



Translanguaging as Comedy Content on Instagram: A Sociolinguistic Study

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Article Info	Abstract
Accepted: 2026-05-29 Revised: 2026-06-01 Accepted: 2026-06-24 Keywords: translanguaging, sociolinguistics, Instagram, comedy content, multilingualism, digital communication. DOI: 10.24256/ideas.v14i1.10893 Corresponding authors: Nurfithri nurfithri@poljan.ac.id Administrasi Perkantoran, Politeknik Pajajaran ICB Bandung, Jawa Barat	<i>The growing use of social media has transformed multilingual communication by enabling users to combine diverse linguistic resources in creative and dynamic ways. While translanguaging has been widely examined in educational and classroom settings, its role in digital humor remains underexplored. This study investigates translanguaging practices in Instagram comedy content from a sociolinguistic perspective, focusing on how multilingual resources are utilized to construct humor and social meaning. Employing a qualitative descriptive design, the study analyzed multilingual utterances from selected comedy videos posted on the Instagram account @rsydna.a. The data were purposively selected from 312 available posts and analyzed across four linguistic levels: morphology, semantics, syntax, and phonology. The findings reveal that the content creator integrates Sundanese, Indonesian, and English as a unified communicative repertoire rather than as separate linguistic systems. Morphological translanguaging emerged as the most dominant pattern, followed by semantic, phonological, and syntactic translanguaging. The analysis demonstrates that hybrid word formation, meaning transfer, structural adaptation, and localized pronunciation function as important resources for humor production, identity construction, and audience engagement. These findings suggest that translanguaging in digital comedy is not merely a form of language mixing but a dynamic sociolinguistic practice through which multilingual speakers creatively negotiate linguistic and cultural boundaries. By examining translanguaging across multiple linguistic levels in social media comedy content, this study extends translanguaging research beyond educational contexts and contributes to a broader understanding of multilingual communication in contemporary digital environments.</i>

1. Introduction

Language plays a fundamental role in human communication because it enables individuals to express ideas, emotions, identities, and social relationships. As Holmes (2013) argues, language is a social practice that cannot be separated from the social environments in which it is used. Similarly, Wardhaugh and Fuller (2015) emphasize that language functions as a medium through which speakers negotiate social meanings and construct relationships with others. This perspective forms the basis of sociolinguistics, a field concerned with the relationship between language and society, including how linguistic choices reflect social contexts, cultural backgrounds, and communicative purposes (Lyons, 1987; Nababan, 1984; Trudgill, 2000).

The rapid development of digital technology has transformed patterns of communication and created new spaces for linguistic interaction. Social media platforms have become important sites where language practices are continuously negotiated and reshaped. Among these platforms, Instagram has become one of the most influential digital spaces due to its visual and audiovisual features, including reels, stories, and short videos. In multilingual societies such as Indonesia, Instagram users frequently combine Indonesian, English, regional languages, slang expressions, and internet language within a single communicative event. Consequently, social media provides a rich environment for examining contemporary multilingual practices.

Traditionally, multilingual communication has been studied through concepts such as bilingualism, code-switching, and code-mixing (Gumperz, 1982; Myers-Scotton, 1993). However, these concepts generally assume that speakers alternate between separate language systems. In contrast, García and Wei (2014) propose the concept of translanguaging to describe how multilingual individuals utilize their entire linguistic repertoire as an integrated communicative system rather than switching between separate languages.

Similarly, Canagarajah (2011) argues that multilingual speakers draw upon diverse linguistic resources simultaneously to construct meaning and achieve communicative goals. Rather than moving between separate linguistic codes, speakers mobilize their entire linguistic repertoire according to communicative needs.

The concept of translanguaging originated from the Welsh term *trawsieithu*, introduced by Williams (1994, 1996) and later expanded by Garcia & Lin (2016). Contemporary scholars view translanguaging not merely as a linguistic phenomenon but also as a social, cultural, and cognitive practice (Wei, 2018). Since then, translanguaging has evolved from a pedagogical concept into a broader sociolinguistic framework for understanding multilingual communication. Several related concepts have been proposed, including metrolingualism (Pennycook and

Otsuji, 2019) polylingualism, (Jørgensen 2008) and code-meshing (Canagarajah, 2011).

While these concepts similarly emphasize linguistic fluidity, translanguaging is considered the most appropriate framework for the present study because it explicitly conceptualizes multilingual communication as the deployment of an integrated linguistic repertoire rather than the interaction of separate language systems (Garcia & Wei, 2014).

In the context of this study, translanguaging refers to the flexible integration of Sundanese, Indonesian, and English linguistic resources within a single communicative act. The term multilingual repertoire refers to the totality of linguistic resources available to speakers, including languages, dialects, slang expressions, and other communicative resources that can be mobilized during interaction (García & Wei, 2014). This perspective is particularly relevant to social media communication, where language users frequently cross linguistic boundaries to construct meaning, perform identities, and engage audiences.

