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BLENDING WORD-FORMATION INDONESIA (MEDAN LANGUAGE) AND ENGLISH ON TIKTOK ACCOUNTS

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ABSTRACT

The rapid expansion of digital communication has significantly transformed linguistic practices, particularly word-formation strategies among young speakers on social media platforms. This study investigates the morphological process of blending in Indonesian (Medan dialect) and English as used on the TikTok accounts @medan.dubbing and @easyenglishyureka. The importance of this topic lies in understanding how blending functions as both a creative and pragmatic linguistic tool across different languages and digital contexts. The objectives of this research are to identify the blended words used by each account, to analyze their morphological blending structures, and to compare their sociocultural functions. A qualitative descriptive method was employed, with data collected through systematic observation and documentation of content from the two TikTok accounts. Ten blended terms were collected from @medan.dubbing and five from @easyenglishyureka. The findings reveal that Indonesian (Medan) blending predominantly involves clipping and overlapping strategies that create phonological mimicry of global place names applied humorously to local geography (e.g., turki for tuntungan belok kiri), while English blending on @easyenglishyureka follows standardized clipping and overlapping patterns to encode modern emotional and lifestyle concepts (e.g., hangry from hungry and angry). Despite both languages employing blending through clipping and overlapping, Medan blends are more humor-oriented, identity-specific, and context-dependent, whereas English blends exhibit greater standardization in global digital discourse. It is recommended that future research explore the long-term integration of these digital blends into formal linguistic systems and examine generational perceptions of blending in both communities.

Keywords: Blending, Word-Formation, Medan Language, TikTok, Morphology.

INTRODUCTION

Word formation is a fundamental mechanism of linguistic evolution that reflects how speakers adapt language to meet new communicative needs. Among the various word-formation processes, blending the morphological strategy of combining truncated portions of two or more source words to create a new lexical item has emerged as one of the most productive and creative strategies in contemporary language use (Plag, 2019). The accelerating pace of digital communication on social media platforms such as TikTok, Instagram, and Twitter has significantly amplified the frequency and visibility of blending,

particularly among younger generations who prioritize brevity, humor, and identity expression in their linguistic practices (Jiao, 2025; Sugiarto, 2026). Understanding how blending operates in different linguistic and cultural settings is thus essential for grasping the dynamics of modern language change.

In the Indonesian digital landscape, blending has been identified as a prominent word-formation strategy employed by young speakers to construct socially meaningful and concise terms (Al Hikmah et al., 2024). The creative use of blending in Indonesian social media content reflects the broader tension between global linguistic influences and local cultural identities. Social media platforms, as participatory communication environments, have accelerated hybrid linguistic forms that blend global and local elements, making them fertile grounds for morphological innovation (Nurhadi et al., 2020). The prevalence of blending in Indonesian digital content therefore signals not only linguistic creativity but also broader sociolinguistic processes of identity construction and community formation.

The Medan language, a distinctive dialect of Indonesian spoken predominantly in North Sumatra, is characterized by its directness, rich colloquialisms, and high creative energy. On TikTok, the account @medan.dubbing has gained substantial popularity by using the Medan dialect for comedic dubbing of viral video content. Within this creative space, blending is deployed not merely as a linguistic shortcut but as a form of playful identity performance and sociocultural commentary (Ramadhan et al., 2023). The account's blended terms often rely on phonological mimicry—reshaping local descriptive phrases to sound like recognizable global names—thereby creating a comedic juxtaposition that reinforces collective local identity.

In contrast, the English-language TikTok account @easyenglishyureka functions as an educational platform that demonstrates modern English word-formation patterns, including the widespread and productive use of blending to encode contemporary emotional states, lifestyle choices, and social phenomena (Agustin, 2024; Fatimah et al., 2026). English blending in this context is characterized by greater lexical transparency and standardization, making the resulting blends accessible to a global audience. Words such as *glamping* (glamorous + camping) and *staycation* (stay + vacation) have achieved broad recognition precisely because their source words remain clearly identifiable in the blended forms.

Despite the growing body of research on blending in digital contexts, comparative studies examining blending across a regional Indonesian dialect and global English remain scarce. Several existing studies have addressed blending in Indonesian social media contexts.

