

Transglossic Language Practice of Generation Z on Instagram in Indonesia

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ABSTRACT

The research investigated how Indonesia's generation Z used social media to practice their language. The way ideology was constructed in linguistic variations and underlying the language in the online context. The paper's goal was to comprehend sociolinguistic dynamics by looking at the scientific reasons for youth language use and to raise awareness about language and social conditions of generation Z. According to the Transglossic framework as propounded by Sultana et al. (2015) for an in-depth understanding of contextual (physical location and participants), pretextual (historical trajectory texts), subtextual (ideologies mobilized by the text), intertextual (meanings that occur across texts), post textual interpretation of the data (the way texts are read, interpreted, resisted, and appropriated) and interview conducted to two accounts of Instagram users. As a result, generation Z was the creative speakers and critical thinker in social media because they built the ability of complex encoding. The complex encoding was related to their social attribution in detail of affiliation with a specific community, regional identity, national identity, a desire as a world citizen, religion, popular culture, and education.

Keywords: Generation Z, Instagram, Linguistic repertoire, Transglossic framework

1. INTRODUCTION

Sociolinguistic globalization study has become a new subject to research by scholars in the last decade, mainly social media. Scholars are beginning to question the social situation in social media, and they are increasingly turning to Facebook (FB) as the platform to study. With over half a million users, Facebook's popularity has grown (Dovchin, 2015). The study of young adults' linguistic behaviors on Facebook is one of the researchers' primary interests. When young people use linguistic repertoire that is adaptable to modern technology and popular culture (Sultana & Dovchin, 2017) and how young adults borrow, bend, and combine language into new expressions, they define themselves as resourceful speakers' (Penycook, 2012; Sultana et al., 2015).

Some scholars have studied the study of sociolinguistic globalization via social media, specifically Facebook. Sultana and Dovchin (2017) used Transglossic research by looking into the functions of popular culture in the lives of young Bangladeshis and Mongolians. The study showed how young adults in Dhaka and Ulaanbaatar exploited popular cultural resources, including musical genres, films,

and advertisements, to express themselves on Facebook statuses and chats. Sultana et al. (2015) conducted another study, looking into the sociocultural dynamics of young Bangladeshi and Mongolian language practices. In FB conversations and casual conversations, transglossic analysis revealed how young adults employed double voicing and combined genres from popular culture. Dovchin (2017) looked at the role of English in social media interactions on Facebook. The data demonstrated that English and other languages, such as Russian, are blended with the Mongolian phonetic creatively and amusingly.

To fill the void, the study attempted to uncover the scientific rationale for the language repertoire on Instagram of young adults in Indonesia from a particular generation, generation Z. Instagram is currently a trending social media platform in Indonesia, with generation Z accounting for the majority of its users. Generation Z, which dominates Instagram, tries to be innovative by mixing languages in their captions. They mix English, Bahasa Indonesia, local languages, and other languages. An interpretative technique, notably the Transglossic framework, was employed to analyze generation Z's language practices on Instagram and the ideology underlying the case.

2. METHODS

The research explored how generation Z used language in their Instagram captions. Instagram is a popular platform for Generation Z to express themselves, and they spend a lot of time there. Two Instagram accounts of generation Z from the higher educational background investigated the linguistic repertoire on their Instagram caption by using virtual ethnography as defined as 'Internet ethnography,' which was propounded by Androutsopoulos (2011). By using internet ethnography, the participants observed with specific criteria such as the age should be the range between 20 until 24 years old, the participants are multilingual person, they are active users of Instagram, they have more than ten videos or photos that are uploaded on Instagram, and the captions should be posted between May until November 2019. Afterward, the observation was continued by collecting data on the frequency of engagement on Instagram of the participants. One of the videos or

photos of the participants was chosen according to the data of frequency engagement on Instagram. The video or photo of the participants' accounts that contained a caption with three languages was chosen.

The caption was analyzed through an interpretive approach, namely the 'Transglossic framework,' which was propounded by Sultana et al. (2015). The framework assists in-depth understanding of *contextual* (physical location and participants), *pretextual* (historical trajectory texts), *subtextual* (ideologies mobilized by the text), *intertextual* (meanings that occur across texts), and *post textual* interpretation of the data (the way texts are read, interpreted, resisted, and appropriated). The following procedure was completed by conducting an open-ended interview to explore the understanding of the language practice of generation Z. The instrument of the interview was developed from Sultana (2015), which explored opinions and feelings about languages, genres of popular culture, demographic locations, educational backgrounds, socioeconomic conditions, and affiliation with specific groups.

