



Blending as a Word-Formation Process in Sundanese TikTok Content: A Qualitative Morphological Study

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Abstract*

This study investigated blending as a word-formation process in Sundanese TikTok content to examine how morphological creativity reflects local identity, humor, and digital sociolinguistic practices. A qualitative descriptive approach was employed, and data were collected from two Sundanese TikTok accounts and analyzed using Kemmer's (2003) typology. 14 blended forms were identified, most of which were constructed through clipping and recombination of root words. The findings indicate that blending functions not only as a strategy for lexical economy but also as a medium for cultural expression, social commentary, and identity construction. In comparison with previous studies on English and Indonesian blending, the results demonstrate that Sundanese blends exhibit localized innovation within a global digital environment. It is concluded that blending represents a productive and expressive morphological strategy that contributes to the vitality of regional languages in online communication. Further research is recommended to examine blending practices across wider platforms and linguistic communities.

1. Introduction

Word formation, which refers to the creation of new words or the modification of existing ones, plays a central role in digital linguistic change. Previous studies on Indonesian digital communication have identified several productive processes, including blending (for example, *Japri* from *jalur pribadi*), acronymization (for example, *FYI*, *OTW*), clipping (*info* from *informasi*), and even affix manipulation as common strategies used by young speakers in social media contexts (Wenas et al., 2024). According to Jiao (2025), the rise of social media platforms such as TikTok, Instagram, and Twitter has encouraged language users to prioritize brevity and creativity, giving rise to informal lexical innovations that often deviate from standard grammar. Similarly, Al Hikmah et al. (2024) observed that the digital environment fosters hybrid linguistic forms that combine Indonesian, regional languages, and English, reflecting both social identity and global connectivity. These evolving word-formation patterns demonstrate how digital communication has become a fertile ground for linguistic experimentation, enabling speakers to

create concise, expressive, and socially meaningful new words that mirror their online experiences.

Sundanese, spoken by more than 36 million people primarily in West Java and Banten, is one of Indonesia's largest regional languages and features a rich morphological system encompassing affixation, reduplication, compounding, and various derivational processes (Alhammad, 2024). In this language, blending often reflects more than mere linguistic creativity; it functions as a form of playful identity performance and sociocultural commentary. These blended expressions may combine Sundanese lexical items with Indonesian or other languages, producing hybrid forms that are highly contextual and locally meaningful (Nurhadi et al., 2020). Despite their increasing visibility in digital discourse, such blending practices remain underdocumented and understudied within Sundanese morphology. This gap highlights the need for systematic analysis, which the present research aims to address.

On TikTok, where Sundanese speakers increasingly produce content in their native language or through various forms of code-mixing, opportunities for lexical innovation are widespread. Users frequently create blended forms for comedic effect, communicative efficiency, or to express local identities in ways that differ from both Indonesian and global internet slang (Ramadhan et al., 2023). Examining these blending patterns provides valuable insight into how Sundanese morphology adapts to emerging digital environments, how young speakers negotiate linguistic identity in online spaces, and how traditional linguistic systems undergo real-time evolution in response to new modes of communication.

Several previous studies have explored similar topics that inform the present research. Firstly, A study carried out by Giyatmi et al., (2017) examined the use of English blends across several social media platforms, including Instagram, Twitter, Facebook, and Blackberry Messenger. Employing a qualitative descriptive design, the research sought to classify the types and formation patterns of blending in online English usage. The dataset comprised 115 blends, of which 108 were created through clipping and only 7 through overlapping. The authors also identified ten formation patterns, such as the combination of the initial syllable of one word with the final syllable of another. Representative examples included *Instalike* (Instagram + like), *Delcont* (delete + contact), and *Foodgasm* (food + orgasm).

Secondly, a study conducted by Sylvia & Fitrisia (2024) focused on identifying blended words used in humorous posts on 9GAG's official Twitter account. A qualitative descriptive approach was employed, with data collected through observation and documentation techniques. The analysis revealed fifteen blended forms that functioned as humor markers with meanings restricted to specific digital contexts. Examples such as *empawyee* (employee + paw) and *furriendship* (fur + friendship) illustrated how blending generated playful and culturally situated meanings, particularly within online meme and pet communities. While several blends retained meanings similar to standard dictionary definitions, others required contextual interpretation. The findings suggested that blending not only contributes to the richness of informal digital language but also offers pedagogical value for learners and teachers of English in online environments.