One of the most visible manifestations of translanguaging in digital communication can be found in comedy content. Humor is widely recognized as a socially situated phenomenon that relies on shared cultural knowledge and linguistic creativity (Attardo, 1994; Dynel, 2009). According to incongruity theory, humor emerges when audiences perceive a mismatch between expected and actual forms of expression (Attardo, 1994). In multilingual contexts, such incongruity often arises through literal translation, semantic shifts, phonological adaptation, and unconventional combinations of linguistic resources. Bell (2015) further argues that multilingual humor enables speakers to exploit linguistic differences and cultural references to generate comedic effects.

Digital humor refers to humorous content produced and distributed through digital platforms for entertainment and audience engagement. In social media environments, creators frequently manipulate linguistic forms to establish solidarity, attract attention, and construct distinctive online identities. Indonesian social media provides a particularly rich context for examining these practices because users routinely combine Indonesian, English, and regional languages within a single utterance. Expressions such as *bestie*, *literally capek banget*, *healing dulu nggak sih*, *workingan*, and *alone-an* illustrate how multilingual speakers creatively integrate linguistic resources to produce humor and social meaning.

The relationship between translanguaging and humor is closely connected to identity construction and audience engagement. Holmes (2013) argues that language choices reflect social identities and interpersonal relationships, while Trudgill (2000) emphasizes that linguistic variation is shaped by social and cultural factors. Through translanguaging practices, content creators can position themselves as humorous, relatable, modern, and culturally connected to their audiences. Consequently, translanguaging functions not only as a communicative

strategy but also as a resource for humor production, identity performance, and audience engagement.

Previous studies have demonstrated the importance of translanguaging across various multilingual contexts. Research conducted by Garcia and Wei (2014), Creese and Blackledge (2015), Lewis et al., (2012), and Baker (2018). primarily focuses on educational settings, highlighting translanguaging as a pedagogical resource for learning and communication. Other studies have examined translanguaging in online communication and social media discourse (Pennycook, 2017; Wei, 2018), showing its role in identity construction and digital interaction. However, these studies rarely focus on humor as the primary function of translanguaging.

Furthermore, most existing studies examine translanguaging at lexical or discourse levels without investigating how it operates simultaneously across morphology, semantics, syntax, and phonology. Research on digital humor tends to focus on memes, internet slang, code-switching, or code-mixing rather than translanguaging as a dynamic multilingual practice. Consequently, there remains limited understanding of how multilingual speakers utilize their linguistic repertoires across different linguistic dimensions to construct humor, identity, and audience engagement in social media content. This limitation represents both an empirical and theoretical gap in the current literature.

The present study addresses this gap by examining translanguaging practices in the Instagram comedy content of @rsydna.a, a content creator whose videos frequently integrate Sundanese, Indonesian, and English resources. This study proposes the following conceptual framework: Multilingual Repertoire: Translanguaging Practices, Humor Production, Identity Construction, Audience Engagement.

Based on this framework, translanguaging is viewed as the central mechanism through which multilingual resources are transformed into humorous expressions and social meanings in digital communication. Therefore, this study seeks to answer the following research questions:

1. What forms of translanguaging are employed in the Instagram comedy content of @rsydna.a?
2. How are morphology, semantics, syntax, and phonology utilized in the construction of translanguaging within the content?
3. How does translanguaging contribute to humor production and sociolinguistic meaning in Instagram comedy content?

By addressing these questions, the study contributes to translanguaging research by extending its application beyond educational contexts and highlighting its role in digital humor, multilingual identity construction, and contemporary social media discourse.

2. Method

This study employed a qualitative descriptive design to investigate translanguaging practices in Instagram comedy content. Qualitative descriptive research is appropriate for exploring linguistic phenomena in their natural context and interpreting the meanings embedded in language use (Creswell, 2014; Moleong, 2017). The study adopted a sociolinguistic perspective to examine how multilingual linguistic resources are utilized in digital communication to create humor and social meaning (Holmes, 2013). A qualitative descriptive approach was chosen because the study aimed to describe translanguaging forms and functions in digital comedy content rather than examine interactional discourse processes or conduct digital ethnography.

The population of this study consisted of all comedy content uploaded to the Instagram account @rsydna.a (MrusydianaA), which contained approximately 312 posts at the time of data collection. From this population, selected posts were purposively sampled because they contained frequent and representative instances of translanguaging involving Sundanese, Indonesian, and English. The inclusion criteria were: (1) the content contained multilingual utterances, (2) the content was intended as comedy or humorous content, and (3) translanguaging features appeared at one or more linguistic levels, including morphology, semantics, syntax, and phonology. Data collection continued until no substantially new translanguaging patterns emerged, indicating data saturation (Patton, 2015).

Data were collected through observation and documentation. The researcher observed the selected Instagram videos, transcribed utterances containing translanguaging practices, and documented relevant linguistic expressions through screenshots and field notes (Sugiono, 2014). The primary data consisted of spoken utterances appearing in comedy videos, while captions were used as supporting data when relevant to the analysis. As the primary research instrument, the researcher was directly involved in selecting, transcribing, coding, and interpreting the data.