Sufi & Deliana (2020) analyzed blending in Sundanese TikTok content, demonstrating that it functions as a vehicle for cultural expression and community identity. Sylvia & Fitrisia, (2024) examined blended words in humorous social media posts, revealing their role in constructing playful meaning and facilitating social bonding. Giyatmi et al. (2017) traced patterns of English blending in social media, identifying clipping and overlapping as the dominant formation strategies. More recently, Agustin, (2024) provided a focused analysis of blending in the @easyenglishyureka TikTok account, documenting how Generation Z users appropriate English blending for modern self-expression.

However, none of these studies directly compares the morphological blending strategies of a regional Indonesian dialect with those of modern English as presented on specialized TikTok platforms. This gap is particularly significant given that TikTok has become one of the most influential digital spaces for linguistic innovation globally, with its short-video format encouraging maximally economical and creative language use. The growing reach of the Medan dialect beyond its geographical origin facilitated by @medan.dubbing's viral content also calls for a more systematic linguistic analysis of its word-formation practices.

Given this context, the present study aims to: (1) identify the blended words used by @medan.dubbing and @easyenglishyureka on TikTok; (2) analyze the morphological blending patterns of the identified blends in each language; and (3) compare the structural patterns and sociocultural functions of blending in Indonesian (Medan) and English within the TikTok digital environment. By addressing these objectives, this study contributes to a richer understanding of how blending operates as a cross-linguistic morphological strategy and how it serves distinct sociocultural purposes in different digital communities.

METHODOLOGY

This study employed a qualitative descriptive research design to explore and analyze the linguistic phenomena of blending as it occurs naturally within TikTok digital communication contexts. Qualitative descriptive research is characterized by its focus on exploring phenomena as they exist in their natural settings without manipulation, allowing the researcher to gain a comprehensive understanding of the meanings participants assign to their communicative practices (Creswell & Creswell, 2020). This design was selected because it enables a detailed and flexible analysis of blending as a creative morphological process embedded in specific sociocultural and digital contexts, rather than reducing it to

numerical counts or statistical distributions. The qualitative approach is particularly appropriate for morphological analysis, as it allows the researcher to attend to the nuanced structural and functional dimensions of each blended term.

The data for this study were drawn from two TikTok accounts: @medan.dubbing, which serves as the source of Indonesian (Medan dialect) data, and @easyenglishyureka, which provides English-language data. These two accounts were purposively selected based on their prominence and relevance to the research objectives. @medan.dubbing was selected due to its significant role in popularizing the Medan dialect through creative dubbing content and its demonstrated use of innovative word-formation strategies, including blending. @easyenglishyureka was chosen for its explicit educational focus on modern English vocabulary and word-formation, making it a reliable source of contemporary English blending data. Both accounts have amassed substantial follower bases, indicating their cultural and linguistic influence within their respective communities.

Data collection was carried out through systematic observation and documentation techniques. The researcher repeatedly viewed the video content of both accounts, paying close attention to lexical items that exhibited morphological blending characteristics. A total of ten blended terms were documented from @medan.dubbing and five from @easyenglishyureka. These terms were selected based on the criterion that each item must constitute a clearly identifiable blend—that is, a word formed through the clipping and overlapping of two or more source words—and must appear in the natural communicative context of the TikTok videos. Additional contextual information, including the conversational or comedic situations in which each blend was used, was also documented to facilitate analysis of sociocultural function.

Data analysis was guided by the morphological framework of blending proposed by (Plag, 2019) and elaborated with reference to (Kemmer, 2003) typology of blending subtypes as cited in (Agustin, 2024). This framework distinguishes between several blending subtypes, including clipping and overlapping blends, intercalative blends, and acronymic blends. For the purposes of this study, all identified terms were analyzed as blends, as each item exhibits the defining characteristic of blending: the combination of truncated portions of source words into a new lexical item. Each blend was subjected to structural analysis to identify its constituent source words, the morphological pattern employed in its formation, and its meaning and contextual function. The results were then systematically compared across the

two data sets to identify similarities and differences in blending patterns and sociocultural functions between Indonesian (Medan) and English in the TikTok environment.

