

## Slangification of Social Media: A Cross-Platform Analysis of Language Trends

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This study examines the phenomenon of slang usage on social media platforms, specifically focusing on the processes involved in forming new words from a phonological perspective. This study employs an exploratory and descriptive research design within a qualitative framework; the investigation aims to comprehensively explore and illustrate patterns and phenomena of slang across diverse social media platforms. Drawing on the phonological theory proposed by Muslich M and the slang classification system outlined by Allan and Burrige, the study identifies various linguistic mechanisms, including assimilation, zeroization, metathesis, and anaptyxis, that contribute to the creation of slang words. The research findings offer valuable insights into linguistic creativity within online social contexts, shedding light on how slang usage reflects identity and cultural dynamics. Through analyzing slang terms such as "Phu Kh!" and "Ngab," the study highlights phonological variations and linguistic adaptations inherent in forming new slang expressions. The implications of this research extend to a deeper understanding of the pivotal role played by slang in online communication and the ongoing evolution of language in the digital age.

**Keywords:** Identity and Cultural Dynamics, Linguistic Mechanisms, Phonological Perspective, Slang Usage, Social Media Platforms

### INTRODUCTION

Interaction and information exchange among the global community have become defining phenomena of the contemporary era (Siahaan et al., 2021). As the primary platform for digital interaction, social media plays a central role in bringing individuals from various corners of the world together. Through this platform, people can communicate, share experiences, and exchange information without being limited by geographical boundaries. Cross-cultural and cross-border communication has become more accessible, enabling the global community to engage in discussions, understand different perspectives, and form relationships that transcend physical borders (Saputra & Marlina, 2019). This rapid and global exchange of information accelerates the flow of news and trends, and promotes intercultural cooperation and a deeper understanding of the complexity of the world we inhabit (Habibiloyevna, 2021). Thus, social media interaction serves as a means of communication and a bridge to broaden insights, enrich experiences, and shape an increasingly connected global society.

The manifestation of creativity is a tangible expression of human courage and imagination, appearing in various forms and contexts. Through art, design, literature, and innovation, humans express their thoughts, feelings, and world views. In visual art, creativity emerges in the vibrant colors of paintings, unique forms of sculptures, or inspiring graphic designs. The world of literature serves as a vessel for manifesting creativity through beautifully crafted words, creating captivating stories or profound poetry. Innovation in technology and business also represents a form of creative

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manifestation, producing new products, revolutionary services, or solutions that were previously unimaginable. Creativity is a force that enriches human life, paving the way for the exploration of new ideas and inspiring positive changes in various aspects of life. Through the manifestation of creativity, humans can bring beauty, innovation, and sustainability to the ongoing evolution of culture and society (Budiasa et al., 2021).

Linguistic adaptation reflects a language's ability to change and adapt to environmental, cultural, and social changes. This process involves adjusting to new words or changes in language structure and also entails flexibility in using language according to the context. Language is a living entity that continues to evolve, and linguistic adaptation occurs in response to the dynamics of society (Agsa & Ambalegin, 2020). For example, in the era of social media, linguistic adaptation often takes the form of abbreviations, simplified spellings, or the use of new words emerging from trends and popular culture (Manurung et al., 2020). Even in multilingual situations, linguistic adaptation can manifest as a mix of words or code-switching to facilitate more effective communication. Therefore, linguistic adaptation is not just about changes in the language itself but also reflects the intelligence and resilience of language as a highly dynamic and responsive communication tool evolving with societal changes (Lutviana & Mafulah, 2021).

In the ever-evolving digital world, humans express social, cultural, and communication norms through various unique means (Keidar et al., 2022). Social media becomes the primary stage where individuals detail and share aspects of themselves with the world. Socially, people use digital platforms to strengthen community bonds, identify with like-minded groups, and express their cultural values (Rezeki & Sagala, 2019). Cultural identity is emphasized through selected content, ranging from celebrating traditional festivals to using slang that reflects popular culture. Meanwhile, communication norms in the digital world are also evolving, with emoticons, abbreviations, and memes becoming integral parts of everyday language (Boylu & Kardaş, 2020). These adjustments create a unique digital identity, reflecting how digital technology mirrors human identity. Thus, the digital world becomes a complex and dynamic space for expressing social, cultural, and communication norms in the continuous journey toward global connectivity (Dewi & Widiastuti, 2020).

