


## Idiolect in Digital Communication: A Sociolinguistic Study of the Instagram Account @adindafala

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### A B S T R A C T

This study examines the forms and functions of idiolect on the Instagram account @adindafala from a sociolinguistic perspective. The focus of the study is directed toward the use of distinctive language that reflects the speaker's identity in digital communication. This research employs a qualitative descriptive method, with data sources consisting of captions and stories posted on the Instagram account @adindafala. The data were collected through observation and documentation techniques, then analysed by identifying the forms of idiolect and the language functions used by the speaker. The results of the study indicate that the idiolect found on the Instagram account @adindafala is manifested through the use of code-mixing, phonological changes, regional language interference, slang, abbreviations, language play, and graphological variations. These forms demonstrate a tendency toward the use of creative and communicative nonstandard language in social media. In addition, personal and representational functions were identified in the speaker's language use. The personal function is reflected through the use of humorous, expressive, casual, and nonstandard language to describe the speaker's daily experiences, while the representational function is used to convey information related to the speaker's activities and situations. The findings of this study show that idiolect on social media serves as a form of linguistic expression influenced by digital communication culture and interlanguage interaction.

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## INTRODUCTION

Language is the primary means of human communication that is dynamic and continuously develops in accordance with the changes of the times (Chaer & Agustina, 2014). These developments are influenced by various factors, such as social, cultural, technological, and environmental aspects of communication within society. In the modern era, the advancement of information technology has had a major influence on language use in everyday life. Language is no longer used solely in face-to-face communication, but has also developed through digital media and online platforms that enable interactions to occur more broadly, rapidly, and without spatial limitations (Crystal, 2011; Thurlow et al., 2004). The emergence of digital media has consequently given rise to various new forms of communication that affect the language use patterns of modern society.

Social media has become one of the most active digital communication spaces in shaping new language variations. Social media users tend to employ language that is more flexible, concise, and creative in order to suit the fast and interactive nature of digital communication (Sembiring et al., 2025). As a result, language varieties emerge that differ from the formal or standard language commonly used in official situations. This phenomenon indicates that digital media plays an important role in shaping the communication culture of modern society (Tagg, 2015). In linguistic studies, language change and variation are considered natural because language always adapts to the needs of its speakers (Wardhaugh, 2015). Language variation may arise due to geographical, social, age-related, educational, and contextual

factors in language use. Thus, each social group has its own tendencies in using language, creating distinctive and unique language varieties.

From a sociolinguistic perspective, language is viewed as an inseparable part of social life. Sociolinguistics examines the relationship between language and society, including how social factors influence language forms and usage (Holmes, 2013). Therefore, an individual's language use often reflects their social and cultural identity. One form of language variation in sociolinguistic studies is idiolect. Rokhman (2013) explains that idiolect refers to the distinctive linguistic characteristics of an individual that differentiate them from other speakers. Each individual has their own habits in choosing vocabulary, intonation, language style, and sentence structure when communicating. These differences are influenced by personal experiences, social environment, educational background, and individual language habits.

The phenomenon of idiolect has become increasingly interesting to study alongside the development of digital media, which provides broad opportunities for individuals to display their linguistic identities. Through social media, individuals can freely express themselves using particular language styles that reflect their character and personal identity (Rosyanti et al., 2025). Androutsopoulos (2014) also states that digital media serves as a space for the formation of individual linguistic identity in online communication. One of the most popular and actively used social media platforms is Instagram. This platform is not only used for sharing photos and videos, but also functions as a means of digital communication that allows users to present their identities through language. Instagram users generally employ casual, informal, and creative language in writing captions, comments, and story posts (Agatha & Iryana, 2024). Such language forms often undergo phonological changes, word shortening, the use of foreign terms, and even the creation of new vocabulary. This linguistic creativity demonstrates that social media users tend to modify language in order to appear more attractive, unique, and aligned with digital communication trends (Sembiring et al., 2025).