FINDINGS AND DISCUSSION

The analysis of blended words from @medan.dubbing and @easyenglishyureka revealed distinct but structurally comparable patterns of blending across Indonesian (Medan) and English. The findings are organized into three subsections: blended words in Indonesian (Medan), blended words in English, and a comparative discussion of morphological patterns and sociocultural functions.

Blended Words in Indonesian (Medan Language) on @medan.dubbing

The ten blended terms identified from @medan.dubbing are presented in Table 1. Each term is analyzed in terms of its source words, morphological blending pattern, and contextual meaning.

Table 1. *Blended Words in Indonesian (Medan Language) on @medan.dubbing*

No	Blended Word	Source Words	Blending Pattern	Meaning / Context
1	<i>Turki</i>	<i>Tuntungan + belok + kiri</i>	Clipping Overlapping	+ Turning left at Tuntungan area
2	<i>Anakonda</i>	<i>Anak + kos + Ayahanda</i>	Intercalative Blending (Overlapping)	+ Boarding house residents in Ayahanda St.
3	<i>Ani</i>	<i>Anak + Nias</i>	Clipping Overlapping	+ A person of Nias descent
4	<i>Suju</i>	<i>Suka + Maju</i>	Clipping Overlapping	+ Suka Maju (a specific location)
5	<i>Maroko</i>	<i>Marelan + depan + ruko</i>	Clipping Overlapping	+ Shophouses in Marelan area
6	<i>Bandung</i>	<i>Bandar + labuhan + ujung</i>	Clipping Overlapping	+ End of Bandar Labuhan street
7	<i>Abat</i>	<i>Anak + Stabat</i>	Clipping Overlapping	+ A person originally from Stabat
8	<i>TPL</i>	<i>Tembung + pasar + lima</i>	Clipping Overlapping (Initialism)	+ Tembung Pasar Lima market area
9	<i>Jakarta</i>	<i>Jati + karya + tandem</i>	Clipping Overlapping	+ Jati Karya Tandem area
10	<i>Cees / CS</i>	<i>Counter + Strike</i>	Clipping Overlapping (Semantic Shift)	+ Close friend (re-semanticized from game title)

The ten blended words in Table 1 demonstrate that @medan.dubbing's blending strategy is overwhelmingly characterized by clipping and overlapping, where segments of multiple source words are truncated and phonologically merged to produce a new term that sounds like an existing often foreign or well-known word. This pattern is most vividly illustrated by *turki*, which is formed through the clipping of *tuntungan*, *belok*, and *kiri*,

producing a blend that sounds like the Indonesian name for the country Turkey (Turki). The humor arises from the phonological and orthographic resemblance between the blend and an unrelated global proper noun, creating a playful cognitive incongruity for the audience.

A similar pattern of phonological mimicry is evident in *maroko* (Marelan + depan + ruko), which resembles Morocco (Maroko in Indonesian), and *bandung* (Bandar + labuhan + ujung), which coincidentally matches the name of the Indonesian city Bandung. In both cases, mundane local geographical descriptions are compressed into blends that echo globally or nationally recognized place names. This process represents a highly productive and culturally specific application of clipping and overlapping that is unique to the Medan TikTok context. According to Plag (2019), overlapping blends are formed when the initial portion of one source word and the final portion of another share phonological material, enabling a smooth phonological junction. In the Medan blends, however, the overlapping operates across three or more source items, making the blending process more complex than typical two-source blends.

The blend *anakonda* illustrates a subtype of blending (Kemmer, 2003) as cited in (Agustin, 2024) terms intercalative blending, in which a medial element is inserted between portions of the source words. Here, *anak* (child/person) is combined with *kos* (boarding house) and *Ayahanda* (a street name), with the phonological material of the three sources interwoven to produce a term that echoes the word *anaconda* (a large snake), again creating a humorous cross-referential effect. This intercalative quality makes *anakonda* structurally distinct from simple two-source blends, representing a more complex blending operation that demonstrates the high degree of morphophonological creativity in Medan digital language use.