The data were analyzed descriptively in four stages. First, translanguaging expressions were identified from the collected data. Second, the expressions were classified into four linguistic categories: morphology, semantics, syntax, and phonology. Third, the sociolinguistic functions of the expressions were interpreted in relation to humor, identity construction, and audience engagement. Finally, the findings were analyzed using the translanguaging framework proposed by García and Wei (2014), Canagarajah (2011), and Wei (2018). To enhance analytical credibility, the coding categories and interpretations were reviewed through peer discussion with a colleague familiar with sociolinguistic and translanguaging studies.

To ensure trustworthiness, repeated observation, documentation, and peer review were employed throughout the research process. An audit trail was maintained by documenting the stages of data selection, coding, and analysis. All

data were obtained from publicly accessible Instagram content and were used solely for academic purposes. The study focused on linguistic features rather than personal information, and all collected data were handled and stored responsibly throughout the research process.

3. Results

The analysis of translanguaging practices in the Instagram comedy content of @rsydna.a revealed that the content creator consistently integrates Sundanese, Indonesian, and English linguistic resources within a single communicative repertoire. A total of 40 translanguaging instances were identified and classified into four linguistic categories: morphology, semantics, syntax, and phonology. The findings indicate that morphological translanguaging was the most dominant category, followed by semantic, phonological, and syntactic translanguaging.

These findings suggest that humor in the content is primarily constructed through creative word formation and meaning manipulation, while pronunciation adaptation and structural transfer function as supporting strategies.

Table 1 presents the distribution of translanguaging categories identified in the data.

Table 1. Distribution of Translanguaging Categories

No	Category	Number of Data	Percentage
1	Morphological Translanguaging	23	57,5%
2	Semantic Translanguaging	9	22,5%
3	Syntactic Translanguaging	3	7,5%
4	Phonological Translanguaging	5	12,5%
Total		40	100%

As shown in Table 1, morphological translanguaging accounts for more than half of the identified data (57.5%), indicating that hybrid word formation, reduplication, and affixation are the most prominent strategies employed by the content creator. Semantic translanguaging represents 22.5% of the data and is characterized by meaning transfer, literal translation, and semantic extension from Sundanese and Indonesian into English lexical items.

Phonological translanguaging constitutes 12.5% of the data and mainly involves consonant substitution and vowel insertion, while syntactic translanguaging appears least frequently at 7.5%, reflecting the transfer of local grammatical patterns into English constructions.

Examples of translanguaging identified in each category are presented in Table 2.

Table 2. Examples of Translanguaging Forms

No	Category	Examples	Linguistic Feature
1	Morphological	<i>ke-safety-an</i>	Indonesian circumfix attached to an English lexical item
2	Morphological	<i>workingan</i>	English lexical item combined with an Indonesian suffix
3	Morphological	<i>thinking-keun</i>	English lexical item combined with a Sundanese suffix
4	Morphological	<i>what-what</i>	English lexical item undergoing reduplication
5	Semantic	<i>what-what</i>	Literal translation of Indonesian conceptual meaning
6	Semantic	<i>people difficult</i>	Meaning transfer from Indonesian expression
7	Semantic	<i>sesilver-silver acan</i>	Cultural-semantic adaptation from Sundanese
8	Semantic	<i>delicious teu jadi I am</i>	Semantic extension of an English adjective
9	Syntactic	<i>because what?</i>	Transfer of Indonesian interrogative structure
10	Syntactic	<i>people crazy</i>	Transfer of Indonesian adjective–noun order
11	Syntactic	<i>I am leave dulu ya</i>	Transfer of Indonesian clause structure into English
12	Phonological	<i>finish</i> → <i>pinis</i> ,	Consonant substitution (/f/ → /p/)
13	Phonological	<i>follow</i> → <i>polow</i>	Consonant substitution (/f/ → /p/)
14	Phonological	<i>know</i> → <i>kenow</i>	Vowel insertion (epenthesis)

The findings further indicate that some expressions simultaneously exhibit features from more than one linguistic category. For example, forms such as *what-what*, *how-how*, and *sesilver-silver acan* involve both morphological and semantic translanguaging. In such cases, categorization was determined based on the dominant linguistic feature under analysis. Morphological categorization focused on word-formation processes, while semantic categorization emphasized meaning transfer and reinterpretation. This classification was applied to ensure consistency in data analysis.

Overall, the findings demonstrate that translanguaging in @rsydna.a's Instagram comedy content is a systematic multilingual practice involving the integration of Sundanese, Indonesian, and English across multiple linguistic levels. The predominance of morphological and semantic translanguaging suggests that linguistic creativity and meaning manipulation constitute the primary mechanisms through which humor is constructed in the analyzed content. Phonological and

syntactic translanguaging, although less frequent, further contribute to the creator's distinctive comedic style and multilingual identity.