In addition to serving as a communication tool, language on social media is also used as a strategy to build self-image and attract audience attention. Many social media users consciously employ certain language styles in order to appear more appealing, humorous, relaxed, or relatable to their followers (Rosyanti et al., 2025). The use of distinctive language not only enhances communicative appeal, but also serves as a means of representing personal identity in digital spaces. This phenomenon has consequently given rise to various forms of language variation, one of which is idiolect, as reflected in distinctive word choices, speech styles, and individual communication patterns on social media.

Studies on idiolect have been conducted in various communication contexts and digital media platforms. Fitriani et al., (2025) examined the idiolect and language style of Fiersa Besari in the YouTube content *Atap Negeri*. The results showed that the distinctiveness of Fiersa Besari's speech was evident in the use of poetic diction and metaphorical language styles that created emotional closeness with the audience. Another study conducted by Anggara (2024) found that the idiolect variation of a content creator could be observed through vocabulary selection, intonation, and the use of informal language as a speaker identity marker. Furthermore, Rosyanti et al. (2025) revealed that the idiolects of the 2024 presidential candidates in TikTok content were characterized by the use of particular diction, repetition, and persuasive styles in constructing political images. In addition, Bahtiar & Irfan (2023) found that variations in the Sasak language idiolect in Pengadangan Village were influenced by social factors and individual language habits. Moreover, research conducted by Rohmah & Purwanto (2026) showed that the use of idiolect in an account on Platform X was influenced by the speaker's communication patterns and interaction styles in building digital identity.

Based on these relevant studies, it can be concluded that idiolect research generally focuses on media such as YouTube, TikTok, and Platform X. Meanwhile, studies specifically examining the forms and functions of idiolect on Instagram accounts are still relatively limited. Therefore, this study aims to analyse the forms and functions of idiolect in the speech found in story posts on the Instagram account @adindafala. To identify the forms of idiolect, the analysis focuses on the use of distinctive diction such as abbreviations, code-mixing,

phonological changes, and creative vocabulary formation that tend to deviate from standard language rules. Meanwhile, to determine the functions of its usage, this study applies Halliday's theory of language functions (as cited in Alwasilah C., 1993), which consists of instrumental, regulatory, representational, interactional, personal, heuristic, and imaginative functions.

## METHOD

This study employs a qualitative approach with a descriptive method to comprehensively and thoroughly map linguistic phenomena in the digital sphere. This is in line with Moleong (2018) statement that qualitative research aims to understand social phenomena holistically through descriptions in the form of words and language. This approach is commonly used to explain linguistic phenomena contextually and in depth (Putri, 2024). In addition, the descriptive method enables researchers to comprehensively explain the forms of idiolect and their functions without manipulating the object of the study (Fitriah et al., 2026; Sugiyono, 2020).

The data in this study consist of vocabulary, phrases, and sentences containing elements of idiolect, such as the use of distinctive diction, abbreviations, code-mixing, phonological changes, and particular language styles. The data source was obtained from the caption on the Instagram account @adindafala. The selection of this account was based on its distinctive, creative, and consistent use of language, which demonstrates individual linguistic characteristics. The data were collected through observation and documentation techniques. The observation technique was conducted by directly observing the language used in the Instagram account posts, while the documentation technique involved recording and storing the data in the form of screenshots.

The data analysis in this study employed the analysis model proposed by Miles et al. (2014), which includes data reduction, data display, and conclusion drawing. In the data reduction stage, the researcher selected and focused on data related to the forms of idiolect found in the posts of the Instagram account @adindafala. Data reduction was carried out to ensure that the data used were more focused and aligned with the objectives of the study. Afterward, the reduced data were presented in descriptive form to facilitate understanding. The data presentation stage involved displaying screenshots from the Instagram account @adindafala containing forms of idiolect, followed by explanations of the linguistic forms and their functions. The final stage was drawing conclusions. At this stage, the researcher concluded the findings regarding the forms of idiolect and their functions in the account @adindafala.

## FINDINGS AND DISCUSSIONS

Language use on social media reflects the distinctive characteristics and identities of its speakers. This can be observed in the Instagram account @adindafala, where language is used not only to convey messages but also to express the self. The captions on the account contain various linguistic features, such as code-mixing, nonstandard language, abbreviations, and other expressive expressions that indicate the speaker's idiolect. These language variations demonstrate the speaker's uniqueness in constructing meaning and social relationships. Through a sociolinguistic approach, this study aims to carefully describe the forms and functions of idiolect on the Instagram account @adindafala.

