



Exploring the Linguistic Features of Indoglish: A Case of Indonesian English in TikTok

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Abstract

This study aims to examine the linguistic features of Indoglish in TikTok discourse, focusing on its phonological, morpho-syntactic, and pragmatic characteristics. This study employs a qualitative approach using content analysis. The data were drawn from five TikTok videos produced by an Indonesian content creator and analyzed to identify the linguistic features of Indoglish. The findings reveal that Indoglish exhibits systematic linguistic patterns shaped by the influence of Indonesian. At the phonological level, Indoglish demonstrates systematic pronunciation patterns influenced by Indonesian, such as TH-replacement (e.g., *there* → *der*), deletion of final plosives (e.g., *boyfriend* → *boyfren*), addition of /r/ sound (e.g., *tired* → *tired* /'taɪrəd/), final devoicing (e.g., *mood* → *mut*), and vowel adjustment (e.g., *wallet* → *walet*). At the morpho-syntactic level, Indoglish exhibits features such as copula omission (e.g., *I very busy*), reduplication (e.g., *walk walk*), syntactic transfer (e.g., *You ask me I what hobby?*), and morphological transfer (e.g., *I am Indonesia*), reflecting the influence of Indonesian structures. Additionally, the use of sentence-final particles, discourse markers, tag questions, address terms, code-switching, stance markers, and self-repair are displayed at the pragmatic level of Indoglish. These features reflect the active role of Indonesian as both a mother tongue and a national language in shaping English use among Indonesian speakers. Furthermore, the findings suggest that Indoglish should be understood as an expression of linguistic identity and creativity rooted in Indonesian rather than being viewed as a form of error.

Keywords: Indoglish (Indonesian English); phonological features; morpho-syntactic features; pragmatic features; sociolinguistics

Abstrak

Penelitian ini bertujuan untuk mengkaji fitur-fitur linguistik Indoglish dalam wacana TikTok dengan berfokus pada aspek fonologis, morfo-sintaktis, dan pragmatik. Penelitian ini menggunakan pendekatan kualitatif dengan desain analisis isi. Data diperoleh dari lima video TikTok yang diproduksi oleh seorang kreator konten Indonesia dan dianalisis untuk mengidentifikasi karakteristik linguistik Indoglish. Hasil penelitian menunjukkan bahwa Indoglish menampilkan pola linguistik yang sistematis yang dibentuk oleh pengaruh bahasa Indonesia. Pada tataran fonologis, Indoglish memperlihatkan pola pelafalan seperti penggantian bunyi /θ/ dan /ð/ (misalnya *there* → *der*), penghilangan konsonan hambat di posisi akhir (misalnya *boyfriend* → *boyfren*), penambahan bunyi /r/ (misalnya *tired* → /'taɪrəd/), devoicing pada posisi akhir (misalnya *mood* → *mut*), serta penyesuaian vokal (misalnya *wallet* → *walet*). Pada tataran morfo-sintaktis, ditemukan fitur seperti penghilangan kopula (misalnya *I very busy*), reduplikasi (misalnya *walk walk*), transfer sintaksis

(misalnya *You ask me I what hobby?*), serta transfer morfologis (misalnya *I am Indonesia*), yang mencerminkan pengaruh struktur bahasa Indonesia. Selain itu, pada tataran pragmatik, ditemukan penggunaan partikel akhir kalimat, penanda wacana, tag question, sapaan, alih kode, penanda sikap, serta perbaikan diri. Temuan ini menunjukkan peran aktif bahasa Indonesia sebagai bahasa ibu dan bahasa nasional dalam membentuk penggunaan bahasa Inggris oleh penutur Indonesia. Lebih lanjut, Indoglish dapat dipahami sebagai bentuk ekspresi identitas dan kreativitas linguistik, bukan sebagai kesalahan berbahasa.