The blend *ani* (*anak* + *Nias*) represents a more transparent instance of clipping and overlapping, where the initial syllable of *anak* is preserved and blended with the clipped initial syllable of *Nias*. This type of blend follows a more conventional two-source blending pattern and is structurally similar to prototypical English blends such as *brunch* (breakfast + lunch). The relative simplicity of *ani* contrasts with the complexity of multi-source blends such as *turki* and *maroko*, suggesting that @medan.dubbing employs a range of blending subtypes depending on the communicative context.

The blend *TPL* (*Tembung* + *pasar* + *lima*) represents what may be analyzed as an acronymic blend, where the initial letters of three source words are combined to produce an initialism. However, since the resulting form is pronounced as a sequence of letter names

rather than as a single phonological word, it occupies the border between blending and abbreviation. Plag (2019) notes that the boundary between blending and other word-formation processes such as acronymy and abbreviation can be permeable, and TPL exemplifies this overlap. Nevertheless, for the purposes of this study, TPL is classified as a blend because its formation process involves the truncation and combination of source-word segments—a defining feature of blending.

Perhaps the most semantically complex blend in the Medan data is *cees* or *CS* (Counter + Strike), which is formed by clipping and overlapping the two source words of the video game title Counter-Strike and applying a radical semantic shift to produce the meaning of 'close friend.' This blend demonstrates that blending in the Medan TikTok context is not always anchored in local geography or phonological mimicry; it can also involve the recontextualization of globally circulating cultural references to encode new social meanings. The shift from a video game title to a term for close friendship reflects the in-group dynamics of Medan youth culture, where shared cultural references serve as markers of social identity (Ramadhan et al., 2023).

Blended Words in English on @easyenglishyureka

The five blended words identified from @easyenglishyureka are presented in Table 2. As with the Medan data, each blend is analyzed in terms of its source words, morphological blending pattern, and contextual meaning.

Table 2. *Blended Words in English on @easyenglishyureka*

No	Blended Word	Source Words	Blending Pattern	Meaning / Context
1	<i>Hangry</i>	<i>Hungry + Angry</i>	Clipping Overlapping	+ Feeling irritable due to hunger
2	<i>Chillax</i>	<i>Chill + Relax</i>	Clipping Overlapping	+ To rest or take it easy
3	<i>Bromance</i>	<i>Brother + Romance</i>	Clipping Overlapping	+ Close non-sexual friendship between men
4	<i>Glamping</i>	<i>Glamorous + Camping</i>	Clipping Overlapping	+ Luxury or glamorous camping experience
5	<i>Staycation</i>	<i>Stay + Vacation</i>	Clipping Overlapping	+ Vacation spent at or near home

All five English blends in Table 2 follow the canonical pattern of clipping and overlapping, which Plag (2019) identifies as the most productive and typologically common blending strategy in English. In this pattern, the initial portion of the first source word is preserved and combined with the final portion of the second source word, often with a shared phonological segment at the junction point serving as an 'anchor' that facilitates the smooth

integration of the two clipped portions.

Hangry (hungry + angry) is one of the most widely recognized English blends in contemporary digital discourse. Its formation preserves the initial syllable hang- from hungry and combines it with -ry from angry, with the shared final consonant /ŋ/ serving as the phonological overlap point. The semantic content of the blend is transparent a speaker of English encountering hangry for the first time can readily infer its meaning from its component parts reflecting what Theresa & Rizky (2018) describe as the lexical economy function of blending, whereby a single compact form encodes a complex semantic concept that would otherwise require multi-word expression.

Chillax (chill + relax) exemplifies the motivational role of synonymy in blending, a phenomenon noted by Giyatmi et al. (2017). Here, two semantically related source words chill, meaning to relax informally, and relax are merged to produce a term that intensifies or emphasizes the laid-back quality of the action. The clipping preserves the entire first source word chill and appends the clipped suffix -ax from relax, with the phonological junction occurring smoothly because chill ends in a lateral consonant that transitions naturally into the vowel of the appended material. This blend reflects the preference in digital English for terms that carry an expressive or emphatic quality beyond their literal meaning.