### Data 1

*Caption: "Silopi yitali"*

The caption above demonstrates the use of a distinctive idiolect that does not follow the standard structure of the Indonesian language. From a sociolinguistic perspective, the form *silopi* is a language variation of *polisi* ("police"), while *yitali* is a variation of *Itali* ("Italy"). Both words have undergone phonological changes. The transformation from *po-li-si* into *si-lo-pi* indicates a transposition of the consonant sound /p/, originally positioned at the beginning

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of the syllable *po* in *polisi*, into the phoneme /s/ in the syllable *si* of *silopi*. This phenomenon is referred to as metathesis (Febryanti & Suparwa, 2025; Muslich, 2013). Meanwhile, the word *yitali* undergoes a phonological change through the addition of the phoneme /y/ to the word *Itali*. This phenomenon can be categorized as a language game because it intentionally alters standard language patterns into nonstandard forms in order to create humour or attract public attention (Crystal, 2001).

Based on language function, the utterance contains a representational function because it aims to describe an object or event that occurs (Halliday in Alwasilah C. 1993). In context, the caption is intended to describe several Italian police officers stopping and checking someone on the roadside. In addition, a personal function is also evident because the speaker expresses attitudes, impressions, and personal viewpoints through casual, nonstandard, and distinctive language use (Halliday in Alwasilah C. 1993).

## Data 2

*Caption: "Ngomong-ngomong losyen, Bonavie ganti packaging jadi lebih enak. Cobain wangi Jasmine atau Maison du Saffran. Sungguh love untuk losyen murah muriah."*

The caption above demonstrates the use of an idiolect characterized by a casual style that does not fully conform to standard Indonesian language rules. From a sociolinguistic perspective, the use of the words *packaging* and *love* indicates code-mixing between Indonesian and English within a single utterance. The word *packaging* is used instead of the Indonesian equivalent *kemasan* ("packaging"), while *love* is used to express affection for the discussed product. This phenomenon reflects the insertion of foreign language elements into Indonesian sentence structures, which is commonly found in social media language varieties to create a modern and communicative impression.

In addition, the word *losyen* is a phonological variation of the standard word *losion* ("lotion"). This change reflects an adjustment in pronunciation in which the diphthong /io/ in *losion* is replaced by the phonemes /y/ and /e/ in *losyen*, resulting in a pronunciation that feels more natural in spoken language. Meanwhile, the phrase *murih muriah* undergoes phonological modification from the standard form *murah-meriah* through the substitution of the vowel /a/ with /i/ in *murah* and further sound modification in *meriah* into *muriah*. These changes constitute forms of language play used to create expressive, casual, and attention-grabbing effects in digital communication (Crystal, 2001; Muslich, 2013).

Based on language function, the utterance contains a representational function because it is used to provide information about a lotion product considered to have an attractive scent and new packaging. Furthermore, a personal function is also evident through the use of nonstandard and expressive language that reflects the speaker's style and identity in expressing opinions to the audience (Halliday in Alwasilah C. 1993).

## Data 3

*Caption: "Mau ke Verona SENDIRIAN karena Bapake ada operasi. Aku anak hebat, bergizi sehat. Pasti bisa halan halan ga sama Pak Juno."*

The caption demonstrates an idiolect characterized by a casual, expressive style that does not entirely follow standard language conventions. From a sociolinguistic perspective, the word *Bapake* indicates interference from the Javanese language into Indonesian through the addition of the suffix *-e*, which in Javanese functions as a possessive or definite marker. In addition, the form *halan halan* is a phonological variation of the standard phrase *jalan-jalan* ("to stroll/travel"). This change occurs through the substitution of the phoneme /j/ with /h/, producing a pronunciation that sounds more humorous and childlike. The sound alteration from *jalan* to *halan* represents a deliberate language game intended to create a cute, casual, and expressive impression in social media communication (Crystal, 2001; Muslich, 2013).