Kata Kunci: Indoglish (Bahasa Inggris Indonesia); fitur fonologis; fitur morfo-sintaksis; fitur pragmatik; sociolinguistik

1. Introduction

English has developed into a global language that is widely used as a lingua franca across different sociolinguistic contexts. As English travels beyond its native-speaking communities, it undergoes localization processes that result in various World Englishes, such as Singaporean English (Singlish), Indian English, Russian English (Runglish), and other localized varieties. These varieties emerge as English interacts with local languages, cultures, and communicative practices, producing systematic linguistic features that differ from Standard English norms rather than errors. As noted by Kachru and Nelson (2006) that these varieties represent cultural articulations in which the mutual embeddedness of the local and the global is given a comprehensible linguistic form.

In the Indonesian context, English is a foreign language but is increasingly present in everyday communication. One prominent phenomenon is the emergence of Indoglish, a localized variety of English shaped by Indonesian linguistic structures, phonological patterns, and sociocultural norms. The rise of Indoglish reflects the dynamic nature of language contact between Indonesian and English and highlights how speakers creatively adapt English to suit local communicative needs.

Saddhono and Sulaksono (2018) describe Indoglish as a form of English use that remains strongly influenced by Indonesian language and cultural nuances. They further classify Indoglish into three main forms. The first refers to English words or phrases pronounced with an Indonesian accent by Indonesian native speakers. The second involves Indonesian words or expressions articulated with an English accent by Indonesian speakers. The third refers to Indonesian utterances produced by foreign speakers using an English accent. These classifications illustrate the fluid interaction between English and Indonesian, highlighting the role of language contact in shaping localized communicative practices.

The expansion of digital communication has further intensified the visibility and development of such contact varieties. As highlighted by Weninger and Lim (2025), digital and social media have evolved into influential spaces facilitating the spread of Englishes and creating affinity spaces where multilingual users interact and negotiate linguistic identities. Within these environments, Indoglish frequently emerges as part of informal communicative practices (Oktavia, 2019). Informal speech contexts allow speakers to use language more naturally, making them valuable sources for observing authentic linguistic patterns. For this reason, social media interactions provide an important reference for examining how Indoglish is formed and used in everyday communication. The use of Indoglish has become increasingly visible in digital spaces, particularly on platforms such as TikTok, where language practices tend to be spontaneous, creative, and closely linked to identity expression.

Several studies have examined the phenomenon of Indoglish from different perspectives. Sudewi et al. (2023) found that Indoglish is widely used in social media communication at the levels of words, phrases, clauses, and sentences, serving functions such as facilitating expression, building intimacy, reinforcing intentions, and conveying emotions. Similarly, Putra (2022) identified that Indoglish is linguistically constructed through processes such as prefixation, suffixation, pronoun insertion, and reduplication. From a sociolinguistic perspective, Khotimah et

al. (2020) investigated youth attitudes toward Indoglish and reported that its use reflects identity expression, lexical innovation, semantic adequacy, and a growing acceptance of English elements in Indonesian discourse, which may also inform national language planning. In addition, Oktavia (2019) highlighted several factors influencing the emergence of Indoglish, including age, linguistic background, historical context, foreign language influence, lexical needs, and socio-cultural dynamics.

However, despite these contributions, existing studies have not sufficiently provided a comprehensive linguistic account of Indoglish. Prior research tends to emphasize morpho-syntactic aspects, while the phonological and pragmatic dimensions remain underexplored. This indicates the need for a more holistic investigation that examines not only how Indoglish is structurally formed, but also how it is pronounced and used in interaction, particularly in dynamic digital communication contexts.

Responding to these gaps, this study aims to explore the linguistic features of Indoglish as used in TikTok content produced by an Indonesian speaker. This study applies the form of Indoglish referring to the first classification of Indoglish proposed by Saddhono and Sulaksono (2018), English words or phrases pronounced with an Indonesian accent by Indonesian native speakers, as the framework to analyze the linguistic features of Indoglish. Furthermore, this study focuses on phonological, morpho-syntactic, and pragmatic features that characterize Indoglish and investigates how these features reflect the influence of Indonesian as both a mother tongue and national language.

