo*, is an informal second-person pronoun in Indonesian, equivalent to 'you' in English. Similar to the term *gue*, it is frequently used in casual conversations to convey familiarity and closeness between speakers.

c) Data : Rumi

Quote : "*Makan siang adalah surga rumpi.*"

*Rumpi* refers to gossip or the act of talking about others, typically involving casual chatter or unverified rumors. The conversations often revolve around someone's personal matters and may lack factual accuracy.

d) Data : Cewek

Quote : "...*gue pernah lihat dia cipika-cipiki sama cewek cantik banget...*"

*Cewek*, is an informal form of substitute of *perempuan* or *wanita*, which both means "woman" or "female". This slang is commonly used in casual settings to create a feeling of familiarity or intimacy.

e) Data : Nggak

Quote : "*Nggak!*"

The term *nggak*, is an informal form of the standard Indonesian negation *tidak*, which means "not" or "no." It is frequently used in daily conversations because it sounds more casual and relaxed, helping to soften the formality of speech.

f) Data : Cabs

Quote : "*Udah ah, gue cabs dulu. Mau menikmati liburan.*"

*Cabs* is a slang shorten form of the Indonesian word *cabut*, which means 'to leave' or 'to sneak away'. It is commonly used in casual conversation, often to indicate that someone is about to go, exit a situation, or end a conversation.

g) Data : Lakik

Quote : "*Kakaknya. Lakik, udah tua.*"

*Lakik* is a slang term derived from *laki*, a shortened form of *laki-laki*, which means 'man' or 'male' in Indonesian. It is commonly used in informal or humorous contexts to refer to men.

h) Data : Makasih

Quote : "*Makasih, Pak!*"

*Makasih* is a shortened, informal form of *terima kasih*, which means 'thank you' in Indonesian. Commonly used in casual conversation, it conveys a friendlier, more relaxed tone and is often employed to express gratitude in everyday, informal settings.

i) Data : Jomblo

Quote : "*Susah ngomong sama orang yang kelamaan jomblo...*"

The term *jomblo* refers to a person who is single, unmarried or does not have a partner, encompassing both dating and married status. The term *jomblo* commonly used in everyday conversation, it reflects social attitudes toward relationship status within Indonesian culture.

j) Data : Kere

Quote : "*Yaelah, kere banget! Beli lagi aja sih ayamnya. Gue yang bayar deh.*"

*Kere* is a slang term used to describe someone who is poor or lacks money. It can be understood as broke, beggar. Although often used jokingly among friends without intent to offend, the term carries a negative connotation and can be perceived as derogatory.

From the total above, there are 10 Indonesian slang words of the clipping type were identified in this novel. The use of this type of slang

including *gue, lo, rumpi, cewek, cabs, lakik, makasih, jomblo, kere, and ngebet* serves to give a local feel and draw a relaxed, non-rigid, close proximity between characters, and relatable to the urban youth.

### Coinage

According to Kirsten (2006) coinage is the process of creating a new word or phrase for a specific use. Coinage terms are not all completely new, some are generated from old words or new combinations of existing words (Bashir, 2015).

a) Data : Sumvah

Quote : "*Nggak ada apa-apa, keless! Sumvvvaaah!*"

In this context, the term *sumvah* is an imitative types or exaggerated repetition of the Indonesian word *sumpah*, meaning 'I swear' in English. The term is often used in informal speech to emphasize a statement or to express strong emotions such as surprise, amazement, or certainty.

b) Data : Cungpret

Quote : "*The cungpret pun kecewa!*"

*Cungpret*, is a combination of *kacung* (meaning servant) and *kampret* (a derogatory slang term). In the *Resign!* novel, it describes an employee who is seen as low-ranking or unimportant, often someone who is frequently bossed around by their superior.

c) Data : Keles

Quote : "*Aurat keless...Eh, kok lo nggak berenang?*"

*Keles* is an imitative types or humorous distortion of the word *kali* (which loosely means 'maybe' or 'probably') in Indonesian slang. This term usually used in a humorous or sarcastic context to mock, tease, or exaggerate a statement, and often adds a dramatic or exaggerated tone to a conversation.

d) Data : Cocokologi

Quote : "*... Lo bisa lihat dong cocokologi-nya?*"

This term is a portmanteau or combination of the words *cocok* (meaning 'fit' or 'match') and the suffix *-logi* (derived from '-logy', indicating a field of study), thus making it a play on scientific terms. It refers to the tendency to find or force a logical connection just because they appear to be or seems to fit in some way.

e) Data : Lebay

Quote : "*Sandra-nya lebay.*"

*Lebay* is a slang term originating from the Indonesian word *berlebihan*, meaning 'excessive' 'too much' or 'over the top.' The term is usually used to describe an attitude or reaction that are exaggerated or overly dramatic compared to the situation.

f) Data : Konglo

Quote : "*Jahat lo, Lo. Besok-besok Alnarita nikah sama konglo, baru deh lo keselek.*"

The term *konglo* is a shortened slang form of *konglomerat* (billionaire), referring to a person who owns multiple companies or possesses substantial wealth.