Moreover, the sentence "Aku anak hebat, bergizi sehat" ("I am a great and well-nourished child") demonstrates the use of repetitive and rhyming diction that strengthens the humorous and intimate tone of the utterance.

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Based on language function, the caption contains a personal function because the speaker displays confidence and optimism through a distinctive and informal language style. In addition, a representational function is also present because the utterance conveys information that the speaker will travel to Verona alone because her father is undergoing surgery (Halliday in Alwasilah C. 1993).

#### Data 4

*Caption: "Ingvokan restaurante yang jual menu ini di area Bellagio. Pizza topping mie ayam."*

The caption demonstrates an idiolect characterized by informality and influenced by language play. The form *ingvokan* is a phonological variation of the word *infokan* ("inform/share information"), involving the substitution of the consonant /f/ with /v/. In addition, the word undergoes another phonological process involving the omission of the phoneme /n/ in the initial syllable, followed by the insertion of the phoneme /ŋ/ (the *ng* sound), resulting in the form *ingvokan*. These sound modifications reflect deliberate phonological creativity intended to create a casual, unique, and attention-grabbing impression in social media discourse.

Furthermore, the word *restorante* represents code-mixing derived from Italian and is used in place of the Indonesian word *restoran*. The use of this foreign lexical element demonstrates the insertion of non-Indonesian vocabulary into the utterance to suit the contextual setting related to Bellagio. Code-mixing also appears in the phrase *pizza topping mie ayam*, which combines Western and Indonesian culinary elements within a single linguistic construction. This phenomenon illustrates the flexibility of language use on social media, where creativity is often prioritized over adherence to standard language norms.

Based on language function, the utterance contains a representational function because it is used to request information about a restaurant selling a particular menu item in the Bellagio area. Additionally, a personal function is also evident through the use of casual and distinctive language that reflects the speaker's identity and communication style on social media (Halliday in Alwasilah C. 1993)

#### Data 5

*Caption: "Orang sini samking cakep semua gue minta bill ternyata doi juga lagi nunggu bill. Mana dibantuin pula ma doi."*

The caption demonstrates an idiolect characterized by a casual, expressive, and distinctive style. The word *samking* is a phonological variation of the word *saking* ("so/very") through the addition of the phoneme /m/, producing a more expressive and informal pronunciation. In addition, the words *bill* and *doi* indicate code-mixing and lexical variation within the utterance. The word *bill* originates from English and refers to a payment receipt, while *doi* is a slang variation of the pronoun *dia* ("he/she"), commonly used in social media colloquial language. This code-mixing demonstrates the insertion of foreign language elements into Indonesian sentence structures to create a modern and communicative impression.

Furthermore, the phrase *dibantuin pula ma doi* includes the nonstandard form *ma*, which is a variation of *sama* through the omission of the initial syllable /sa-/. This reflects the tendency toward shorter and more informal language use in digital communication. These linguistic phenomena indicate that language use on social media does not always follow standard Indonesian rules, but instead emphasizes expressiveness, intimacy, and linguistic creativity.

Based on language function, the utterance contains a representational function because it recounts the speaker's experience interacting with others in a particular place. In addition, a personal function is also evident through the use of casual and expressive language that reflects the speaker's admiration and personal feelings toward the situation experienced (Halliday in Alwasilah C. 1993).

**Data 6**

*Caption: "Alhamdulillah ada baju yang gue beliin buat @akbrzlfk. Mau ga mau gue pake karena DINGIN BANGET. gue izin dulu ma doi buat labelnya gue buka dan bajunya jadi ga 'baru' karena kena ketek gue yang abis lari 10K. Itu juga bentuk gue aneh banget di MRT pake kaos pendek ma hotpants. Kaya orgil... Gue menggigil banget karena gue harus ke pinggir kota, baru ke 'tengah' lagi lewat jalur MRT pinggir. Semua karena MRT jalur duomo strike ada demo. Zingaaaaaaannn."*

The caption demonstrates the use of an idiolect characterized by an informal, expressive, and distinctive style through phonological variations, slang forms, and code-mixing. The use of the word *doi* is a slang variation of the pronoun *dia* ("he/she"), commonly found in colloquial language to create a casual and intimate impression. In addition, the form *ma* in the phrase *ma doi* is a nonstandard variation of the word *sama* ("with") through the omission of the initial syllable /sa-/.