Accordingly, this study is guided by the following research question: What linguistic features characterize Indoglish in TikTok discourse, particularly at the phonological, morpho-syntactic, and pragmatic levels, and how do these features reflect the influence of Indonesian? By focusing on naturally occurring digital discourse, this study seeks to provide a more comprehensive description of Indoglish as an emerging contact variety within contemporary communication practices.

This study contributes to the growing discussion of World Englishes by offering an integrative analysis of Indoglish across multiple linguistic levels within the context of social media discourse. It also highlights the legitimacy of Indonesian-influenced English as a form of linguistic adaptation and identity construction. In addition, this study offers pedagogical insights for English language education in Indonesia by encouraging greater awareness of linguistic diversity and promoting confidence among English learners in using English shaped by their local linguistic background.

2. Research Method

This research used a qualitative approach with content analysis as the research design. According to Ary et al. (2014), content analysis research is used to analyze and interpret the documented materials such as from video recording, letters, textbooks, reports, films, and so forth to gain insight into human behavior.

This design is appropriate for this present study since this study aims to explore the linguistic features such as phonological, morpho-syntactic, and pragmatic of Indoglish as used in TikTok content produced by Indonesian speakers and investigate how those features influence Indonesian as a mother tongue and national language.

The data of this study were obtained from one Indonesian content creator who produced content using Indoglish features in TikTok videos. TikTok was chosen as a data source because it is a popular social media platform where informal language practices and identity expressions are prominently featured. Not only that but TikTok also provides rich data for exploring how Indoglish operates as a mode of communication and identity expression in current social settings as an interactive and spontaneous digital platform or application. Furthermore, five videos were purposely selected based on several criteria. First, the videos were consistent using indoglish. It indicates that there was a stable and natural use of English influenced by Indonesian. This consistency ensures that the data reflects Indoglish as a systematic linguistic practice. Second, the

selected videos were considered appropriate because they contained linguistic features that were relevant to the focus of this study, especially at the phonological, morphological-syntactic, and pragmatic levels. Furthermore, the videos represent how language is used naturally in digital and social media settings. The informal and interactive nature of TikTok content provides rich data for examining how Indoglish functions as a means of communication and identity expression. Therefore, the selected videos are considered appropriate and relevant for investigating Indoglish as a contact variety of English shaped by Indonesian linguistic and cultural influences.

After the data were collected, the researchers observed and analyzed the videos to identify the utterances that contain Indoglish features and classified them based on its linguistic features such as phonological, morpho-syntactic, and pragmatic. To ensure clarity and consistency in analyzing the data, the researchers assigned a specific code in each selected TikTok videos. For example, V1 for the first video, V2 for the second, V3 for the third, V4 for the fourth, and V5 for the fifth. The selected TikTok videos link as it follows:

1. <https://www.tiktok.com/@klaasiklas/video/7564366068970540295?q=indoglish&t=1768269353529>
2. <https://www.tiktok.com/@klaasiklas/video/7550721137014017287>
3. <https://www.tiktok.com/@klaasiklas/video/7552414491254721810>
4. <https://www.tiktok.com/@klaasiklas/video/7556625010413047048>
5. <https://www.tiktok.com/@klaasiklas/video/7561035019456630023>

Moreover, to enhance this research's trustworthiness, several strategies were applied. First was credibility. It was established through careful data selection and repeated observations of selected TikTok videos. The videos were watched multiple times to ensure data accuracy and minimize misinterpretation of linguistic features. Second was dependability. It was ensured by applying consistent criteria in data selection, such as using only a single content creator, one social media platform, and videos that consistently use Indoglish. Third was confirmability. It was used to strengthen the existing theories and present the results based on the actual data obtained from the videos. Hence, the bias reduced and the interpretations were supported by linguistic evidence. Fourth was transferability. It provided a detailed description of the study context, source of data, and analytical procedures. By doing this strategy, the readers can assess the applicability of the findings to other studies on English varieties and language use in similar digital contexts.