4. Discussion

This section presents the analysis of translanguaging practices found in Instagram comedy content. The data reveal that the content creator frequently combines Indonesian, Sundanese and English expressions in flexible and creative ways to produce humor, represent social identity, and engage audiences. The analysis focuses on four linguistic aspects: morphology, semantics, syntax, and phonology. These findings support the sociolinguistic perspective that language in digital communication is dynamic, contextual, and closely related to social meaning.

Morphological Translanguaging

Pokona mah yang lagi konvoi, jaga ke-safety-an.

This utterance demonstrates translanguaging at the morphological level through the formation of the hybrid expression *ke-safety-an*. The form is created by combining the English lexical item *safety* with the Indonesian circumfix *ke- -an*. In Indonesian morphology, the circumfix *ke- -an* is commonly used to form abstract nouns, as seen in words such as *keamanan* (security) and *kenyamanan* (comfort). However, instead of using the Indonesian word *keamanan*, the creator inserts an English lexical base into an Indonesian morphological structure.

This linguistic construction illustrates that the speaker does not separate English and Indonesian as independent systems. Rather, both languages are treated as a single communicative repertoire from which linguistic resources can be selected and manipulated creatively. The resulting form sounds unusual because it violates the conventional word formation rules of both languages. Nevertheless, the intended meaning remains immediately understandable to multilingual audiences.

From a sociolinguistic perspective, the humor emerges from the audience's awareness of the expected linguistic norm. Viewers know that *keamanan* would be the standard expression, yet the creator deliberately chooses *ke-safety-an* to produce a humorous and exaggerated effect. This finding supports García and Wei's (2014) argument that multilingual speakers frequently mobilize resources from multiple languages simultaneously rather than operating within separate linguistic systems.

I am bukannya what-what euy.

This utterance contains translanguaging at both morphological and semantic levels. Morphologically, the English interrogative pronoun *what* undergoes reduplication, producing the form *what-what*. Reduplication is a productive

morphological process in Indonesian and Sundanese but is not typically used with interrogative pronouns in English. The creator therefore applies local morphological rules to an English lexical item.

At the semantic level, the meaning of *what-what* differs significantly from the conventional English meaning of *what*. Rather than functioning as a question word, the expression represents the Indonesian phrase *apa-apa*. In Indonesian discourse, expressions such as *bukan apa-apa* often refer to something suspicious, unusual, or problematic. Consequently, the English lexical item acquires a new meaning derived from Indonesian conceptual understanding.

The humorous effect emerges because audiences recognize the literal translation strategy. Instead of saying *I am not suspicious* or *I am not doing anything wrong*, the creator directly translates Indonesian linguistic logic into English vocabulary. This semantic and morphological hybridization creates a playful form that is linguistically unconventional but socially meaningful.

Until-until my friend juga jadi keracunan pakai shampoo ini.

The expression *until-until* demonstrates morphological translanguaging through reduplication. In English grammar, the word *until* functions as a conjunction or preposition and cannot normally be reduplicated. However, the creator applies the Indonesian pattern of repetition to an English lexical item. The intended meaning appears to be equivalent to Indonesian expressions such as *sampai-sampai*. Therefore, the creator is not simply repeating an English word but transferring Indonesian morphological logic into English vocabulary. This process results in a hybrid expression that remains comprehensible to multilingual audiences despite being impossible in standard English.

Humor emerges because viewers recognize the linguistic mismatch. The expression sounds "English" at the lexical level but follows Indonesian grammatical patterns. This creates a comedic contrast between the appearance of English and the underlying structure of Indonesian.

Talking-talking we selittle.

The repeated form *talking-talking* represents another example of morphological translanguaging. The creator applies Indonesian reduplication strategies to the English verb *talking*. Similar to *until-until*, this construction would be unacceptable in standard English but remains understandable because it mirrors Indonesian conversational habits. The humor of the utterance is strengthened by the accompanying expression *selittle*. Morphologically, *selittle* combines the Indonesian prefix *se-* with the English adjective *little*. The resulting expression resembles Indonesian forms such as *sedikit* or *sedikit-sedikit*.

The utterance demonstrates how translanguaging extends beyond lexical borrowing. Rather than simply inserting English vocabulary into Indonesian discourse, the creator restructures English words according to local grammatical conventions. Such creative manipulation contributes to the humorous and informal character of the content.

Garais, ini mah minta help euy I am.

One of the most interesting morphological innovations appears in the form *Garais*. The expression originates from the English word *guys*. However, the creator inserts the Sundanese infix *-ar-* into the word, producing a new hybrid construction.

From a linguistic perspective, this modification is particularly noteworthy because *guys* already carry plural meaning. Therefore, the insertion of the Sundanese plural marker creates a form of double plurality. The creator is effectively marking plurality twice, once through English grammar and once through Sundanese morphology.

The humorous effect emerges because audiences recognize the unnecessary redundancy. Although the original word already indicates a plural audience, the addition of Sundanese morphology exaggerates this meaning. This exaggeration reflects the playful nature of translanguaging in digital comedy.