Social media has become a central pillar in transforming how we interact and communicate in the digital era. This phenomenon has given rise to various linguistic dynamics reflecting the development of creativity and adaptation among social media users. In this context, slang or colloquial language plays a central role as an evolving expression that reflects social, cultural, and communication norms (Pei et al., 2019). Allan and Burridge (2006) made a significant theoretical contribution by classifying slang into five categories: fresh and creative, flippant, imitative, acronym, and clipping (Hafiza & Rosa, 2020). This classification serves as the foundation for a deeper understanding of the differences and characteristics of slang that emerge on various social media platforms such as TikTok, Instagram, and WhatsApp.

This research is conducted with the aim of delving deeper into the use of slang on social media and analyze it according to the Allan and Burridge classification. Through a mixed-method approach combining quantitative and qualitative analysis, this research is expected to provide a comprehensive understanding of linguistic trends and the context of slang usage in the evolving digital society (Raodhatul & Ardi, 2019). As a result of this research, it is hoped that the study will reveal how slang becomes an integral part of digital identity and how these dynamics influence how we communicate and express ourselves in the realm of social media. Additionally, this research is also expected to provide deeper insights into the role of language in shaping digital culture and communication norms in this increasingly connected era.

## METHOD

This research employs an exploratory and descriptive research design with a qualitative approach to thoroughly explore and depict the patterns and phenomena of slangification<sup>1</sup> across various social media platforms (Ahyar et al., 2020). Data is collected through automated text analysis using natural language processing algorithms to identify and quantify the frequency of slang word usage. This data involves a large sample from various social media platforms such as Twitter, Instagram, and TikTok.

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<sup>1</sup> The addition or increase of slang lexis in language, in a text, etc.

Subsequently, language analysis is conducted to identify linguistic patterns, such as new words, abbreviations, and acronyms. Through this analysis, we can map the evolution of slang language and trends in its usage across different platforms (Pangestu, 2019). Content analysis is performed to identify and understand the context of slang usage, including topics often associated with specific slang words. This analysis provides insights into how slangification may reflect and influence cultural shifts and communication norms on social media.

The data collection involves reading, analyzing, and summarizing information from selected literature sources. Data is recorded based on themes or topics related to the role, challenges, and opportunities of Islamic political and social organizations. Data analysis is conducted qualitatively with a thematic approach, identifying patterns, differences, and similarities in interpreting various sources. The results of the analysis form the basis for formulating a deep understanding of the research topic, while the generated theoretical framework strengthens arguments and interpretations.

The research report is structured clearly, encompassing an introduction, literature review, research methodology, results of literature analysis, and conclusions. The report outlines the research findings and provides in-depth insights into slang language.

## RESULTS AND DISCUSSION

### Results

The researchers will apply the slang theory proposed by Allan and Burridge (2006) to classify slang, categorizing it into five distinct types: fresh and creative, flippant, imitative, acronym, and clipping. A total of 40 screenshot images, sourced from the researcher's friends, have been collected for analysis. These screenshots were gathered from social media platforms, including TikTok, Instagram, and WhatsApp. They were subsequently classified according to Allan and Burridge's (Allan & Burridge, 2006) classification system.

The first category, fresh and creative, denotes slang that introduces innovative vocabulary to describe informal situations. The second category, flippant, pertains to slang expressions composed of two or more words with no direct correlation to their denotative meaning. Next, the imitative category encompasses slang that imitates or derives from Standard English, either by using Standard English words in different contexts or combining multiple words. In the acronym category, slang words are formed by taking the initial letter of a word or syllable from a phrase and pronouncing it as a new word. Finally, the clipping category includes slang derived from eliminating several parts of a longer word, resulting in a shortened form with the same meaning.