3. Results and Discussion

3.1 Results

Phonological features

The analysis of the selected TikTok data reveals that Indoglish demonstrates several distinctive phonological features influenced by Indonesian phonology. These features reflect systematic adaptations of English pronunciation shaped by speakers' first language. The phonological features identified in this study include TH-replacement, deletion of final plosives, addition of /r/ sound, final devoicing, and vowel adjustment.

TH-Replacement

One of the most prominent phonological features observed in the data is TH-replacement, referring to the substitution of the English dental fricative /θ, ð/ with the alveolar stop /d/. This phenomenon is reflected in several lexical items, such as, *there* /ðeə/ → /der/ in V1, *their* /ðeə/ → /deir/ in V4, *that* /ðæt/ → /dæt/ in V4, and *aromatherapy* /ə,rəʊmə'θerəpi/ → /aromaterapi/ in V4. This substitution occurs because the dental fricative /θ, ð/ does not exist in the Indonesian phonological system. Consequently, Indonesian speakers tend to replace this unfamiliar sound with a more familiar consonant that is easier to articulate.

Deletion of Final Plosives

Another phonological pattern identified in the data is the deletion of final plosives, particularly the voiced alveolar stop /d/. This feature appears in several words, including:

<i>boyfriend</i>	/ˈbɔɪfrend/	→	/ˈbɔɪfren/	in	V1
<i>girlfriend</i>	/ˈgɜːlfrend/	→	/ˈgɜːlfren/	in	V1
<i>expand</i>	/ɪkˈspænd/	→	/ɪkˈspan/	in	V2
<i>pretend</i>	/prɪˈtend/	→	/prɪten/	in	V5
<i>tend</i>	/tend/	→	/ten/	in	V4

This pattern reflects Indonesian phonotactic tendencies that favor simpler consonant endings and reduce consonant clusters. The deletion of final plosives demonstrates the influence of Indonesian syllable structure on English pronunciation.

Addition of /r/ Sound

The data also reveal the addition or retention of /r/ sound in several English lexical items. This feature is observed in the following examples:

<i>work</i>	/wɜːk/	→	/wɜːrk/	in	V1
<i>tired</i>	/ˈtaɪəd/	→	/ˈtaɪrəd/	in	V1
<i>required</i>	/rɪˈkwaɪəd/	→	/rɪˈkwaɪərəd/	in	V2
<i>speaker</i>	/ˈspiːkə/	→	/ˈspiːkər/	in	V1
<i>wearing</i>	/ˈweəriŋ/	→	/ˈweəriŋr/	in	V3
<i>of course</i>	/əv kɔːs/	→	/əv kɔːrs/	in	V1 and V2

This phenomenon reflects the rhotic tendency of Indonesian phonology, in which the /r/ sound is typically articulated in most phonological environments. As a result, Indonesian speakers tend to pronounce /r/ even in English words where the sound is reduced or omitted in certain English varieties.

Final Devoicing

Another phonological feature found in the data is final devoicing, which involves the replacement of a voiced consonant with its voiceless counterpart in word-final position. This pattern is illustrated in the following example: *mood* /muːd/ → /muːt/ in V1 and *because* /brɪˈkɔːz/ → /brɪˈkɔːs/ in V1, V2, V2, and V4. This phenomenon occurs because Indonesian phonology has limited contrasts between voiced and voiceless consonants in final position, leading speakers to simplify articulation by producing voiceless consonants.

Vowel Adjustment

The final phonological feature observed in the data is vowel adjustment, where English vowel sounds are adapted to fit the Indonesian vowel system, which generally has more stable and consistent vowel realizations. This feature can be observed in the following examples: *wallet* /ˈwɒlɪt/ → /ˈwalet/ in V4, *charger* /ˈtʃɑːdʒə/ → /ˈcarjer/ in V4, and *boredom* /ˈbɔːdəm/ → /ˈbordom/ in V4. These pronunciations indicate vowel simplification influenced by Indonesian phonology. Additionally, they suggest orthographic influence, in which speakers rely on spelling patterns when producing English pronunciation.