Bromance (brother + romance) is a culturally significant blend that captures a social concept the close, emotionally intimate friendship between men that lacked a single lexical item in English prior to the blend's coinage. Its formation clips bro- from brother and combines it with the full form romance, producing a blend whose morphological structure is analogous to that of portmanteau words, where one full source word is appended to the clipped initial of another. The sociocultural significance of bromance lies in its naming function: by coining a distinct lexical item for this type of relationship, English speakers have both legitimized and normalized male emotional closeness in a way that was previously linguistically unmarked. This naming function of blending is consistent with Wenas et al. (2024) observation that digital blending often responds to gaps in the existing lexicon created by emerging social phenomena.

Glamping (glamorous + camping) and staycation (stay + vacation) both represent the application of blending to lifestyle concepts that emerged in the context of 21st-century consumer culture. Glamping combines the clipped glam- from glamorous with the full form camping, encoding the idea of a luxury outdoor experience that retains the aesthetic appeal of glamour while incorporating the recreational context of camping. Staycation clips stay to

its entirety and combines it with -cation from vacation, producing a term that encodes the post-2008 financial crisis trend of holidaying at home rather than traveling abroad. Both blends demonstrate how blending in English responds to new lifestyle practices by producing lexically efficient terms that quickly achieve wide currency in digital communication (Jiao, 2025). The speed with which these blends have entered mainstream English usage—with glamping and staycation now listed in major dictionaries—contrasts sharply with the more context-dependent and ephemeral nature of the Medan blends.

Comparative Analysis of Morphological Blending Patterns

A comparative examination of the blending patterns across Table 1 and Table 2 reveals both significant structural parallels and important divergences between Indonesian (Medan) and English blending in the TikTok context. At the structural level, both data sets are unified by their exclusive reliance on blending as the primary morphological process, with clipping and overlapping serving as the foundational operations in both languages. This finding is consistent with Plag (2019), characterization of clipping and overlapping as the universal core of blending across languages, and supports the cross-linguistic validity of the blending framework as an analytical tool.

However, significant differences emerge in the complexity and directionality of the blending processes observed in each language. Indonesian (Medan) blends at @medan.dubbing frequently involve three or more source words, producing what may be termed multi-source blends, while English blends at @easyenglishyureka consistently involve two source words, following the canonical binary blending pattern. This structural difference has important implications for the cognitive processing demands placed on audiences: multi-source Medan blends such as *turki* (tuntungan + below + left) and *maroko* (Marelan + ahead + hand) require audiences to reconstruct and decode three separate source elements, whereas binary English blends such as *hangry* and *chillax* require only the reconstruction of two. The greater structural complexity of Medan blends may be a reflection of the in-group communicative context in which they are deployed: since @medan.dubbing addresses a community with shared local geographical knowledge, the additional decoding work required is not a communicative barrier but rather a source of pleasure and communal recognition.

A further structural distinction concerns the role of phonological mimicry in Medan blending. As noted in the analysis above, many Medan blends are specifically designed to produce outputs that phonologically resemble existing well-known words—particularly

geographical names. This phonological mimicry strategy has no clear parallel in the English blending data, where the outputs are novel forms that do not systematically resemble pre-existing lexical items. This divergence suggests that Medan blending is more strongly shaped by the comedic and performative functions of the TikTok genre in which it operates, as the humor depends on the audience's recognition of the phonological resemblance between the blend and its 'target' word. English blending, by contrast, is more strongly oriented toward lexical economy and semantic transparency.

The intercalative blending subtype, represented in the Medan data by *anakonda*, has no counterpart in the English data. Intercalative blending, involves the interlacing of phonological material from multiple sources rather than the sequential juxtaposition of clipped portions. Its presence in the Medan data but absence in the English data suggests that Medan blending draws on a broader range of blending subtypes than English blending, which remains largely confined to the canonical clipping-and-overlapping model.

The acronymic blend TPL also represents a blending subtype that is absent from the English data. While English does produce acronymic blends (e.g., STEM from Science, Technology, Engineering, and Mathematics), the @easyenglishyureka data does not include this subtype, likely because the account focuses on vocabulary items that demonstrate the phonological creativity of blending rather than its capacity for abbreviation. The presence of TPL in the Medan data further underscores the diversity of blending strategies deployed in the @medan.dubbing context.