Code-mixing appears in the use of foreign lexical elements such as *label*, *hotpants*, *MRT*, and *strike*. The word *strike* originates from English and refers to a strike or service disruption, while *hotpants* refer to a particular type of clothing. The insertion of these foreign terms into Indonesian utterances reflects the incorporation of non-Indonesian vocabulary intended to create a modern impression and align with digital communication styles.

Furthermore, the form *orgil* is a nonstandard abbreviation of *orang gila* ("crazy person"), showing a process of word shortening commonly found in social media slang. At the end of the utterance, the form *zingaaaaaaannn* demonstrates the lengthening of vowel and consonant phonemes to emphasize the speaker's emotional expression. These phenomena indicate that language use on social media tends to be flexible and prioritizes expressiveness over adherence to standard language norms.

Based on language function, the utterance contains a representational function because it recounts the speaker's experience dealing with cold weather and MRT disruptions caused by demonstrations. In addition, a personal function is also evident through the use of expressive and nonstandard language to convey the speaker's discomfort, panic, and exhaustion (Halliday in Alwasilah C. 1993)

**Data 7**

*Caption: "Keluar stasiun MRT dekat apartment JAM LAPAN MALAM. Bodo amat bawa belanjaan banyak akhirnya gue LARI sekitar 200 meter. Sambil menggigil. Karena kalau jalan makin lama kedinginannya, akhirnya gue mutusin lari. Udah gelap monmaappp. Warlok di mari juga sujud ada orang orgil pake baju lari jem 8 malem di MILAN."*

The caption demonstrates the use of an idiolect characterized by an informal and expressive style. The use of the form's *apartment* and *MRT* indicates code-mixing with English elements inserted into Indonesian sentence structures. The word *apartment* is used instead of the Indonesian equivalent *apartemen*, while *MRT* is an abbreviation of *Mass Rapid Transit*, commonly used in the context of modern transportation systems.

In addition, the form *monmaappp* is a phonological variation of the expression *mohon maaf* ("sorry"), involving syllable reduction and consonant lengthening of the phoneme /p/. This form demonstrates syllable omission and graphological modification through additional letters to create expressive emphasis in the utterance. The word *warlok* is also an abbreviation of *warga lokal* ("local residents"), reflecting lexical shortening in social media slang. Meanwhile, the form *orgil* is a nonstandard variation of the phrase *orang gila* through sound compression by combining two lexemes into a single shortened form. These linguistic phenomena indicate that language use on social media tends to be flexible, creative, and unconstrained by standard language norms in order to create a casual and communicative impression.

Based on language function, the utterance contains a representational function because it recounts the speaker's experience of running at night due to the cold weather in Milan. In

addition, a personal function is also evident through the use of expressive and nonstandard language reflecting the speaker's panic, embarrassment, and humor intended for the audience (Halliday in Alwasilah C. 1993).

#### Data 8

*Caption: "Lakik w kan tiap malam audit kartu kredit yang w pegang ya. Dicatet di excel. Semalam doi nanya.. 'Kamu beli apaan ini Smegma?' ((smegma))"*

The caption demonstrates the use of an idiolect characterized by a casual, humorous, and distinctive style through phonological variations, abbreviations, and code-mixing. The form *lakik w* is a nonstandard variation of the phrase *laki gue* ("my husband") influenced by colloquial language. The word *lakik* reflects interference from the Malay dialect, which retains the final consonant /k/ in the word *laki*, while the form *w* is a nonstandard abbreviation of the pronoun *gue* commonly used in informal digital communication.