Overall, the phonological features identified in this study indicate that Indoglish pronunciation is shaped by systematic phonological transfer from Indonesian. These patterns demonstrate that Indoglish represents a natural linguistic adaptation rather than random pronunciation variation, highlighting the active role of Indonesian as both a mother tongue and national language in English usage among Indonesian speakers.

Morpho-syntactic features

Next, at the morpho-syntactic level, the results show that several features reflecting the influence of Indoglish were found in only four selected videos (V1, V2, V4, and V5).

Copula Omission

The copula omission refers to the absence of to be (am, is, are) before the adjectives, nouns, adverbs, or verb phrases. The results reveal that it became the most prominent feature since it occurs nine times in a total of three videos (V1, V2, and V4). It indicates that the frequency of copula omission was influenced by Indonesian in which the copula verb is not required to be expressed. It can be seen in the following example:

"I very busy working" → "I am very busy working."

"Why my mood so bad today" → "Why is my mood so bad today?"

"I tired very much" → "I am very tired."

"... watching my video only not enough guys" → "... watching my video only is not enough, guys."

"You find boyfriend or girlfriend that speaking English" → "You can find a boyfriend or girlfriend who is speaking English."

"I also not very fluent in speaking English" → "I am also not very fluent in speaking English."

"I just being creative" → "I am just being creative."

"... a laptop bag that given by my company" → "... a laptop bag that is given by my company."

"This one also for work" → "This one is also for work."

The next more frequently appearing features after copula omission were reduplication and syntactic transfer.

Reduplication

The results of this study find that there were four reduplications in the three selected Tiktok videos (V1, V2, and V5). For instance, *"...to walk walk outside"*, *"...to who speak speak English"*, *"... I tan tan"*, *"... to pretend pretend"*. It showed that those patterns resemble reduplication in Indonesian that generally serves to emphasize actions or states.

Syntactic Transfer

In Indoglish, syntactic transfer relates to grammatical structure influenced by Indonesian on English clause construction and the relationship between sentence elements. According to the results of the study, it reveals that there were found several subtypes of syntactic transfer. As it can be seen in the following excerpt:

a. **Word order transfer**

V1 *"You ask me I what hobby?"*

b. **Negation transfer**

V5 *"Like not until 200k"*

c. **Verb Complement/ Preposition Omission**

V4 *"Thank you for watching waiting me"*

d. **Comparative structure Transfer**

V5 *"... because the sun in Bali hits different than Jakarta"*

Omission of subject in sentences

Another morpho-syntactic feature found in this study is omission of subject in sentences. It is related to the absence of a subject being stated directly, but it can be inferred from the context. The results show that there were two subject omissions found from two videos. For example, in V1 *"Because not watching my video only not enough guys"* and V2 *"Also have to remember that"*. From those results, it indicates that in Indoglish, the subject is not always required to be expressed, especially in informal spoken conversation.

Morphological transfer

The last is morphological transfer. This feature refers to the influence of the speaker's first language on the formation and use of words in the target language. It became the less frequent feature found in this study since there was only one error found in a video (V1). For instance, "*I'm Indonesia*".

Pragmatic features

The analysis of the selected TikTok videos reveals that Indoglish demonstrates distinctive pragmatic features that reflect Indonesian interactional norms embedded in English discourse. These features are realized through the use of sentence-final particles, discourse markers, tag questions, address terms, code-switching, stance markers, and self-repair. The following excerpts illustrate how these pragmatic features appear in naturally occurring digital speech.