## g) Data : Sabi

Quote : "*Sabi!!! Please traktirnya minimal di Skye ya, atau satoo kek, apa kek.*"

*Sabi* is a playful inversion of the Indonesian word *bisa* ('can' or 'able to'), used in informal contexts to create a more relaxed and familiar tone.

From the total above, there are 7 Indonesian slang words using conaige types in this novel. The incorporation of this types of slang including *sumvah*, *cungpret*, *keles*, *cocokologi*, *lebay*, *konglo*, and *sabi*, enriches the language, infusing it with creativity and innovation. Moreover, it enlivens the dialogue within the narrative, rendering it more contemporary, dynamic, and imbued with a subtle wit.

### Semantic Shift

Semantic shift is the process of changing or shifting meaning into a new meaning from the actual meaning. This change in meaning can be narrow, negative, or broad resembling one another (Rahman et al., 2022).

## a) Data : Cupu

Quote : "*Ah, cupu!*"

*Cupu*, is a term used to describe a person who is seen as socially awkward, unfashionable, or not cool. It often has a mildly teasing or mocking tone, implying that the individual is disconnected from current trends or social expectations.

## b) Data : Ge-er

Quote : "*Ini bukan masalah ge-er atau nggak ge-er.*"

The term *ge-er*, an abbreviation of *gede rasa*, used to describe someone who is overly self-confident. This term often refers to a person who mistakenly believes they are admired or liked by others, despite having little to no evidence to support that assumption.

## c) Data : Indo

Quote : "*...Dia balik duluan ke Indo, terus kami bubar.*"

*Indo* is an shorten form of the word *Indonesia*. This term commonly used in informal contexts to refer to the country, its people, or anything associated with Indonesian identity and culture.

## d) Data : Garing

Quote : "*Kamu dari tadi garing ya!*"

*Garing* itself can be interpreted as crisp in English. However, in this context, the term *garing* describes something that is unfunny or dull, often used to refer to a joke that fails to elicit laughter or amusement.

## e) Data : Anjrit

Quote : "*Anjrit!*"

The term *anjrit* is a slang variation of the Indonesian swear word *anjing* (literally 'dog'), commonly used as an exclamation to express surprise, annoyance, amazement, or disbelief, depending on context and intonation.

While derived from a strong profanity, *anjrit* is generally perceived as a milder, less offensive alternative.

f) Data : *Kampret*

Quote : "*Kampreeet! Kapan gue makan temen?...*"

The term *kampret*, originally meaning 'bat' in Indonesian. However, in slang usage, it serves as a mild expletive or an expression of annoyance. Colloquially, it functions as a relatively gentle form of swearing, often used to express frustration or irritation without being too offensive or sounding overly harsh.

g) Data : *Madesu*

Quote : "*Nggak usah banyak basa-basi, gue makesu nih cuman bisa basahin kaki terus kecipakan...*"

In Indonesian slang, the term *madesu* can stand for either *masa depan suram* (meaning bleak future) or *makan dosa* (meaning bearing sin or committing sin). Contextually, this term used to convey or delivered the idea of feelings of guilt, regret, or a moral burden.

h) Data : *Buset*

Quote : "*Buseeet...*"

The term *buset* is a slang expression commonly used to convey feelings of surprise, amazement, or disbelief.

i) Data : *Ngebet*

Quote : "*Sudah ngebet, bukan sekadar mau lagi!*"

The term *ngebet* referring to strongly desire, crave, or be eager for something, whether it's an object, a position, or even a person.

From the total above, there are 9 words using semantic shift were found. The use of this type of slang including *cupu*, *ge-er*, *indo*, *garing*, *anjrit*, *kampret*, *madesu*, *buset*, and *ngebet* reflects social and cultural developments, makes dialogue feel trendier and realist, and adds depth to characters.