Lastly, Theresa & Rizki (2018) conducted a qualitative study to examine newly formed terms that emerged on social media as a result of the blending process. Using John Algeo's theory of word-formation, the researchers analyzed data taken from Twitter, Instagram, and YouTube. The findings showed that nineteen blended words were identified across the platforms, with thirteen of them formed through blending combined with clipping. Examples included *Twittard* (Twitter + tard), *Instamood* (Instagram + mood), and *Vidiot* (video + idiot), which illustrated how social media users creatively modified language to produce concise and expressive new terms.

Given this dynamic linguistic environment, examining how blending operates as a creative morphological strategy among Sundanese speakers in digital media becomes essential. Understanding how users craft and circulate blended words on TikTok not only underscores the innovative potential of regional languages but also illuminates how young speakers navigate identity, humor, and cultural relevance through linguistic play. Moreover, analyzing these blends provides insight into the ongoing transformation of Sundanese morphology in response to digital communication norms. Accordingly, this study investigates blending as a word-formation process in Sundanese TikTok content, focusing on its structural patterns, linguistic features, and sociocultural functions through a qualitative morphological approach.

2. Theoretical Framework

2.1. Definition of Blending

Blending is a word formation process in which two or more words, or parts of them, are combined to create a single new lexeme (Plag, 2019). In contrast to compounding, where complete words are usually joined together, blending involves the shortening or overlapping of one or both source words before combination. As a result, the new word is often more concise, informal, and rich in contextual meaning. Yule (2019) explains blending as a process in which the initial portion of one word is joined with the final portion of another, producing a hybrid form that is not always easily traceable to its original elements.

Blending has become particularly productive in digital communication contexts where linguistic efficiency, creativity, and humor are highly valued. This process allows speakers to generate compact and expressive terms that often carry strong cultural or social meanings. In Sundanese TikTok content, blending enables speakers to adjust their language use to the fast moving, performative, and multimodal environment of the platform while still maintaining markers of local identity.

2.2. Types of Blending

Kemmer (2003) classified blending into several subtypes according to the morphological strategies used in word formation, as follows:

2.2.1. Overlap blends

This type of blending occurs when two root words share overlapping sounds, letters, or syllables, which are then fused to form a single new word. In this process, phonological and morphological elements from both words intersect, creating a hybrid form. Examples include *backronym* from *back* and *acronym*, *beefalo* from *beef* and *buffalo*, *palimony* from *pal* and *alimony*, *pictionary* from *picture* and *dictionary*, *shampagne* from *sham* and *champagne*, and *smog* from *smoke* and *fog*.

2.2.2. Substitution blends

This form of blending takes place when a segment of one root word is replaced by a segment from another word. Instead of being fully merged, one base word remains dominant while part of it is modified by the insertion of elements from a second word. Examples include *carjacking* from *car* and *hijacking* and *stoolgazing* from *stool* and *stargazing*.

2.2.3. Intercalative blends

This type occurs when sounds or segments from one word are inserted into another word in a coordinated way. The resulting form reflects features of both source words, often creating a new expressive or playful meaning. Examples include *chortle* from *chuckle* and *snort*, *mivmsy* from *flimsy* and *miserable*, and *slithy* from *slimy* and *lithe*.

These classifications help clarify how blended words are constructed and provide insight into their functions in both linguistic structure and social practice. Researchers also emphasize

that these categories are not rigid, particularly in digital environments where new blending patterns continue to emerge.

Further, Enarsson (2007) classifies blending into four main types based on the way source words are combined. Namely:

2.2.1. Blending with overlapping

This type occurs when the final part of the first word overlaps with the initial part of the second word. It may also appear when the two words are phonologically similar. Examples include *sexpert* from **sex** and **expert**, *playbore* from **playboy** and **bore**, *sinema* from **sin** and **cinema**, *celebrity* from **cell** and **celebrity**, *Twittard* from **Twitter** and **tard**, and *Twaiting* from **Twitter** and **waiting**.

2.2.2. Blending with clipping

This type involves shortening one or both source words before they are combined. It can occur in several patterns. The first pattern keeps the entire first word and the final part of the second word, such as *dockominium* from **dock** and **condominium**, *foodaholic* from **food** and **alcoholic**, and *guesstimate* from **guess** and **estimate**. The second pattern keeps the entire second word and only the initial part of the first word, as in *squaerial* from **square** and **aerial**. The third pattern retains the initial part of the first word and the final part of the second word, as in *brunch* from **breakfast** and **lunch** and *smog* from **smoke** and **fog**. The fourth pattern merges the initial parts of both words, such as *agitprop* from **agitation** and **propaganda** and *telex* from **teleprinter** and **exchange**.