### Discussion

#### Fresh and Creative

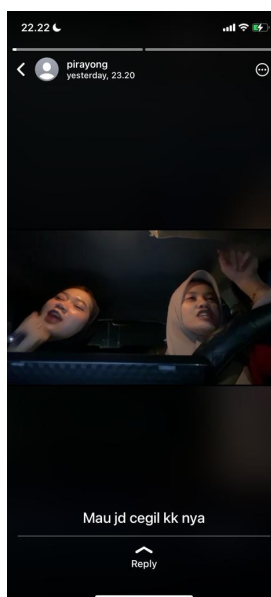


Figure. 1

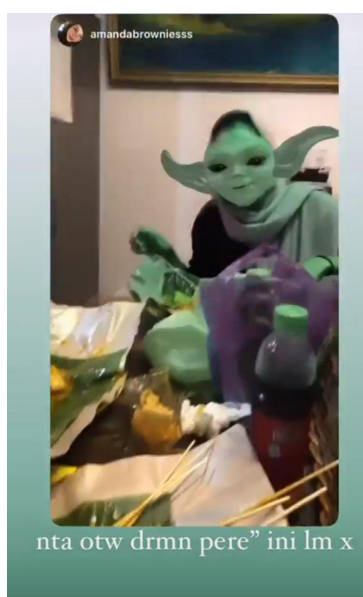


Figure. 2

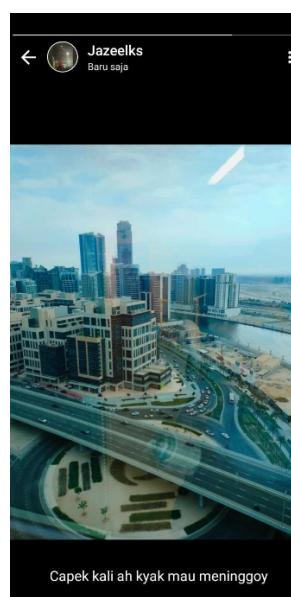


Figure. 3

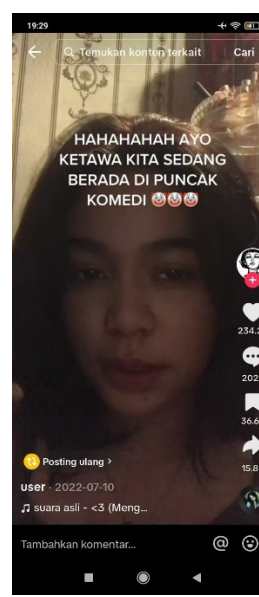


Figure. 4

In Figure 1, the abbreviation “*cegil*” stands for “*cewe gila*” in Indonesian, translating to “crazy girl” in English. This term is commonly employed to depict a girl characterized by an eccentric or unpredictable nature in her romantic relationships, irrespective of whether she assumes a dominant or submissive role. The usage of this slang term aligns with the category of “Fresh and Creative”, highlighting its novelty and inventive expression within the slang lexicon. Figure 2 features the term “*pere*.” The literal meaning is “*perempuan eksperimen*,” which denotes a person who is deceitful or prone to lying. Categorized under Fresh and Creative, “*pere*” introduces a novel designation for an individual who engages in dishonest behavior, showcasing creativity in slang terminology.

In Figure 3, “*meninggoy*” represents a playful adaptation of the term dead or deceased. Classified within Fresh and Creative, “*meninggoy*” introduces a novel expression to convey the concept of dead or passing away, exhibiting ingenuity in slang usage. Figure 4 presents the term “*puncak komedi*,” equivalent to “punchline” in English. Falling under the Fresh and Creative category, “*puncak komedi*” introduces a fresh designation for a comedic plot twist, underscoring the innovative nature of slang development.

### Acronym and Flippant

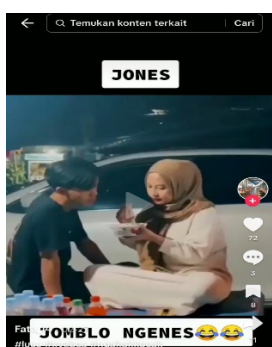


Figure. 5



Figure. 6

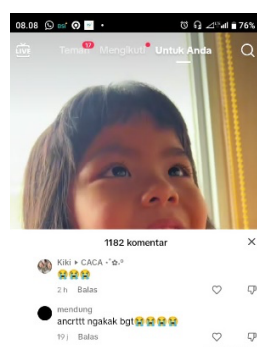


Figure. 7

In Figure 5, the acronym “*jones*” stands for “*jomblo ngenes*,” which translates to “single” in English. The term “*ngenes*” conveys a sense of sadness, frustration, or even misery. This acronym is categorized as flippant due to its combination of words that do not directly correlate with their denotative meanings.