Workingan udah finish.

The expression *workingan* demonstrates the integration of English vocabulary into Indonesian morphological structures. The creator attaches the Indonesian suffix *-an* to the English lexical item *working*, creating a hybrid form. The suffix *-an* is commonly used in Indonesian to create nouns or casual expressions related to activities. Through this process, *workingan* becomes semantically equivalent to *pekerjaan* or *urusan kerja*. Rather than selecting either the Indonesian or English equivalent, the creator combines elements from both languages.

This utterance also contains phonological translanguaging through the pronunciation of *finish*. In the video, the creator pronounces the word as *pinis*. This pronunciation reflects the substitution of the English fricative /f/ with the bilabial stop /p/, a pattern commonly found in local Indonesian accents. The humorous effect arises from the audience's recognition of this localized pronunciation style.

People yang seday-dayna working, tapi have money sesilver-silver acan.

This utterance contains multiple layers of translanguaging. The expression *seday-dayna* combines the English word *day* with reduplication and the Sundanese suffix *-na*. Structurally, it mirrors the Sundanese expression *sapopoéna* or the Indonesian phrase *sehari-harinya*. At the semantic level, the creator does not intend the literal meaning of *day-day*. Instead, the expression represents habitual or everyday activities. The English lexical item therefore acquires a meaning based on Sundanese conceptual patterns.

The expression *sesilver-silver acan* is even more complex. Morphologically, it follows the Sundanese pattern *saperak-perak acan*. The creator translates the word *perak* into English as *silver* and then applies local morphological structures to it. Semantically, however, the meaning does not refer to the metal silver. Within Sundanese discourse, *perak* can metaphorically represent money. Consequently, *silver* acquires a localized meaning related to financial resources. The intended meaning is approximately *not having even a little money*. Humor emerges because audiences recognize the literal translation process while simultaneously understanding the culturally embedded meaning.

Udah kenow saya the ga bisa how-how, I don't have kawasa.

This utterance demonstrates translanguaging at three different linguistic levels: morphology, semantics, and phonology. The expression *how-how* results from the reduplication of the English interrogative adverb *how*. Morphologically, the creator applies Indonesian reduplication patterns to an English lexical item. The form is intended to represent the Indonesian expression *gimana-gimana*.

Semantically, *how-how* acquires a meaning that differs from standard English. Instead of functioning as an interrogative expression, it refers to one's ability to act, intervene, or do something. The creator therefore transfers Indonesian conceptual meaning into English vocabulary.

At the phonological level, the pronunciation *kenow* illustrates consonant cluster adaptation. The standard English form *know* is modified through vowel insertion, creating *kenow*. This process reflects Sundanese and Indonesian phonological tendencies that avoid complex consonant clusters. The pronunciation is not a linguistic error but a localized adaptation that contributes to the humorous identity of the content creator.

Semantic Translanguaging

Semantic translanguaging refers to the process in which multilingual speakers assign new meanings to linguistic forms by drawing upon conceptual knowledge from different languages. Rather than preserving the original meaning

of English lexical items, the content creator frequently transfers Indonesian and Sundanese meanings into English vocabulary. Consequently, many expressions found in the data carry meanings that differ significantly from their conventional English usage. These semantic modifications contribute substantially to the humorous effect of the content because audiences recognize both the intended local meaning and the unconventional English realization.

I am bukannya what-what euy.

This utterance demonstrates semantic translanguaging through the expression *what-what*. In standard English, the word *what* functions as an interrogative pronoun used to request information. However, the repeated form *what-what* does not function as a question in this context.

Instead, the expression derives its meaning from the Indonesian phrase *apa-apa*. In Indonesian discourse, expressions such as *bukan apa-apa* may indicate that someone is not behaving suspiciously, strangely, or improperly. Therefore, the creator transfers the conceptual meaning of Indonesian *apa-apa* into the English lexical item *what*.

As a result, *what-what* acquires a new semantic function that does not exist in English. The humor emerges because viewers immediately recognize the literal translation strategy. Although the expression sounds grammatically English, its meaning remains deeply rooted in Indonesian linguistic logic. This phenomenon illustrates how translanguaging allows speakers to reshape semantic meanings according to local communicative needs.

People yang seday-dayna working, tapi have money sesilver-silver acan.

The expression *seday-dayna* demonstrates semantic innovation through the transfer of local meaning into English vocabulary. The creator uses the English lexical item *day* but intends the meaning of the Sundanese expression *sapopoéna* or the Indonesian phrase *sehari-harinya*. Consequently, the expression does not merely refer to “days” as a unit of time. Instead, it refers to routine daily activities. The semantic interpretation therefore depends on Sundanese and Indonesian conceptual understanding rather than English linguistic conventions.

The same utterance contains another remarkable example:

sesilver-silver acan.