2.2.3. Clipping at morpheme boundaries

This type involves truncation at morphological boundaries to produce shorter forms. Common examples include *Chunnel* from **Channel** and **tunnel**, *Oxbridge* from **Oxford** and **Cambridge**, and *Yarvard* from **Yale** and **Harvard**.

2.2.4. Blending with clipping and overlapping

In this type, both source words are shortened and then overlapped during combination. Each word undergoes simplification before being fused. Examples include *Twech* from **Twitter** and **technology** and *Twype* from **Twitter** and **type**.

3. Research Methods

In this study, a qualitative descriptive approach was employed because this type of research is considered appropriate for describing linguistic phenomena in natural and contextualized settings. As explained by Creswell (1994), qualitative research is defined as an approach used to explore and understand the meanings that individuals or groups assign to a social or human problem. The qualitative descriptive approach was chosen because it allows flexibility and enables a deeper understanding of how blending is used creatively and in socially meaningful ways by Sundanese speakers.

The data in this study were obtained from TikTok videos posted by two Sundanese-speaking content creators, namely @kim_yyuri and @citehbandung. These accounts were selected after Sundanese-language content had been searched for through TikTok's search feature using relevant keywords. TikTok, as a short-video platform that allows users to share content ranging from 15 seconds to 3 minutes, is equipped with interactive features such as Like, Share, Comment, Duet, and Stitch, which provide a rich digital context for observing spontaneous language use. Data collection was carried out over a five-month period, from July to November 2025.

Several steps were followed to collect and analyze the data. First, TikTok videos containing spoken Sundanese content were selected from the identified accounts. Second, each video was transcribed manually, with attention given to words or phrases that showed evidence of

blending. Only original spoken content, rather than captions or hashtags, was included to ensure that the data reflected natural linguistic production.

The analysis was guided by the word-formation framework proposed by Kemmer (2003), with a specific focus on blending as a morphological process. In their typology, blending is defined as the merging of segments from two existing words to form a new one (for instance, **smog** formed from **smoke** and **fog**). Each identified blend was analyzed in terms of its linguistic structure, source words, and contextual function. The findings were then described qualitatively, and recurring patterns along with social meanings in the use of blending in Sundanese TikTok content were highlighted.

4. Results

This study identified 14 Sundanese blended words that appeared in humorous contexts within TikTok videos posted by the accounts @kim_yyuri and @citehbandung. The data were collected during the period from July to November 2025 and subsequently transcribed and analyzed. The classification of the blended forms identified in the dataset is presented in the table below.

Table 1
The Process of Blending

No	Blended Word	Word Classification	Root Words
1	Batagor	Noun	Bakso + Tahu + Goreng
2	Cimol	Noun	Aci + Diemol
3	Cilok	Noun	Aci + Dicolok
4	Cireng	Noun	Aci + Digoreng
5	Jelema	Noun	Merejel + Emak
6	Kodim	Noun	Kolot + Di Imah
7	Gordat	Adjective	Goreng + Adat
8	Asgar	Noun	Asli + Garut
9	Turki	Noun	Turunan + Kidul
10	Hanupis	Expression	Hatur Nuhun + Pisan
11	Hardolin	Expression	Dahar + Modol + Ulin
12	Tawadu	Expression	Tara + Mawa + Udut
13	Toshiba	Expression	Tos + Hideung + Bau
14	Darmaji	Expression	Dahar + Lima + Ngaku + Hiji

4.1. Batagor (Bakso + Tahu + Goreng)

Batagor is a culinary term formed by blending three words: *bakso* (meatball), *tahu* (tofu), and *goreng* (fried). This word is widely recognized as a Sundanese street food that combines these ingredients into a single dish. The blend truncates each root word to its initial syllable, creating a compact and catchy name. It represents a classic clipping-based blend for naming food products.

4.2. Cimol (Aci + Diemol)

Cimol derives from *aci* (tapioca flour) and *diemol* (soaked/fried in oil). It refers to a fried snack made from tapioca dough. The blend uses the full root *aci* and the partial root *mol* from *diemol*, resulting in a blend that reflects both the ingredient and the cooking process. It is a semantic and morphological blend, rooted in local food culture.

4.3. Cilok (Aci + Dicolok)

This blend comes from *aci* (tapioca) and *dicolok* (poked/skewered). *Cilok* refers to chewy tapioca balls usually served on skewers. The blending involves clipping the initial syllables and fusing them, forming a recognizable and phonetically appealing name for the snack. The blend is descriptive of the eating method, showing how word-formation reflects cultural practice.