In Figure 6, “*NT*” stands for “*nice try*.” At the same time, “*janck*” is a refined form of the Indonesian slang term “*jancuk*”. The original meaning of “*jancuk*” is considered vulgar and offensive, often used as an expletive or insult in informal speech. Consequently, it is deemed inappropriate for polite or formal conversation. Figure 7 features “*ngakak*,” which means “laughing out loud.” This term falls into the flippant category as it combines words that may not directly correspond to their literal meanings. It represents the written form of laughter in Indonesian.

These examples highlight the diverse nature of acronyms and abbreviations, showcasing how they can convey nuanced meanings and emotions in different cultural contexts.



Figure. 8

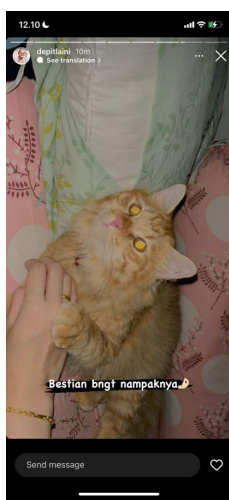


Figure. 9

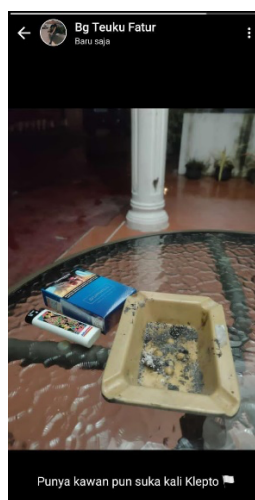


Figure. 10

In Figure 8, the term “*betmut*” is a creative rendition of “bad mood,” while “*golang*” is interpreted as “stolen” or “taken.” This classification falls under the category of imitative slang, as these terms are either directly adopted or originate from Standard English. Figure 9 features the term “*bestian*,” corresponding to the standard English term “bestie.” Classified as imitative slang, “*bestian*” mimics the phonetic sound of “bestie,” a colloquial term referring to a close friend. In Figure 10, the term “*klepto*” describes a thief. Categorized as imitative slang, “*klepto*” mirrors the term commonly used to denote a thief, showcasing an imitative use of language.

### Clipping



Figure. 11



Figure. 12

In Figure 11, the term “*cabs*” serves as an abbreviation of the Indonesian word “*cabut*,” meaning “to leave.” This linguistic phenomenon exemplifies clipping, wherein “*cabs*” represents a shortened form of “*cabut*” or “go,” aligning with the pattern observed in the abbreviation. Figure 12 presents the abbreviation “*Ytta*,” derived from the Indonesian phrase “*yang tau-tau aja*,” which translates to “for those who know,” reflecting the prevalent trend of abbreviation observed within slang terminology.

### CONCLUSION AND SUGGESTION

In this study, the analysis of slang phenomena on social media reveals diversity in forming new words through phonological processes. Phonological theories, as proposed by Muslich M (2010), provide profound insights into various linguistic mechanisms involved in the evolution of slang. Phonological assimilation is reflected in creating new words, such as “*phu khi*,” showcasing creativity in sound changes to generate unique words. Phonological zeroization is illustrated through abbreviations like “*NT*,” reflecting the elimination of sounds for communication efficiency. Phonological metathesis is evident in the word “*ngab*,” demonstrating a change in sound order to create a slang word. Phonological anaptyxis is reflected in the word “*puanas*,” indicating the addition of sounds to create a new word.

Furthermore, the classification of slang according to Allan and Burridge (2006) provides additional context. “*jones*” is categorized as Flippant for combining words without a direct correlation to denotative meaning. “*puanas*” is considered imitative for adopting Standard English. “*gemoy*” and “*KYK*” are classified as Clipping for the deletion of parts of longer words. “*suprot*” and “*anj*” also fall under Clipping for the partial removal of words. “*ngakak*” is flippant for combining words without a direct correlation to denotative meaning.

Thus, this research offers a deep understanding of how slang is formed through phonological processes and possesses unique characteristics depending on the phonological mechanisms involved. The implications include a better understanding of communication dynamics on social media and the contribution of slang in shaping online identity and culture.

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