The phrase originates from the Sundanese expression *saperak-perak acan*. Within Sundanese culture, *perak* does not always refer literally to silver as a metal. It is frequently associated with money or financial resources. The creator translates *perak* directly into English as *silver*. However, the intended meaning

remains connected to the Sundanese concept of money rather than the English meaning of a precious metal. Therefore, the word *silver* undergoes semantic relocation, acquiring a culturally specific meaning that differs from standard English usage.

The humorous effect arises because audiences recognize the literal translation process while simultaneously understanding the intended local meaning. The expression sounds absurd from an English perspective but remains meaningful within the multilingual context of the audience.

Udah kenow saya the ga bisa how-how, I don't have kawasa.

The expression *how-how* provides another example of semantic translanguaging. In standard English, *how* functions as an interrogative adverb used to ask about manner or process. However, in this utterance the repeated form does not function as a question. Instead, *how-how* represents the Indonesian expression *gimana-gimana*. The phrase *ga bisa gimana-gimana* commonly means that someone is unable to do anything about a situation or lacks the power to change circumstances.

The creator translates the Indonesian concept literally into English vocabulary. As a result, *how-how* acquires a meaning that extends beyond its conventional English function. It becomes a representation of helplessness or inability to act. The humorous effect emerges because audiences recognize the mismatch between English linguistic structure and Indonesian conceptual meaning. This mismatch creates a playful form of multilingual creativity that is central to the creator's comedic style.

Ah no believe selittle-little acan.

The expression *selittle-little acan* reflects semantic translanguaging through the transfer of local intensification patterns into English vocabulary. The intended meaning appears to originate from the Sundanese phrase *saeutik-eutik acan*, which refers to a very small amount or degree. Although the lexical item *little* is borrowed from English, the semantic structure remains strongly influenced by Sundanese.

Consequently, the expression does not simply indicate “smallness.” Rather, it functions as an intensifier emphasizing that something has not occurred even to the slightest degree. The audience understands the intended meaning because they share the same cultural and linguistic background. This example demonstrates that translanguaging operates not only at the lexical level but also at the conceptual level, where meanings are transferred across languages while preserving local cultural logic.

Ayeuna wake up wake up the udah senen.

The repeated expression *wake up wake up* undergoes semantic transformation in this context. In standard English, *wake up* simply means to stop sleeping. However, the creator uses the phrase metaphorically. The intended meaning resembles the Indonesian expression *sadar* or the Sundanese expression *hudang atuh*, which often extends beyond physical awakening and refers to becoming mentally aware of reality.

The utterance humorously reminds the audience that it is already Monday and that they must face their responsibilities. Thus, *wake up wake up* acquires a broader social meaning related to awareness, acceptance, and readiness rather than merely waking from sleep. The semantic extension contributes to humor because audiences understand the metaphorical meaning despite the unconventional repetition.

Delicious teu jadi I am.

This utterance represents one of the most striking examples of semantic translanguaging in the data. In standard English, the adjective *delicious* is generally restricted to food and taste. It describes something that tastes pleasant. However, Indonesian and Sundanese speakers often use the equivalent adjective *enak* in a much broader semantic range.

For example, *enak* may refer to delicious food, a comfortable situation, a pleasant life, an advantageous condition or emotional satisfaction. The creator transfers this broader semantic range into the English word *delicious*. Consequently, *delicious* no longer refers to food but to a life condition. The intended meaning can be interpreted as:

"Is it pleasant to be me?" or "Is my situation really that comfortable?"

The humor emerges because the audience recognizes that the creator is applying Indonesian semantic logic to an English lexical item.

Kan jadi delicious kitu ke-lookna teh.

This utterance contains two semantic innovations. The first involves *delicious*, which again extends beyond its standard English meaning and functions as a synonym for *enak* in the Indonesian sense. The second involves the expression *ke-look-na*. The creator intends the meaning of the Indonesian word *kelihatannya*. Rather than selecting an English equivalent such as *it looks* or *apparently*, the creator transforms the English noun *look* into an Indonesian-style construction.

Semantically, the expression refers to appearance or impression. Thus, English vocabulary is employed to represent an Indonesian conceptual framework. The humor arises because the audience understands the intended meaning despite the unconventional semantic construction.

How are you today? So good so nice, you alone how atuh?

The expression *you alone how* demonstrate semantic translanguaging through direct conceptual translation. The creator intends the Indonesian phrase:

kalau kamu sendiri bagaimana?

or the Sundanese expression:

ari maneh kumaha?

The word *alone* is used because the creator associates it with the Indonesian word *sendiri*. However, the semantic function of *sendiri* in this context is not solitude but rather self-reference. As a result, the English adjective *alone* acquires a new localized meaning. Instead of indicating loneliness, it functions as a marker of personal reference. The humorous effect emerges because the audience recognizes the literal translation strategy while still understanding the intended message.

Masih atuh soalnya I am masih people difficult.