4.4. Cireng (Aci + Digoreng)

Cireng is short for *aci* and *digoreng* (fried). Like *batagor*, it describes a specific Sundanese snack: deep-fried tapioca dough. The process of blending preserves the first syllable of both root words, again showing a typical left-head blending structure in Sundanese food names.

4.5. Jelema (Merejel + Emak)

Jelema is a blend of *merejel* (emerge/come out) and *emak* (mother), literally meaning “one who emerged from a mother”—thus, a human. This blending results in a folk-etymological reinterpretation of the Sundanese word for “person” with humorous and philosophical undertones. It reflects how blending can create layered meaning beyond simple abbreviation.

4.6. Kodim (Kolot + Di Imah)

Kodim blends *kolot* (parents) and *di imah* (at home), used to signal that someone’s parents are home—usually as a joke or warning. This is a form of initial-syllable blending, creating a code-like term that serves practical and humorous functions in youth discourse.

4.7. Gordat (Goreng + Adat)

Gordat combines *goreng* (bad/spoiled) and *adat* (customs), describing someone with bad manners or lacking emotional control. It is typically used negatively, often in gossip or satire. The blend forms a stigmatizing adjective, reflecting moral or behavioral judgment in local slang.

4.8. Asgar (Asli + Garut)

Asgar is a straightforward blend of *asli* (native) and *Garut* (a city in West Java), meaning someone who is originally from Garut. It follows a place-based identity blend, commonly used to label people by origin, much like *Jaksel* (Jakarta Selatan).

4.9. Turki (Turunan + Kidul)

Turki stands for *turunan kidul* (southern slope), referencing a neighborhood or area in Cianjur. Although it resembles the country name *Turkey*, the word in this context is a humorous blend referring to local geography. It’s a clever toponymic blend formed by syllabic abbreviation.

4.10. Hanupis (Hatur Nuhun + Pisan)

This blend fuses *hatur nuhun* (thank you) and *pisan* (very much). It creates an expressive, polite way of saying “thank you very much.” The blend shows how long expressions are abbreviated for convenience and fluency in informal speech while maintaining politeness.

4.11. Hardolin (Dahar + Modol + Ulin)

Hardolin is a humorous acronym-like blend formed from *dahar* (eat), *modol* (defecate), and *ulin* (play). It’s used to criticize someone as lazy or unproductive. This example represents a multi-root humorous blend, used to describe lifestyle or behavior in a sarcastic tone.

4.12. Tawadu (Tara + Mawa + Udut)

Tawadu is derived from *tara* (rarely), *mawa* (bring), and *udut* (cigarette). It refers to a person who never brings cigarettes but always asks others, implying selfishness. It plays on phonetic compression while expressing social commentary, making it a behavioral judgment blend.

4.13. Toshiba (Tos + Hideung + Bau)

Toshiba is a parody blend of *tos* (already), *hideung* (black), and *bau* (smelly). It describes someone or something extremely dirty or unhygienic. This blend humorously imitates the electronics brand *Toshiba*, showing how brand-parody blending functions in ridicule or satire.

4.14. Darmaji (Dahar + Lima + Ngaku + Hiji)

Darmaji is a blend from *dahar lima ngaku hiji* (ate five, claimed only one). It is used to describe dishonest behavior when someone eats a lot but pretends otherwise. This is a narrative-based acronym blend where multiple word roots are abbreviated and joined to encapsulate a specific story or stereotype.

5. Discussions

This study examined blending as a word-formation process in Sundanese TikTok content, focusing on how morphological creativity was used for humorous, cultural, and social expression. Fourteen blended forms were identified and analyzed, showing that Sundanese speakers manipulated language by truncating, fusing, or overlapping parts of two or more words to create new expressions. The findings indicate that blending is a productive and contextually meaningful morphological process in Sundanese digital discourse.

The findings of this study are consistent with Kemmer's (2003) typology of blending, which classifies blends into overlap, substitution, and intercalative types based on morphological patterning. Most of the Sundanese blends identified, such as *batagor* (bakso + tahu + goreng), *cilok* (aci + dicolok), and *kodim* (kolot + di imah), exhibit a substitution-like pattern, in which segments from multiple words are truncated and recombined, often with one lexical element exerting structural dominance. In forms such as *hanupis* (hatur nuhun pisan) and *hardolin* (dahar + modol + ulin), the blending involves multiple source elements and preserves the core semantic content while adding stylistic or sarcastic nuances.