In addition, the form *kredit* is a phonological variation of the standard word *kredit* ("credit"), involving the substitution of the vowel /e/ with /i/. This change reflects pronunciation adjustment influenced by everyday spoken language habits (Muslich, 2013). Code-mixing appears in the use of the words *audit* and *excel*, which originate from English and are inserted into Indonesian sentence structures. The word *excel* refers to spreadsheet software used to record expenses, while *audit* is used in the context of financial examination.

Furthermore, the use of the word *doi* is a slang form of *dia* commonly used in social media communication to create a casual and intimate impression. The humorous element of the utterance is evident in the use of the word *smegma*, which phonologically resembles the brand name *Smeg* but is intentionally distorted into another term to produce a humorous and surprising effect. This phenomenon belongs to language play, utilizing phonological similarity to create humor in digital communication (Crystal, 2001; Danet & Herring, 2007).

Based on language function, the utterance contains a representational function because it describes the activities of the speaker and her partner in reviewing credit card expenses. In addition, a personal function is also evident through the use of nonstandard and humorous language reflecting emotional closeness and the speaker's distinctive communication style (Halliday in Alwasilah C. 1993)

#### Data 9

*Caption: "While sisa wang w. AWOKWOKWOMWOK. (ga pernah dipake)"*

The caption demonstrates the use of an idiolect characterized by an informal and humorous style influenced by code-mixing and graphological variation in social media language. The word *while* at the beginning of the utterance indicates code-mixing with English inserted into Indonesian sentence structures. However, the word is not used according to its original grammatical function in English, but rather as a stylistic expression to create a casual impression and follow digital language trends.

In addition, the form *wang* is a lexical variation of the word *uang* ("money") involving the omission of the initial vowel phoneme /u/. This phenomenon belongs to the process of aphesis, namely the deletion of phonemes at the beginning of a word (Kridalaksana, 2008; Muslich, 2013). The use of the pronoun *w* also represents a nonstandard abbreviation of *gue*, which is common in social media slang.

Furthermore, the form *AWOKWOKWOMWOK* represents laughter sounds that undergo graphological variation through irregular repetition and letter combinations to strengthen humorous expression in the utterance. This graphological variation demonstrates the creativity of social media users in modifying written forms to represent particular intonations and emotions (Crystal, 2001; Danet & Herring, 2007). These linguistic phenomena show that social media language is flexible, expressive, and not always bound by standard language rules.

Based on language function, the utterance contains a personal function because it is used to express the speaker's sense of humor and irony regarding money that she owns but never uses. In addition, a representational function is also evident because the utterance

indirectly provides information about the speaker's condition or habits related to money usage (Halliday in Alwasilah C. 1993).

#### Data 10

*Caption: "Dimgim banget. Warga Ciputat kenot rilet."*

The caption demonstrates the use of an idiolect marked by phonological modification and code-mixing. The form *dimgim* is a phonological variation of the standard word *dingin* ("cold"), involving the substitution of the nasal phoneme /n/ with /m/ in both syllables, resulting in a nonstandard form. This change reflects the substitution of the alveolar nasal /n/ with the bilabial nasal /m/, producing a more expressive and imitative phonetic effect. Such variations are commonly found in social media communication as forms of language play intended to create intimacy and humorous nuances among users (Muslich, 2013).

In addition, the phrase *kenot rilet* demonstrates code-mixing through phonological adaptation of the English phrase *cannot relate*. The word *cannot* undergo orthographic and phonological adjustment into *kenot*, while *relate* changes into *rilet* through pronunciation adaptation based on the Indonesian sound system. This phenomenon reflects the nativization of foreign language elements into informal Indonesian discourse, which is common in digital communication (Kridalaksana, 2008; Nababan, 1993). The use of the phrase also illustrates the tendency of social media users to creatively adopt English elements without maintaining their original phonological rules.

Based on language function, the utterance contains a personal function because it expresses the speaker's feelings toward extremely cold weather that is unusual for her. In addition, a representational function is also evident because the utterance conveys information about the environmental situation experienced by the speaker, namely weather conditions considered unusual for "residents of Ciputat." Thus, the utterance represents the characteristics of the speaker's idiolect, influenced by the flexibility of social media language through sound modification, phonological adaptation, and code-mixing to create expressive and communicative speech (Halliday in Alwasilah C. 1993).