Sentence-final Particles

One of the most salient pragmatic features in the data is the use of sentence-final particles such as *ya*, *yah*, *kan*, *ya kan*, and *lah*. These particles appear at the end of English clauses and function to seek confirmation, soften utterances, or express interpersonal alignment. These particles do not alter propositional meaning but serve pragmatic functions related to solidarity, emphasis, and audience engagement.

V1 "*That's why we started this episode speaking English with Indonesian accent day 11 already ya.*"

V1 "You shut up **lah** AI. I'm tired talking already."

V2 "*Because you have to speak with the internal team with English, **kan**?*"

The use of sentence-ending particles, such as *ya*, *kan*, and *lah*, which function to express confirmation, solidarity, and speaker stance. These particles convey interpersonal meanings by managing the relationship between the speaker and the audience, indicating the active influence of Indonesian pragmatic norms in English use.

Other Pragmatic Features

In addition to sentence-ending particles, other pragmatic features were also identified in the data. These features reflect how Indoglish operates as an interactional resource in digital discourse. They include the use of discourse markers, tag questions, address terms, code-switching, stance markers, as well as self-repair and repetition. Collectively, these pragmatic features demonstrate how Indonesian speakers organize spoken English, engage audiences, and express interpersonal relations in informal TikTok communication.

Another salient feature is the extensive use of discourse markers, including *so*, *okay/oke*, and *then*, *basically*, and *yeah*. These markers function to organize spoken discourse, signal topic shifts, and manage narrative flow in spontaneous speech. The repetition of markers such as *and then* reflects oral storytelling strategies typical of unscripted digital content.

V1 **So** I tell you to go out there on online dating to find white people..."

V4 "**And then** next thing I have, I have my wallet **oke**."

The data also reveal frequent use of tag questions and interactional checks, such as *right?* and *you know?*. These expressions function to engage the audience, invite agreement, and create an interactive atmosphere despite the monologic nature of TikTok videos.

V1 "Maybe we can review this wafer, **right?**"

V3 "*However, I cannot stand whenever the seller not wearing gloves, **you know**.*"

In addition, the speaker consistently employs address terms such as *guys* and *you guys*, positioning the audience as peers rather than passive listeners. This strategy reinforces a sense of community and shared learning experience.

V4 "*Just practice **ya guys**.*"

Code-switching and code-mixing between English and Indonesian occur naturally within utterances, as seen in expressions like “*dan you guys can exchange speaking English.*” This practice functions as an identity marker and facilitates communication by drawing on shared linguistic resources.

V1 “*All people who also want to learn English dan you guys can exchange speaking English.*”

V4 “*Because I have bakso phone.*”

Furthermore, the speaker frequently uses stance markers, including *honestly*, *I think*, and *I really love*, to express personal opinions and evaluations. The presence of self-repair, repetition, and hesitation markers (e.g., *uh*, *um*) further highlights the spontaneous and authentic nature of the discourse.

V3 “*Honestly, I really love Indonesian street food so much.*”

V2 “*I think there’s a lot of opportunity guys...*”

V2 “*I don’t know sorry it’s not scripted yeah...*”

V1 “*Maybe we can we can review this wafer.*”

Overall, the pragmatic features identified in the data demonstrate that Indoglish functions as an interactional and socially meaningful variety of English. The use of particles, discourse markers, code-switching, and stance expressions reflects the influence of Indonesian pragmatic norms and supports the view of Indoglish as a legitimate contact variety rather than a form of deficient English.

3.2. Discussion

This study aimed at identifying the linguistic features of Indoglish in TikTok discourse and to explain how these features reflect the influence of Indonesian as the speakers’ mother tongue. The findings across pronunciation, morpho-syntax, and pragmatics demonstrate that Indoglish is not a random collection of errors, but a patterned contact variety shaped by systematic transfer and localization processes.