Although none of the analyzed items correspond exactly to Kemmer's intercalative or phonological overlap types, as exemplified in forms such as *chortle* or *smog*, the presence of expressive blends like *toshiba* (tos + hideung + bau) indicates a tendency toward creative and parodic formations. This suggests that blending practices in digital Sundanese are evolving beyond conventional morphological patterns. Overall, the data support Kemmer's claim that blend categories are not fixed, particularly in informal and online discourse, where linguistic innovation reflects social identity, humor, and cultural commentary.

When compared with the study by Giatmi et al. (2017), which identified English blends on social media such as *instalike* and *delcon*, the present research likewise demonstrates that digital environments promote word compression for efficiency and stylistic creativity. However, whereas Giatmi et al. focused on English blends associated with general online activities, this study shows that Sundanese blends are closely tied to local identity and everyday sociocultural practices. These include references to eating habits such as *cilok* and *hanupis*, behavioral labeling such as *gordat* and *tawadu*, and expressions of regional identity such as *asgar* and *turki*.

The results are consistent with the findings of Sylvia & Fitrisia (2024), who examined humor-based English blends in 9GAG Twitter posts. Both studies demonstrate that blending functions not only as a means of lexical compression but also as a device for embedding humor and context-specific meanings. For instance, *toshiba* (from *tos hideung bau*) operates as a satirical expression that critiques personal hygiene in a humorous manner, similar to playful blends such as *furriendship* identified in 9GAG content. These parallels suggest that humorous intent plays a central role in digital blending practices and transcends linguistic boundaries, indicating the widespread appeal of this morphological process.

This study also complements the research conducted by Theresa & Rizki (2018) on blending in social media platforms, in which clipped blends such as *twittard* and *instamood* were frequently identified. While their study focused on English expressions and popular culture references, the present findings show that Sundanese TikTok users equally engage in creative word formation. This demonstrates that blending is not restricted to dominant global languages

but is also actively employed in regional languages as a means of linguistic expression and innovation.

More broadly, the findings indicate that regional languages such as Sundanese are not diminishing in digital environments but continue to develop through morphological creativity. Blending in TikTok discourse functions as a marker of humor, identity, and social belonging. Additionally, the results contribute to digital sociolinguistic studies by illustrating how social media platforms facilitate new communicative patterns that reshape language use and linguistic change.

Despite these contributions, the study has limitations. The analysis was based on content from only two TikTok accounts and therefore may not represent the full range of Sundanese blending practices. The qualitative design also limits broader generalization. Future studies could expand the dataset, incorporate quantitative methods, or compare Sundanese with other regional languages such as Javanese or Madurese to obtain a more comprehensive understanding of blending in Indonesian digital discourse.

6. Novelties

This study offers new insights into blending as a word-formation process in Sundanese TikTok content, a topic not previously explored in digital linguistics. The novelty lies in (1) analyzing Sundanese as a regional language within social media discourse, (2) integrating morphological and sociolinguistic perspectives to interpret blending functions, and (3) applying Kemmer's (2003) typology to regional digital data, extending its relevance to contemporary online communication.

7. Conclusion

This study explored blending as a word formation process in Sundanese TikTok content and showed how language was creatively manipulated to express cultural identity, humor, and social commentary. Through qualitative morphological analysis, fourteen blended words were identified and examined, each reflecting specific linguistic patterns and sociopragmatic functions. The blends were predominantly formed through clipping and fusion of root words, which aligned with Kemmer's (2003) typology and illustrated the adaptability of morphological processes in digital contexts.

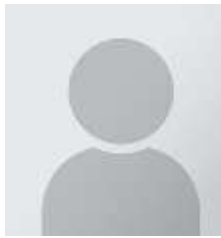
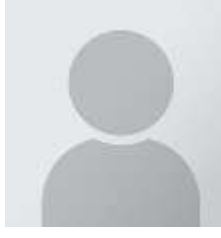
The findings indicated that blending in Sundanese functioned not only as a structural mechanism but also as a sociolinguistic resource shaped by online interaction. TikTok was found to facilitate both the dissemination and innovation of blended forms, enabling Sundanese to remain productive and dynamic in digital communication. When compared to previous studies on English and Indonesian blending, Sundanese blends demonstrated locally grounded yet resonant patterns of linguistic creativity and cultural expression.

In conclusion, this research highlights the significance of regional languages in digital environments and positions blending as an important marker of language change. Further research is recommended to extend the dataset, include a wider range of speakers and platforms, and examine the relationship between blending and other morphological processes in multilingual settings.

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