#### Discussions

The use of idiolect in the Instagram captions of @adindafala demonstrates the dynamic development of language in digital communication, particularly on social media. In sociolinguistic studies, idiolect is understood as the distinctive linguistic characteristic possessed by an individual that differentiates them from other speakers (Chaer & Agustina, 2010). Based on the findings of this study, the captions used by @adindafala show that social media language functions not only as a means of communication, but also as a medium for identity construction, emotional expression, and the development of closeness with audiences. The language forms appearing in the captions are influenced by internet culture, informal language varieties, and linguistic creativity that develop within digital communication. Therefore, the use of idiolect on the Instagram account Instagram @adindafala represents the characteristics of social media language that are flexible, expressive, and communicative.

The forms of idiolect found in the captions of the Instagram account @adindafala include code-mixing, phonological changes, language play, regional language interference, slang usage, abbreviations, and graphological variations. Code-mixing can be seen through the insertion of English and other foreign language elements into Indonesian sentence structures, such as the use of the words *while*, *audit*, *bill*, *packaging*, *love*, *strike*, *label*, *hotpants*, and *restorante*. According to Nababan (1993), code-mixing occurs when speakers use two or more languages in a single utterance without a change in the speech situation. In the context of social media, the use of foreign language elements functions not only to convey meaning, but also to create a modern, casual, and trend-oriented impression in digital communication. Crystal (2001) explains that internet language is characterized by openness to foreign language influence due to the intensity of interaction among users from different linguistic backgrounds. Thus, the use of code-mixing in @adindafala's captions demonstrates the

speaker's attempt to create a communication style that is modern, familiar, and communicative on social media.

Phonological change is the most frequently identified form of idiolect in the research data. These changes can be observed in forms such as *silopi* from *polisi* ("police"), *losyen* from *losion* ("lotion"), *halan halan* from *jalan-jalan* ("strolling/traveling"), *kredit* from *kredit* ("credit"), *dingim* from *dingin* ("cold"), *samking* from *saking* ("very"), and *ingvokan* from *infokan* ("inform/share information"). These forms demonstrate phoneme substitution, phoneme addition, and sound transposition that result in nonstandard and expressive pronunciations. In the form *silopi*, for instance, a process of metathesis occurs through the transposition of consonant sounds in the word *polisi* into *silopi* (Febryanti & Suparwa, 2025; Muslich, 2013). Meanwhile, *dingim* demonstrates the substitution of the alveolar nasal phoneme /n/ with the bilabial nasal phoneme /m/, while *kredit* reflects the vowel change from /e/ to /i/. These phenomena indicate that language use on social media prioritizes expressiveness and creativity over adherence to standard language norms.

In addition to phonological changes, this study also identified processes of phoneme omission or aphesis in several language forms used by the speaker. Aphesis refers to the deletion of sounds at the beginning of words (Kridalaksana, 2008). This phenomenon appears in forms such as *wang* from *uang* ("money") and *ma* from *sama* ("with"). The omission of initial phonemes produces shorter and more casual forms that align with the rapid and informal nature of social media communication. Moreover, the use of *was* as an abbreviation of *gue* demonstrates the shortening of pronouns commonly found in digital slang varieties. These variations indicate that social media language develops through simplification processes that adapt to the needs of digital communication.

Language play also constitutes an important characteristic of @adindafala's idiolect. Crystal (2001) states that language play in digital communication is used to create humor, irony, and emotional closeness among social media users. This phenomenon can be observed in forms such as *murih muriah*, *silopi*, *smegma*, *AWOKWOKWOMWOK*, and *zingaaaaaaannnn*. These forms result from intentional modifications of sounds and spelling to create humorous and expressive effects. In the form *smegma*, for example, the speaker utilizes phonological similarity with the brand name *Smeg* to create a humorous and surprising effect. In addition, the repetition of letters in *AWOKWOKWOMWOK* and *zingaaaaaaannnn* demonstrates graphological variation used to represent intonation, emphasis, and emotional expression in written communication. Danet & Herring (2007) explain that graphological variation is one of the primary characteristics of internet language because digital communication does not allow speakers to display facial expressions and gestures directly as in spoken interaction.