At the level of pronunciation, the data reveal consistency in phonological transfer from Indonesian, including TH-replacement, deletion of final plosives, addition of /r/ sound, final devoicing, and vowel adjustment. These features appear systematically across multiple videos and lexical items, suggesting that phonological adaptation operates at a subconscious and automatized level of production. These patterns align with established principles of cross-linguistic influence, where the phonological inventory of the first language constrains second-language production (Odlin, 1989). In this sense, phonological features appear to be the most stable and least variable among the three levels. Within the framework of World Englishes (Kachru, 1985), localized pronunciation is a primary marker of nativization. Therefore, the pronunciation patterns observed in this study should be interpreted as features of emerging localized English rather than indicators of deficiency.

At the morpho-syntactic level, the features including copula omission, reduplication, syntactic transfer, and morphological transfer demonstrate a moderate level of variability and inconsistency. The prominence of copula omission reflects the typological characteristic of Indonesian, which does not require overt copular verbs in predicate constructions. Similarly, reduplication functions as an emphasis strategy that mirrors Indonesian morphological processes. The syntactic transfer observed in word order, negation patterns, comparative structures, and verb complement constructions demonstrates that speakers tend to map Indonesian clause structure onto English production. Since Indonesian does not obligatorily mark tense morphologically and lacks copula inflection in certain constructions, these features can be explained through structural transfer (Selinker, 1972). From a contact linguistics perspective (Thomason & Kaufman, 1988), such patterns illustrate predictable restructuring when two linguistic systems interact. These morpho-syntactic characteristics are frequently found in the data which suggest stabilization rather than isolated performance slips.

The most salient findings, however, emerge at the pragmatic level; and their salience can be explained by both frequency and functional load. Pragmatic features such as sentence-ending

particles (*ya, kan, lah*), discourse markers, tag questions, and address terms occur pervasively across the dataset and in nearly every interactional segment. More importantly, these features play a central role in managing interpersonal meaning, including alignment, engagement, stance, and solidarity. In Halliday's (1994) systemic functional framework, such features operate within the interpersonal metafunction of language. Their presence indicates pragmatic transfer, where speakers carry culturally embedded discourse strategies into English use (Kasper, 1992). Notably, these features enhance audience engagement rather than compromising comprehension. In addition, these pragmatic features indicate that Indoglish is not merely a linguistic phenomenon but also a sociocultural expression that enables speakers to negotiate identity, solidarity, and audience engagement in digital communication.

The higher salience of pragmatic features compared to phonological and morpho-syntactic ones can also be attributed to the nature of TikTok as an interactional platform. Unlike pronunciation, which operates automatically, or grammar, which may fluctuate, pragmatic choices are strategic and audience-oriented. Speakers actively deploy particles, address terms, and discourse markers to maintain engagement and simulate conversational interaction in a monologic format. This explains why pragmatic features are not only frequent but also highly consistent in function, even if their exact forms vary. In this sense, pragmatic transfer (Kasper, 1992) appears to be the most socially motivated and functionally stable dimension of Indoglish.

When comparing across levels, a clear pattern emerges: phonological features are the most structurally consistent, morpho-syntactic features are variably realized, and pragmatic features are the most interactionally salient. This layered variation suggests that different components of language are influenced by different mechanisms. Phonology is constrained by articulatory habit, morpho-syntax by cognitive processing and partial acquisition, and pragmatics by sociocultural norms and communicative goals.

When examined holistically, these findings reveal that Indoglish is shaped not only by transfer but also by differential stabilization across linguistic levels. The TikTok context further amplifies this pattern, as digital discourse tends to be spontaneous, audience-oriented, and performative. In such environments, speakers prioritize fluency, engagement, and relatability over grammatical accuracy, which explains the variability observed in morpho-syntax alongside the strong presence of pragmatic features. Thus, Indoglish within this dataset represents adaptive bilingual competence in a digital communicative ecology rather than incomplete English acquisition.