Novel *Resign!* Is one of a contemporary novel, which uses slang to enrich language used. Based on the collected data, 33 slang terms were identified as part of the Indonesian vocabulary. In the novel *Resign!* most of the slang used takes the form of clipping, followed by semantic shift, then abbreviation/acronym, and the least is coinage reflecting the distinctive linguistic creativity of youth. The novel it features many everyday expressions that function as a form of general greeting between characters such as the use of the informal pronouns *gue* or *lo* in the conversation. In addition, to add to the relaxed and intimate impression, slang such as *MT*, *jomblo*, *doi*, *kere*, *lebay*, and *nggak* also appear in the dialogue. Each of these slang expressions is used within different conversational contexts but successfully contributes to a casual and easy-going tone.

In this study, the researcher analyses the occurrence of the slang expression in the sentence, explains their meanings according to the given context, and then interprets it so that the communicative function and subtle nuances conveyed in the novel can be accepted. The use of slang in this novel underscore the author's deliberate attempt to establish a conversational tone that seems familiar and easy to understand and is often used by readers.

Furthermore, the use of slang enriches the characterization and enhances the overall atmosphere within the novel.

The frequent use of slang in this novel highlights the author's intention to create a relaxed, communicative atmosphere that aligns with the realities of urban youth readers. Additionally, this approach enhances character development by showcasing their unique personalities and social backgrounds through the way they speak. Therefore, slang in *Resign!* functions not just as a language variation but also as an essential element in driving the story's progression and deepening the characters' psychological complexity.

### Use of Indonesian Particles in Slang Expressions

**Tabel 2**  
**Indonesian Particles**

Data	Quotes
<i>Dong</i>	"Yah, Mas, jangan dong, masa lo cepet banget keluarnya? Gue duluan kek."
<i>Kok</i>	"Datang kok."
<i>Tuh</i>	"Maksudnya apa tuh?"
<i>Duh</i>	"Duh, Pak, ini harus banget saya yang pegang lagi?"
<i>Deh</i>	"Nggak usah deh, cukup grafik itu..."
<i>Mah</i>	"Itu mah kelas lo, Ren."
<i>Sih</i>	"Nggak sih. Cuma kayak saking sepi dan jauh, jadi kemungkinan ketemu orang yang dikenal itu jarang banget. Ya kan, Ra?"

Based on the table 2, the use of particles is also found in the resign novel. Although the particles themselves are not included in slang, the use of Indonesian particles can create a more relaxed and familiar impression in accordance with the reality that exists in a real-life conversation. Particle itself is a word without grammatical meaning but still has a lexical function. Its main function is to give emphasis in the sentence and make the dialog feel more natural and not rigid. Some of the particles found in this novel include *dong*, *kok*, *duh*, *tuh*, *deh*, *mah*, and *sih*. Although these particles lack precise meanings, they contribute to a sense of familiarity and facilitate understanding in character interactions.

The results of this study indicate that the use of slang and particles in the novel *Resign!* not merely serves as a stylistic device and to attract readers, but also reflects casual and familiar everyday language practices. The novel thus provides a realistic portrayal of the language practices of urban Indonesians and offers insights into the use of informal language variations in social interactions. These findings enrich sociolinguistic research, particularly regarding language variation in the context of popular literature, and simultaneously demonstrate how the Indonesian language continues to evolve in line with social trends.

Furthermore, this study may act as a point of reference for future research on the use of informal language in popular literature or other media,

and provide a deeper understanding of the role of language in shaping closeness, identity, and social dynamics within society.

#### 4. Conclusion

This study reveals that the use of slang in the novel *Resign* by Almira Bastari plays an important role in creating a relaxed and familiar atmosphere between characters through both dialog and narration. The use of slang in the novel by Almira also enriches the language and makes the dialog feels natural and relatable to young readers. The use of slang such as *MT*, *jomblo*, *gue*, *lo*, *kagak*, and others not only enriches the language in the novel, but also reflects the closeness between characters in the novel and the reality of young readers' daily lives. Furthermore, the use of Indonesian particles like *dong*, *kok*, *tuh*, and others further enhances the sense of familiarity in the conversations within the novel. These particles help make the dialogues easier to understand and feel livelier. Overall, the slang in this novel strengthens the connection between readers and the story, reinforcing the informal and relatable nuances characteristic of popular literature.

In general, this study contributes to a deeper understanding of the use of slang in literary works, particularly in contemporary romantic novels. However, the research still has limitations on the scope of data that only focuses on one novel. Therefore, any generalization regarding the overall use of slang in modern Indonesian literature should be approached with caution. For future research, it is recommended to conduct analyses on a broader range of popular literary works from different time periods and diverse genres in order to gain a more comprehensive understanding of the development and function of slang in contemporary Indonesian literature.

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