3. RESULTS AND DISCUSSION

In the range months of May until October 2019, participant A has posted videos and photos in total twenty-seven videos and pictures related to one genre, namely reggae music, on Instagram. He did reply by using mixed languages thirteen times, and he obtained fourteen comments. Participant B's literature and music were related to photos and videos in eleven posts. He did reply eighty-nine times and received one hundred and six comments from his friends.

Table 1. *The frequency of participants' engagement on Instagram*

	A	B
Posts	27	11
Comments	14	106
Replies	13	89

3.1. Participant A

The following table and picture are the engagement frequency in the digital platform of participant A. His age was 24 years old. He studied Islamic financial management as his concentration, living with high socioeconomic status, and living in rural areas. On Instagram, he indicated that he was a multilingual person by using caption evidence. He created his language practice in creative ways using different languages and code-mixing. English was the only foreign language adapted to be mixed with the national language or Bahasa Indonesia and vernacular language or Sundanese. The participant expressed ideas and existence in the dominance of code-mixing related to photos and videos in a specific popular culture genre. English and Bahasa Indonesia were dominant languages. He got more self-confidence and less anxiety to use English in an online social context. He speaks Sundanese and Bahasa Indonesia with his family and friends in daily life with rarely using English.

Table 2. *Language practice of participant A on Instagram*

	Bahasa Indonesia	English	Sundanese	Mix English with Indonesia	Mix English, Bahasa Indonesia, and Sundanese	Mix English with Sundanese
Frequency of post	5	3	2	10	4	3
Frequency of replies	2	2	7	0	0	2



Figure 1. *The post of participant A on Instagram*

Translation

[Cover 'Terlalu Manis' (the title of a song) with a reggae ammunition version... At Bogor... The voice of 'si haseum' (the special name of someone because of the intimacy of relation such as friendship) is always on powerfully, wa nid (name) wkwkwk (LOL)... thank you (emoticon) #Slank #reggae #too sweet #cultural village]

The picture takes place on the Instagram account of participant A who has a high educational background and living in a rural area of West Java, Indonesia. He created a text creatively by combining three languages among English, Bahasa Indonesia, and Sundanese. The participant attempted to play around with words, be it English, Bahasa Indonesia, or Sundanese, and build up a text on the virtual space (North, 2007). Even though he has medium proficiency in English, he needs extra effort to catch the meaning of the text. Still, he linked the text with specific resources to make it easier to interpret by the virtual space community. The text's meaning-making process can be obtained by giving attention to multimodal resources, such as signs, symbols, or popular culture linked to music and embedded video (Androutsopoulos, 2011).

The participant used the word 'cover' in English to indicate that he was singing a song entitled 'Terlalu Manis' (Bahasa Indonesia) with his version. There was an attempt to remake in singing the music from the original artist. 'Cover' is used because it borrows the English language, and there is not yet an exact word from Bahasa Indonesia that can illustrate the case. In the caption, Sundanese is used in 'Si haseum aya wae' and 'Ceunah.' He used 'Haseum' to call someone with a unique name because the participant has an intimate relationship as a friend. The hype trend, in this case, is when he attempted to express his laughing use 'wkwkwk' expression. In Indonesia, 'wkwkwk' is how young adults laugh aloud, and a laughing emoticon usually accompanies it.

English is adopted because it has links with reggae music that is in line with the participant's passion and with Instagram as the social media that the participant uses. He believed that reggae music is one of the international cultures from

Jamaica, and the famous reggae singer is Bob Marley. The songs of Bob Marley use English. It encouraged the participant to adjust English in his caption without abandoning national and regional identity. Additionally, the participant believed that Instagram is an international social media platform. Hence, the participant aimed to balance his self-existence in three areas, namely International, national, and regional.

In the focus of the historical trajectory of the text, reggae music plays a crucial role in the inner side of the text. The participant had big enthusiasm for music, specifically the reggae music version. His expertise was in playing the guitar and being a guitarist for a specific reggae community that continually organizes music concerts from one place to another. Additionally, reggae music is one of the hype music in Indonesia. This music genre developed in Jamaica has English as an official language. In the picture, he held a reggae concert In Bogor. Bogor is one of the cities in Indonesia. Still, when seeing the text that has been created by participant A, he used 'at' as the preposition rather than 'In.' It happened because of the level of English proficiency.

3.2. Participant B

The following data show how the second participant engages in digital language practices. The second participant was 21 years old. His background was studying English literature and living in a rural area with a middle socioeconomic. Besides, he is a Moslem. In the second table, he created captions with eight ways of expression. Despite his educational background in English literature, he used Bahasa Indonesia dominantly on Instagram posts rather than other languages. In daily life, he uses Sundanese dominantly, and Bahasa Indonesia follows it for second place and English for third place. He is more creative in the online social context than in the offline social context as a multilingual person. On Instagram, he adjusted the languages with affiliation to the specific attributes of his life, such as religion, organization, education, national identity, and regional identity.