These findings highlight that the linguistic features observed in Indoglish demonstrate the active role of Indonesian as both a mother tongue and national language in shaping English use among Indonesian speakers. The phonological, morpho-syntactic, and pragmatic adaptations identified in this study indicate that Indonesian functions not as interference but as a productive linguistic resource that supports meaning-making in multilingual communication. As argued by Bybee (2006), language meaning is shaped primarily by usage rather than by adherence to prescriptive grammatical rules. From this perspective, intelligibility and communicative effectiveness become more important indicators of successful language use. In addition, Bhatt (2001) explains that language not only functions as a system of grammatical rules, but also as a communication tool with various social functions. It can function instrumentally to support practical activities such as learning, working and professional communication; regulatively to regulate social, administrative and legal rules; interpersonally to build social relationships, express emotions and create closeness between speakers; and imaginatively to support creative expression in literature, art, entertainment and culture. The context of communication affects the use of language, which has many different functions. Therefore, the form of language used in academic, professional, casual conversation and creative expression does not have to be strict but rather reflects the flexibility of language as a dynamic, contextual means of communication.

In line with the World Englishes framework proposed by Kachru (1985), Indoglish can be understood as a localized and legitimate variety of English that reflects sociocultural adaptation and

identity negotiation. These hybrid language practices illustrate speakers' linguistic creativity and agency in appropriating English to align with Indonesian communicative norms. Recognizing such localized features as valid variation rather than deficiency also carries important pedagogical implications, particularly for English education students, as it promotes learner confidence, reduces anxiety toward native-speaker standards, and encourages a more inclusive understanding of multilingual competence in contemporary English use.

4. Conclusion

This study examines the linguistic features of Indoglish in TikTok discourse and how Indonesian as the speakers' mother tongue shapes English use in digital communication. The findings show that Indoglish exhibits systematic phonological, morpho-syntactic, and pragmatic patterns resulting from language contact and localization processes. Overall, these patterns indicate that Indoglish functions as a structured contact variety rather than a form of deficient English.

At the phonological level, English pronunciation is consistently adapted to the Indonesian sound system. This includes TH-replacement, final consonant simplification, /r/ insertion, final devoicing, and vowel adjustment. These features are highly consistent across the dataset, suggesting strong first-language phonological constraints and resulting in a stable Indonesian English accent. Compared to other levels, phonological features show the highest degree of uniformity.

At the morpho-syntactic level, Indoglish reflects Indonesian grammatical influence through copula omission, reduplication, syntactic transfer, and subject omission. These features occur with moderate variability, indicating partial stabilization rather than fixed usage. Copula omission and reduplication are particularly frequent, showing direct structural transfer from Indonesian. However, their inconsistency across contexts suggests that grammatical adaptation is more sensitive to attention and communicative context.

At the pragmatic level, Indoglish is characterized by frequent use of sentence-final particles (e.g., *ya*, *kan*, *lah*), discourse markers, tag questions, address terms, and code-switching. These features play a central role in managing interaction, expressing stance, and engaging audiences. Unlike other levels, pragmatic features are highly consistent in function and reflect the interpersonal orientation of TikTok discourse. This aligns with World Englishes (Kachru, 1985) and Systemic Functional Linguistics (Halliday, 1994), which emphasize the centrality of interactional meaning in language use.

Overall, the findings reveal a layered pattern of variation: phonological features are the most stable, morpho-syntactic features are variably realized, and pragmatic features are the most interactionally prominent. This suggests that different linguistic subsystems are shaped by different mechanisms of transfer, ranging from automatic phonological adaptation to socially driven pragmatic strategies.

This study is limited by its small dataset from a single content creator and a single platform, which restricts generalizability. Future research should employ corpus-based and comparative multi-platform approaches (e.g., YouTube, Instagram) to examine frequency patterns and stabilization. Longitudinal studies are also needed to determine whether these features represent emerging norms aligned with Schneider's (2007) Dynamic Model of nativization.

Additionally, audience perception studies could further explore how Indoglish is interpreted in terms of identity, informality, or error. From a pedagogical perspective, integrating awareness of localized English varieties may support more inclusive English language teaching in Indonesia while maintaining communicative effectiveness.

5. References

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