Sociocultural Functions of Blending in Medan and English TikTok Contexts

Beyond their structural properties, the blended words in both data sets serve important sociocultural functions that reflect the communicative purposes of their respective TikTok platforms. In the Medan context, blending functions primarily as a vehicle for humor, local identity construction, and in-group solidarity. The phonological mimicry strategy central to many Medan blends creates a comedic effect by mapping the mundane realities of local Medan geography onto glamorous or exotic global names, thereby producing a playful cognitive incongruity that audiences recognize and enjoy. This humor is deeply embedded in the local sociocultural context: it requires knowledge of specific streets, neighborhoods, and landmarks in the Medan area, making it accessible primarily to community insiders. As Ramadhan et al. (2023) observe, this type of linguistically encoded humor reinforces a shared local identity and functions as an in-group code that marks community membership.

The identity-construction function of Medan blending is particularly significant given

the broader sociolinguistic context of the Medan dialect. As a regional dialect that occupies a subordinate position relative to Standard Indonesian (Bahasa Indonesia), the Medan dialect has historically been associated with informality and rusticity. By deploying Medan dialect vocabulary in the high-visibility, globally accessible TikTok environment, @medan.dubbing contests this subordination and elevates the dialect as a medium of creative and culturally rich expression. The creative blending practiced on this account thus contributes to the ongoing process of dialect valorization the revaluation of subordinate dialects as resources for identity expression and cultural pride (Nurhadi et al., 2020).

In the English context, blending on @easyenglishyureka serves a different set of sociocultural functions. The primary function is lexical economy: English blending produces compact single-word lexemes that efficiently encode complex emotional states (hangry), lifestyle practices (glamping, staycation), and social relationships (bromance). These blends facilitate the communicative demands of digital discourse, where brevity and wit are highly valued and where new social phenomena continuously create gaps in the lexicon that blending can efficiently fill (Wenas et al., 2024). The educational function of @easyenglishyureka further contextualizes the blends within a framework of language learning and cultural literacy, presenting them as examples of the creative vitality of modern English vocabulary.

A further sociocultural function of English blending is the legitimation and normalization of emerging social phenomena. The coinage of bromance, for instance, provides a socially recognized and linguistically marked category for a type of male friendship that had previously lacked explicit lexical acknowledgment in English. By naming this relationship, the blend contributes to the broader cultural project of expanding the repertoire of recognized social identities and relational forms in Anglophone culture. This naming function of blending is less prominent in the Medan data, where blending is more focused on geographic reference and humor than on the creation of new social categories.

The comparison of sociocultural functions across both contexts thus reveals a fundamental divergence in the pragmatic orientation of blending in the two linguistic communities. Medan blending is primarily humor-oriented, context-specific, and community-binding, leveraging the in-group knowledge of local audiences to produce comedic effects that reinforce collective identity. English blending, by contrast, is primarily economy-oriented, globally accessible, and lexicon-expanding, leveraging the combinatorial creativity of morphology to produce compact and broadly comprehensible terms for new

social realities. Both functions are consistent with the broader role of blending as a dynamic, context-sensitive word-formation strategy that responds to the communicative needs and cultural values of its speakers.

These findings also contribute to the theoretical understanding of blending as cross-linguistic morphological phenomenon. The structural diversity observed in the Medan data encompassing multi-source blends, intercalative blends, and acronymic blends alongside the canonical clipping-and-overlapping pattern suggests that blending is a more variable and language-specific process than the dominant English-centered literature sometimes implies. Future theoretical work on blending would benefit from incorporating data from a wider range of languages, including regional dialects, to capture the full range of morphological strategies that fall under the blending umbrella.

CONCLUSION

In conclusion, this study shows that the blending of Medan language and English on Instagram represents a dynamic form of linguistic practice among social media users. The findings indicate that this blending commonly appears in captions, comments, and informal interactions on the platform. It is mainly driven by creativity, emotional expression, and the need for concise and effective communication. English is mostly used as a stylistic and supportive element, while Medan language remains the main structure of expression. This blending also contributes to the development of digital slang and reflects how users adapt language to social media culture. Overall, Medan–English blending on Instagram is a consistent and evolving communication style that reflects contemporary linguistic trends in digital interaction.

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