Table 3. *Language practice of participant B on Instagram*

	Indone- si-an	English	Sundan- ese	Mix Sundan- ese with English	Mix Indone- sian, English, and Sundan- ese	Mix English with Bahasa Indone- sia	Mix English with Arabic	Mix Sundan- ese with Bahasa Indone- sia
Frequency of posts	4	2	1	0	2	0	0	2
Frequency of replies	46	2	22	2	1	1	2	11



Figure 2. *The post of participant B on Instagram*

Translation

[Ow, it seems there is a hungry person there. It's time to take out the super hunger cure.

This is it... The hunger cure is ready to serve. Please enjoy, friend.

So 2+2 = 4 Guys]

The picture is taken from the second participant's account on Instagram. He acted like playing a role as an actor of colossal drama that someone needed his help to heal hunger. In reality, the reader can interpret the caption by considering the semiotic language in the photo. Analyzing a language message can evolve, such as making meaning through symbols or symbol-making (Marshall, 1972). The reader could get the sense of the caption by looking at the photo or a sign in the image. In

the photo, he wore an apron in his hand to indicate that he involves in the consumption team to serve the food. He used the word from Sundanese, 'Salatri' means 'hunger.' Afterward, he used the word 'Kisanak' from Bahasa Indonesia to illustrate he is an actor of colossal drama because 'Kisanak' is the way someone politely calls others in a classic context, it can be referred to as 'friend' or 'you.' For $2 + 2 = 4$, it can be interpreted as suitability with another photo and the word 'guys' is the excellent word among teenagers and young adults in Indonesia.

His language practice aligned with his tendency and interest in a colossal drama that he adapted to express his self-existence in a virtual context. It can not be separated from his affiliation with a particular community which is theatre. He has an active role in the theatre community and performs modern drama or colossal drama. This is the process of how a specific genre of culture is utilized as a tool for expressing thought, belief, and identity. (Sultana & Dovchin, 2016).

The linguistic repertoire that the participants on Instagram used was in various ways. They combined Bahasa Indonesia as their national or second language, English and Arabic as their foreign language, and the rest is their vernacular language, according to the data are Sundanese. The participants were creative speakers and critical thinkers in social media because they build the ability of complex encoding. For evidence, they used many languages to engage with social media, such as Bahasa Indonesia, Sundanese, Javanese, English, etc. The complex encoding was related to their social attribution in detail of affiliation with a particular community, regional identity, national identity, a desire as a world citizen, religion, popular culture, and education. The result is in line with Sultana et al.'s (2014) study. The study showed young adults recycle popular culture's linguistic and cultural features and use various semiotic tools to communicate. Additionally, the study relates to the research of Sultana and Dovchin (2016). Findings have shown that young adults translocalize and transculturate by borrowing voices from cultural texts and crossing language issues.

Another finding has shown that English was dominant to be adapted in the participants' language practice on Instagram. They were very creative in combining

English with their national and vernacular languages. English is frequently blended and interlaced with a speech on social media sites (Dovchin, 2015). English transcends a language's boundaries and offers new metalinguistic and indexical possibilities (Sultana, 2012). In both institutional and non-institutional contexts, English currently plays a significant role (Dovchin, 2017).

4. CONCLUSION

The development of technology is highly increasing in line with the internet and its application in social media. Social media is becoming a hobby and a hype for youth to kill time (Shabir et al., 2014). Since social media is becoming a trend, young adults or generation Z is the most active users rather than other generations because generation Z includes in digital native (Cuponation, 2019). The case leads young adults or generation Z to create various ways to express their existence or interact with other people online through social media such as Instagram.

The analysis through the Transglossic framework reveals the complexity of meaning-making or language practices of young adults in social media. The framework can be utilized to explore the explicit and implicit ideological, sociocultural, historical, and spatial relationships of young adults (Sultana & Dovchin, 2016). Two young adults with specific criteria were chosen to be investigated by using the Transglossic framework and interview. As a result, generation Z was the creative speakers and critical thinker in social media because they built the ability of complex encoding. For evidence, they used many languages to engage with social media, such as Bahasa Indonesia, Sundanese, Javanese, English, etc. The complex encoding was related to their social attribution in detail of affiliation with a particular community, regional identity, national identity, a desire as a world citizen, religion, popular culture, and education.

This study has limitations, such as merely focusing on the one-way communication of the participants without investigating their language practice when interacting with others. Moreover, this study suggested that future research examine participants from various educational backgrounds.

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