Regional language interference was also found in several analyzed captions. Forms such as *bapake* and *lakik* demonstrate the influence of regional languages on the use of Indonesian in social media. According to Chaer & Agustina (2010), interference occurs when elements of a speaker's first language influence the use of a second language in speech. In the form *bapake*, the influence of Javanese appears through the use of the suffix *-e* as a possessive marker, while *lakik* demonstrates the influence of the Malay dialect, which retains the final consonant /k/. These phenomena indicate that regional identity continues to be maintained in digital communication and becomes part of the speaker's distinctive idiolect.

The use of slang or colloquial language also strengthens the informal character of the captions on the Instagram account @adindafala. Forms such as *doi*, *orgil*, and *warlok* demonstrate the use of nonstandard vocabulary commonly found in social media communication. According to Alwasilah C. (1993), slang functions as a marker of group solidarity and social identity. In the context of social media, the use of slang helps create a sense of familiarity and communicative closeness between speakers and their followers. Furthermore, the use of slang forms indicates that social media serves as a space for the continuous development of new vocabulary that evolves alongside digital communication culture.

This study also identified phonological adaptation of foreign language elements. The form *kenot rilet*, derived from the English phrase *cannot relate*, demonstrates sound adjustment

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based on the Indonesian phonological system. Nababan (1993) explains that borrowed foreign language elements generally undergo phonological adaptation to make them easier to pronounce according to the phonological system used by speakers. In this form, *cannot* changes into *kenot*, while *relate* becomes *rilet*. This adaptation process demonstrates that social media users not only borrow foreign language elements, but also creatively modify them to suit local speech habits.

Based on language functions, the functions identified in this study are personal and representational functions. Halliday, as cited in Alwasilah C. (1993), explains that the personal function is used to express emotions, attitudes, experiences, and speaker identity. The personal function is reflected through the use of humorous, expressive, casual, and nonstandard language to narrate the speaker's daily experiences. The use of language forms such as *dingim banget*, *zingaaaaaannn*, *AWOKWOKWOMWOK*, and *Aku anak hebat, bergizi sehat* demonstrates how the speaker expresses feelings of coldness, panic, humour, and confidence emotionally to social media audiences. Thus, language functions as a means of constructing personal identity and interpersonal closeness with followers.

The representational function relates to the use of language to convey information about particular events or situations (Halliday in Alwasilah C. 1993). This function appears in utterances describing travel experiences, weather conditions, transportation situations, shopping activities, and the speaker's everyday experiences. Although conveyed in a humorous and informal style, these captions still contain factual information regarding the speaker's experiences. Therefore, the simultaneous use of personal and representational functions demonstrates that social media language is not only expressive, but also informative.

Overall, the findings of this study demonstrate that the idiolect on the Instagram account @adindafala is formed through the use of code-mixing, phonological changes, graphological variation, regional language interference, language play, abbreviations, and slang usage. These findings indicate that social media language develops flexibly and creatively by prioritizing expressiveness, humour, and interpersonal closeness over adherence to standard language norms. This is consistent with the identified language functions, namely personal and representational functions.

## CONCLUSIONS

Based on the findings, the idiolect used in the Instagram captions of @adindafala reflects the flexible, creative, and expressive nature of social media language. The identified forms of idiolect include code-mixing, phonological changes, language play, regional language interference, slang, abbreviations, and graphological variations. These linguistic features demonstrate that language use on social media prioritizes expressiveness, humor, and interpersonal closeness rather than strict adherence to standard language norms. The findings also reveal that regional language interference and the phonological adaptation of foreign language elements contribute to the construction of the speaker's digital linguistic identity. Regarding language functions, the analysis identified both personal and representational functions, with the personal function being more dominant in expressing emotions, experiences, attitudes, and identity, while the representational function was used to convey information about daily activities and experiences. This study suggests that social media serves not only as a communication platform but also as a space for identity construction. Future research should explore other linguistic approaches and compare idiolects across different social media users and platforms.

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