The phrase *people difficult* demonstrates semantic transfer from Indonesian. The creator intends the expression *orang susah*. In Indonesian, *orang susah* refers to someone experiencing hardship, poverty, or life difficulties. However, the direct translation *people difficult* creates a completely different interpretation in English. Standard English speakers would likely interpret the phrase as referring to a difficult person rather than a struggling individual. The humor emerges from this semantic mismatch. The audience understands the Indonesian meaning hidden behind the English lexical items, creating a bilingual joke that relies on shared cultural knowledge.

Phonological Translanguaging

Phonological translanguaging refers to the adaptation of pronunciation patterns across different linguistic systems. In the analyzed Instagram comedy content, English lexical items are frequently pronounced according to Sundanese and Indonesian phonological conventions. These adaptations are not merely pronunciation errors but constitute creative linguistic practices that contribute to humor construction. Through these phonological modifications, the creator

localizes English pronunciation and makes it more relatable to multilingual audiences.

The findings reveal two dominant phonological patterns. The first involves consonant substitution, particularly the replacement of /f/ and /v/ with /p/. The second involves vowel insertion or epenthesis, whereby additional vowels are inserted into English words containing consonant clusters. These processes reflect the influence of local phonological systems on English lexical items.

Workingan udah finish.

One of the most noticeable phonological phenomena appears in the pronunciation of the English word *finish*. In the content, the creator pronounces the word as *pinis*. Phonologically, this modification involves the substitution of the voiceless labiodental fricative /f/ with the voiceless bilabial stop /p/. The standard English pronunciation /ˈfɪnɪʃ/ is therefore transformed into a localized pronunciation that is closer to the phonological patterns commonly found in Indonesian and Sundanese speech.

The substitution is significant because the sound /f/ is historically less prominent in many regional languages in Indonesia than in English. Consequently, speakers often replace /f/ with sounds that are more familiar within their native phonological inventory. In this case, /p/ becomes the preferred substitute.

From a sociolinguistic perspective, the creator intentionally exaggerates this pronunciation pattern to generate humor. Rather than attempting to imitate standard English pronunciation, he highlights local speech characteristics. The audience recognizes this localized pronunciation as a familiar feature of everyday communication, which contributes to the comedic effect. The humor therefore emerges not from linguistic incompetence but from the deliberate performance of local identity through pronunciation.

Even I don't follow konvoi, but my heart mah I follow happy.

The word *follow* is frequently pronounced as *polow* throughout the content. Similar to the previous example, the phonological process involves the replacement of the consonant /f/ with /p/. The standard pronunciation /ˈfɒləʊ/ becomes /ˈpɒləʊ/ in the creator's speech. This modification demonstrates that translanguaging operates not only through vocabulary and grammar but also through sound systems. Although the lexical item originates from English, its pronunciation follows local phonological conventions.

The comedic effect arises because the audience immediately recognizes the pronunciation as a stereotypical local rendering of English words. The creator intentionally exaggerates this feature to construct a humorous persona that is simultaneously multilingual and locally grounded.

Udah kenow saya the ga bisa how-how, I don't have kawasa.

The pronunciation *kenow* represents a different phonological phenomenon, namely epenthesis. The original English word *know* is pronounced /nəʊ/. However, the creator inserts an additional vowel, producing *kenow*. This process can be understood as an attempt to adapt the word to local phonological structures. According to Crystal (2008), many languages avoid complex consonant sequences and tend to insert vowels to facilitate pronunciation. Although the initial consonant cluster in *know* is historically simplified in modern English, the spelling still suggests a more complex structure to multilingual speakers.

Consequently, the creator produces *kenow*, inserting a vowel before the onset of the word. The resulting pronunciation conforms more closely to Sundanese and Indonesian phonological preferences. The humorous effect emerges because viewers recognize the discrepancy between standard English pronunciation and the localized version. At the same time, they immediately understand the intended word.

This demonstrates that phonological translanguaging involves negotiation between linguistic accessibility and communicative effectiveness.

Syntactic Translanguaging

Syntactic translanguaging refers to the transfer of grammatical structures from one language into another linguistic environment. In the present study, syntactic translanguaging occurs when Indonesian and Sundanese sentence patterns are mapped onto English lexical items. Although this category appears less frequently than morphological and semantic translanguaging, it remains significant because it demonstrates how multilingual speakers construct meaning by drawing upon familiar grammatical frameworks rather than adhering to standard English syntax. The findings indicate that syntactic humor is primarily generated through direct structural transfer from Indonesian and Sundanese into English expressions.

because what?

This utterance illustrates syntactic translanguaging through the expression *because what?*. In standard English, the equivalent expression would normally be *why?* or *for what reason?*. However, the creator directly transfers the Indonesian interrogative structure *karena apa?* into English lexical items.

The expression therefore follows Indonesian syntactic logic rather than English grammatical conventions. Although the structure sounds unusual from the perspective of standard English, multilingual audiences can easily interpret its intended meaning because it reflects a familiar Indonesian pattern. The humor

emerges from the direct translation of a local syntactic structure into English vocabulary. This finding supports García and Wei's (2014) argument that multilingual speakers frequently mobilize linguistic resources across languages without strictly maintaining conventional grammatical boundaries.

Jiga people crazy.

This utterance demonstrates syntactic translanguaging through adjective placement. In standard English, adjectives generally precede nouns, making *crazy people* the expected construction. However, the creator produces *people crazy*, which reflects the structure commonly found in Indonesian and Sundanese.

The expression resembles the Indonesian phrase *orang gila*, where the noun precedes the descriptive element. Rather than following English syntactic rules, the creator transfers local grammatical patterns into an English lexical environment. As a result, the utterance remains understandable to multilingual audiences while simultaneously sounding unconventional. The humorous effect arises from the audience's awareness of the structural deviation and their ability to recognize the local linguistic logic embedded within the English expression.

I am leave dulu ya.

This utterance represents another example of syntactic transfer from Indonesian into English. In standard English grammar, the verb *leave* cannot directly follow the verb *to be*. Consequently, the construction *I am leave* is grammatically unacceptable. A standard English speaker would typically say *I am leaving* or *I will leave now*.

However, the creator appears to translate the Indonesian expression *saya pergi dulu* word-for-word into English. The insertion of *I am* before *leave* reflects the influence of Indonesian sentence construction, where no distinction is made between finite and progressive verb forms in the same way as English. The resulting structure is therefore shaped by Indonesian grammatical logic rather than English syntax.

From a sociolinguistic perspective, the humorous effect emerges because audiences recognize the mismatch between English grammatical expectations and the locally influenced construction. The expression illustrates how multilingual speakers creatively manipulate grammatical structures to produce humorous and relatable content. Rather than being perceived as a linguistic error, the utterance functions as a deliberate stylistic resource that reinforces the creator's multilingual identity and comedic persona.

Translanguaging, Humor, and Sociolinguistic Implications

The findings of this study support previous translanguaging research that views multilingual communication as the flexible use of an integrated linguistic repertoire rather than the alternation of separate language systems (García & Wei, 2014; Canagarajah, 2011). While earlier studies have primarily focused on educational contexts (Creese & Blackledge, 2015; Baker, 2018), the present study demonstrates that translanguaging also functions as an important resource for humor production in digital communication. The integration of Sundanese, Indonesian, and English across morphological, semantic, syntactic, and phonological levels indicates that translanguaging extends beyond pedagogical settings into everyday social media practices.

The humorous effect observed in the data can be explained through incongruity theory (Attardo, 1994). Expressions such as *ke-safety-an*, *people difficult*, and *because what?* create humor because they combine familiar English forms with locally influenced meanings and structures. Audiences recognize the discrepancy between standard English usage and the creator's multilingual adaptations, generating amusement through linguistic incongruity. This finding suggests that translanguaging functions not only as a communicative strategy but also as a creative mechanism for producing humor.

The findings also highlight the role of translanguaging in audience engagement and identity construction. By combining English with Indonesian and Sundanese resources, the creator presents a multilingual identity that is simultaneously local and modern. Such language practices increase relatability and solidarity because audiences share similar multilingual experiences and cultural references. From a sociolinguistic perspective, these findings reflect the multilingual reality of contemporary Indonesian society, where linguistic boundaries are increasingly fluid in digital spaces.

Theoretically, this study contributes to translanguaging scholarship by demonstrating that translanguaging operates simultaneously across morphology, semantics, syntax, and phonology in social media comedy content. The findings therefore extend existing translanguaging research beyond educational contexts and emphasize its role as a resource for humor, identity construction, and social interaction in contemporary digital culture.

Limitations and Future Research

This study is limited to the analysis of a single Instagram account and a selected dataset of comedy content. Consequently, the findings may not represent all forms of translanguaging practices on social media platforms. Future studies may examine multiple content creators, compare different digital platforms, or investigate audience perceptions of multilingual humor to provide a broader understanding of translanguaging in online communication.

5. Conclusion

This study examined translinguaging practices in the Instagram comedy content of @rsydna.a from a sociolinguistic perspective. The findings revealed that the content creator integrates Sundanese, Indonesian, and English as a unified communicative repertoire to construct humor and social meaning. Translinguaging was identified at four linguistic levels: morphology, semantics, syntax, and phonology, with morphological translinguaging emerging as the most dominant category. Various hybrid forms, literal translations, structural transfers, and pronunciation adaptations were employed to create humorous expressions that are easily understood by multilingual audiences.

The study also found that humor is generated through the creative manipulation of linguistic resources across languages. English lexical items are frequently adapted to Indonesian and Sundanese morphological, semantic, syntactic, and phonological patterns, resulting in expressions that are unconventional yet meaningful within the local cultural context. These findings support the view that translinguaging is not merely language mixing but a dynamic meaning-making practice through which multilingual speakers negotiate identity, creativity, and social interaction.

Overall, this study contributes to the growing body of translinguaging research by demonstrating its role beyond educational contexts, particularly in digital humor and social media communication. Future research may explore translinguaging practices on other social media platforms or investigate audience perceptions of multilingual humor in online environments.

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